

DOWN BEAT

CHICAGO, OCTOBER 15, 1942

Vol. 9—No. 20

TWO BLOWS TO BAND TRAVEL

Jimmy Dorsey And 5 Trumpets Hit Hollywood

Brother Tommy Sits In on Sensational Palladium Opening

Hollywood—Jimmy Dorsey blew into Hollywood September 29 for a three-month stay with a surprise lineup which included five trumpet players. While more than 4,500 turned out to dig Jimmy's Palladium opening—the most spectacular in history according to Maurice Cohen, Palladium president—brother Tommy took the bandstand to blow his tram with his brother's band.

The brass section now is nine strong, with Steve Lipkins, Billy Oblok, Nate Kazebier, Shorty Solomson and Mario Seritello on trumpets and Billy Pritchard, Sonny Lee, Phil Washburn and Andy (Modulate to Page 13)

This Ought to Prove It



Hollywood — Jimmy Dorsey gets off on clarinet. Mickey Rooney thumps the skins and brother Tommy slides his tram at Jimmy's Palladium Ballroom opening. The reunion of the brothers Dorsey is no gag—both are friendly again and working together on their new song publishing firm which George Marlo directs from New York. Trumpeter behind Tommy's head above is Bill Oblok. Jimmy and his band start work in M.G.M.'s *I Dood It* with Red Skelton in November. Pic by Charlie Mihn.

Arrangers on Army Carpet

New York—Small pot boiled over here last week when several crack arrangers, now in khaki, were called down by their superior officers for "giving" arrangements to bands with which they had been associated. They were told that unless the practice ceased at once, they would be transferred from the near-New York City berths they now have.

Mosely Is Set At Savoy Plaza

New York—Snub Mosely's fine little jump band looks pretty certain for the Savoy-Plaza's *Upper Basin Street Room*, now scheduled for next month opening. Dickering is still going on for Lena Horne and Duke Ellington. Duke, by the way, will definitely be here in January for that long-planned concert.

BLUE NOTES

By ROD REED

Harry James is now the top box office ork. His trumpet is the horn of plenty.

Artie Shaw's seeking members for his navy band. Must be able to play in the key of IA.

Encyclopedia Musicanna
JITTERBUG: Small insect that, like the Japanese beetle, is practically impossible to eradicate.

Chief ambition of a young batonist nowadays isn't to have a name band—he wants an initial band, like BG, TD, etc.

HOOT PARADE: Drummers who think facial contortions more important than the beat.

Miller's Last Show Breaks Everyone Up

New York—The Glenn Miller band is no more—but its passing certainly will be long remembered. Glenn's last show at the Central theater in Passaic, N.J., never finished—the curtain was rung down while the band was still in the middle of its theme, with Miller and Marion Hutton no longer on the stage.

Vocalist Hutton broke down in the middle of *Kalamazoo*, started crying and ran off the stage. Most of the brass section weren't doing much better on the start of the theme that followed—this was one case of the "choke-up" being no alibi. Miller, famed for his taciturnity, turned away from the band to keep from cracking up himself—only to face rows and rows of kids bawling their eyes out.

As he later told the *Beat*, "I could stand everything, all the heartache of breaking up things that had taken us years to build—but I just couldn't face those kids." He walked off the stage, and the curtain was rung down with the band still in the middle of the theme.

Barefield Takes Alto Job at NBC

New York — Eddie Barefield, well-known Coast sepi sax star, who has been fronting the Ella Fitzgerald band here for the past few months, has joined the NBC house band as alto saxophonist.

Joining at the same time were Dale McMichele, former Miller first trumpet, Billy May (also Miller trumpet), and Lloyd Martin (sax). Latter two were merely short-term substitutions, though May may be back permanently. At the present time, Barefield is the only colored staff member there, Billy Taylor having joined CBS and Bill Dillard having left.

Thornhill Wants Action; Into Navy

New York—Claude Thornhill, pianist-leader, as expected, enlisted in the navy a week ago, as an apprentice seaman. He will go into active duty on the 26th of this month following his final week at the Palace theater in Cleveland.

In enlisting, Claude emphasized that he wants active duty . . . that he wants no music. It is assumed that his band, one of the most successful of the younger bands, will be disbanded for the duration.

Sea Patrol



Martha's Vineyard, Mass.—Harold F. Oxley, manager for Jimmie Lunceford, Tommy Reynolds and other bands, spent the entire summer here serving in the coast guard auxiliary with his own yacht. He was still on duty late in September, says he enjoys patrol work.

Relax Working Card Handicap, Hoff Suggests

Leader Hopes Union Action Will Increase Supply of Sidemen

New York—In an effort to relieve the tremendous manpower problem, threatening name bands, leader Carl Hoff this week approached both the New York and national offices of the AFM to suggest that limitations on working cards be suspended for the duration.

His idea is that unless the supply of musicians is made available nationally to every band, without six-month working restrictions, practically all the bands will be out of the picture—and shortly.

Hoff suggests that all the regulations which have been set up in the past few years to prevent musicians from shifting out of their home locals be waived. That for example when a middlewestern musician arrives in New York he be given a working card good for the duration which requires him to pay dues, etc., but as soon as the war is over, expires. This will protect Local 802 members in service, and yet permit a more flexible supply of sidemen.

Hoff as yet has not received more than unofficial replies to this suggestion, but all have been favorable, and he hopes for a favorable national executive board regulation.

Georgia Gibbs On Caravan

New York—Connee Boswell has been replaced on the Friday night Camel Caravan (CBS) by Georgia Gibbs. Miss Gibbs is not unknown to the dance-field, having at one time sung with several name bands.

Harry James Has Coca Cola Blues

New York—Harry James as yet isn't doing too well with his Coca-Cola broadcasts. Chesterfield has indicated that they don't want him on Coca-Cola more than once a week. Coke feels that he should get as many Saturday shows as possible, therefore his scheduled bi-monthly Monday shots haven't been coming through as scheduled.

Toscanini May Wax Gershwin

New York—Arturo Toscanini who has been criticized many times in the past for what critics have called "his disregard for American works", is known to be considering recording a George Gershwin piano-orchestra work as soon as the Petrillo ban is lifted. The maestro is mulling the *Rhapsody, the Concerto in F*, as well as *American in Paris*.

Railroads Frozen and Gas Doled

New Train Orders And Fuel Rationing Close the Road

by Dixon Gayer

Chicago — Two final blows to the band transportation problem fell early this month with the news that nationwide gas rationing would become effective November 15 and with the freezing on October 1 of all special trains and private coaches unless they had been operating "20 percent of the days 90 days preceding the freezing date" to handle regular traffic.

The railroad freezing act states that:

"No rail carrier shall operate any passenger train schedule in addition to those which were operated during the week ending September 26, 1942.

"No rail carrier shall operate a passenger train the consists of (Modulate to Page 13)

Miller Sidemen Find New Spots

New York—Latest disposition on the whereabouts of the Glenn Miller personnel finds Ernie Cacares joining Johnny Long. Long isn't letting anybody go, but will have EC on lead, and move the other two altos down a notch. Tex Benke is at the Roxy (NY) with Marion Hutton and the Modernaires, having turned down an offer to join the new merchant marine band. Johnny Best has joined the Crosby brass section, while Steve Lipkins is in with Jimmy Dorsey. Dale MacMichaels has stepped into the NBC house band, while Al Klink has taken Lou McGarrity's place with Benny Goodman. McGarrity also getting his paychecks from NBC.

Miller himself is in Baltimore at officers training school, preparatory to joining the morale section of the Army Specialist Corps as a captain. Other whereabouts of Miller men were given in the last issue of the *Beat*.

Cover Solves Gas Rationing

Hollywood—Ork leader Johnny Richards, with Pat Kaye, his vocalist, and Trine, champion St. Bernard, solve the gas rationing problem on the cover of this issue. Trine pulls the conveyance up the hills, rides with Johnny and Pat like this on the way down. For level stretches, Johnny matches nickels with the pooch to see who pulls the cart. Johnny hasn't won yet.

WORL "Kisses For Victory" Ball Was Solid Kick

Boston, Mass.—Biggest musical event here lately was the *Kisses For Victory* Ball run by Station (920 Club) WORL with Doc Wheeler's band and songs by Ella Fitzgerald. Sally Sears, whose right hand has been working groovy night clubs, while her left was on a riffy-tiffy social kick, was chairman of the show. The deb-singer, by the way, has left her singing post at Alpinis's, a mid-town spot, and may do club work in New York.

Other Hub news has Fletcher Henderson and Wingy Mannone in town. Tram-man Vic Dickerson is back with Frankie Newton at the Savoy, with Sabby Lewis and his band set to take over when they finish up at the Savoy ballroom in New York. Rumors are circulating that the lease on the Savoy, Beantown's favorite swing joint, is running out. If it's true, the town will be in a sad way, because, except for the Little Dixie, an opposition club, Boston jive will be nowhere.

Philly Ork Gets Fast Rehearsal

New York — The Philadelphia Orchestra really sweated to get ready for its first concert in the Academy of Music. A squabble with the union kept the musickers from rehearsing until the day before their first concert. Trouble was that director Eugene Ormandy and the management wanted a two hour concert limit, and the union said it was too long.

Ormandy is well-known in the longhair section as being very generous when encore time rolls round.

Camel Holding Monroe Option

New York — Vaughn Monroe, contrary to gossip, has not lost his Camel show. Monroe was signed for only 13 weeks, with an understanding that he would continue if Camel could arrange to clear the extra time in the winter radio season. They couldn't—so are taking an option on the band for January. In the meantime, the Morris agency has another commercial cooking, so Vaughn ain't too unhappy about the whole thing.

Schenck at Two O'Clock

New York—New MC at the Two O'Clock Club is Al Schenck, former 51 Club runner-of-things.

Benny Stabbed



Chicago — Yeah, Benny Carter's really stabbed—by Cupid's dart, of course. This is his bride-to-be, Savannah Churchill, recently starred at the Ubangi club in New York and on Beacon records, but now the vocalist with the Carter crew. Pals figured they would wed during their recent Regal theater engagement here, but Benny's bill of divorce-ment is not quite straight yet.

Harry, a Hat and Two Honeys



Atlantic City—Harry James hails from Beaumont, Texas. That gives him a right to wear that hat, to congratulate and to pose with Miss Texas, Jo-Carroll Dennison (left), who copped the Miss America crown. The cute job on the right, Bette Brunk of Chicago, was runner-up in the contest.

Break Ropes to Get to James

New York—The Saturday night after the Harry James opening, the crowds at the Lincoln broke the ropes twice trying to get in. Al Lerner, James' pianoman, got his wife a choice seat on the left chandelier.

Glen Gray Salutes Defense Workers

New York — Glen Gray's band has taken over the Sunday morning Blue network spot which was vacated by Horace Heidt when he moved up to a 1:00 p.m. slot. Gray will devote his program to saluting war factory workers.

Personnel in Motion in Wald Lineup

New York — Personnel changes were raising hob with Jerry Wald's band as he left the Hotel Lincoln here to start an eastern theatre tour. Sol Kane, ex-BG sax lead, moved in for Les Robinson, whose playing was one of the band's highlights, while Robinson went to the Sherman in Chicago to join Woody Herman.

Ed (Muggsy Spanier) Cain took over the baritone seat left vacant when Phil Gomez went with Will Osborne. Also out of the band are Dicky Manson, trumpet, now with Willy Osborne and bass man Sid Weiss, replaced by Morris (Red Norvo) Raymen.

Just to make the confusion complete, strong rumors have leader Wald talking to his draft board, and drummer Harry Jaeger is definitely set for Army Ferry Command, Navy Air, or a civilian instructorship.

HEP's Network Influence Bared

New York—Our HEP has bought a new hat! Two months ago, he bellyached in his *Longhair* column that symphony trombone sections were in general nothing to write

Bobby Byrne Is Confronted With Tour Headaches

New York—Another of those upheavals that are fast becoming common occurred in the Bobby Byrne band as the date of its departure for the road neared this week. Byrne, at the Edison for some months, leaves in four days—but without his lead and hot trumpet men, his clarinetist, his two vocalists, and his drummer.

Leadman Johnny Martel is remaining behind for a radio course, and has been replaced by Neal Hefti of the Astor crew. Johnny Napton, will be replaced by Bobby Funk. Drummer Lou Fromm is leaving, as is Jimmy Sands, who joins the Mitchell Field band reed section here. Vocalists Doty Claire and Jerry Stone are out. Replacements are Virginia Maxey, 20-year-old Indianapolis gal, and Jerry Burton, former WHN staff singer.

Ragtime note has leadman Norman Rosner marrying Ethel Adler of Yonkers last week.

home about—that they had a lot to learn from the jazzbos. So this week the New York Philharmonic Orchestra hires Jack Satterfield, a radio and dance band expert as alternating first trombonist. HEP admits they didn't consult him but thinks it ought to raise his standing with the boss.



THANK YOURSELF!

for the **NEW LOW PRICES** on

Roy J. Maier

SIGNATURE REEDS



Look for the silver box

To meet the demand for hundreds of thousands of MAIER Reeds, I had to build more machines like the ones shown below. Pretty soon I had a gang of these special built machines! As I got into bigger and bigger production, manufacturing costs went down. That's why I was able to lower the prices. So you see, thanks goes to *you* for these new, lower prices. Your demand for more playable, longer lasting MAIER Reeds is what made this price reduction possible.

Clarinet	20c	was 25c
Alto Sax	30c	was 35c
Tenor Sax	40c	was 45c

Roy J. Maier

More of these machines made new low prices possible!



All of my machines are built for gentle handling of the delicate cane. My cutters are so sharp they form the reed without crushing or compressing the fibres which are so important to fine tone quality. The big demand for my signature reed has made it necessary for me to build more of these precision machines. The bigger production that resulted is directly responsible for the new low prices.

6 STRENGTHS

1, 2, 2½, 3, 4, 5

DISTRIBUTED EXCLUSIVELY BY Selmer
THROUGH LEADING MUSIC STORES EVERYWHERE

ets bis er

r stroke ere last rying in bar like he army obs, but on their

e about the ar- he army previous kie in a dreamed ose ace-

ed lusti- y proper ould get somed— ded that er tone, eded no

ut this, y ruin i doesn't claim it was it had n short, key has or what

Forrest t war is

us 7

den, and as come is town. find an wn. Now ning to

ige Van- on Sun- day eve- 'em on ables de- ning to

started and an- air finds pins into y to see 'yan's of and jazz east two thinking

n opened quarium.

show on Thieck, erry on d John drums, without

Billie Holiday Jailed in Light Comedy of Errors

Chicago—In a routine like Gang-busters with guns, screaming sirens, police cars and tough detectives, Billie Holiday was flung into jail but solidly two weeks ago following a slight misunderstanding between the car in which she was riding and an ambulance which met, antisocially, on a street corner in Chicago.

To straighten out the situation, if such a thing is possible, Billie was being driven to work at the Garrick Stagebar when the car in which she was riding collided with an ambulance. All parties participating in the crash got out and looked over the mess and waited for the inevitable police car, Billie meanwhile nursing a very bungled up pair of knees. Somehow, the inevitable police car was a bit less inevitable than usual, so when it didn't appear, it was decided that Billie should be taken somewhere for first aid. Her companion backed the car out of the fracas and pro-

ceeded on the way.

The Capture!

A few blocks later they heard sirens screaming behind them and a police car edged them into the curb. Two policemen, guns in hand, preparing to fight it out, plunged from the car, seized the culprits and, before you could sing the first eight bars of *Fine and Mellow*, had them at the nearest police station.

Police merely laughed at the excuse that Billie was being taken for first aid. "Get that," one of them said, "they run into an ambulance and then run off to find first aid. Some excuse!" So la Holiday was assigned to her room in the local bastille.

Joe Ain't Nowhere

Calls to manager Joe Sherman of the Stagebar brought more abuse upon Billie because Joe thought it was all a gag and kidded happily with Billie, assorted detectives and policemen, and the man at the desk before he finally realized that Billie actually was in the jug as specified. With the resounding cry of "You ain't nowhere" in the Holiday voice screaming through the phone, Joe hung up and hastened to bail.

First aid was obtained and Billie

Gets Staff Job



Chicago — Mary Ann Mercer, after four years with the Mitchell Ayres band, recently was appointed staff vocalist at radio station WBBM here. A native of Saginaw, Mich., Mary won success as a dancer before an ankle injury caused her to take up singing as a profession. She has chestnut hair and hazel eyes, fellas.

appeared as usual. She glared despicably at Sherman all evening and muttered when he chanced by, "Man, you just ain't nowhere." Joe was properly chastened.

Northwestern Bands in Demand for New Season

Evanston, Ill.—Band supply on the Northwestern university campus was heavily drained the latter part of September and first of October as school dances and north shore parties motioned to student aggregations returning to N.U. for another band season. Bands in demand as school just opened were those led by Dick Brahm, Eddie Barrett, Cliff Aspergren, and Dick Lewis.

Barrett Leads Pack

Probably the finest outfit on campus this year belongs to Eddie Barrett, ace clarinetist and alto saxist, who is starting his fourth year at Northwestern. A solid jump crew, aided by terrific specials from the pen of Barrett and Hoyt Jones, the band has eight from last year's group back for work.

In addition to Jones (who has scorings in the books of Harry James, Charlie Spivak, and Benny Goodman), Fred Mende and Bruce Wishard, trumpets; Cliff Marye, trombone; John Whitehead, Bob Fleming, and Byron Cherkas, saxists; and guitarist Art Rapp have returned. Marilyn Frye, who was recently offered a spot with Gene Krupa, is vocalist.

Brahm Unit Not Set

Barrett is using a five-five-four setup again, and has been auditioning other students for the remaining chairs. Band boasts of six reeds when Pianist Jones moves over to bass sax. Barrett played the Evanston Women's club and a university pep dance, both with a number of tryout men, to open his jobbing season in September. Personnel of the Dick Brahm organization was another not set at press time. Brahm, trumpet-playing leader, grabbed the Northwestern student mixer dance September 23, but planned to make a number of changes before the party season goes much farther.

Salkowe Band Intact

Eddie Salkowe had the only band that stayed intact during the summer. Salkowe and trumpet and band toured Ohio for GAC most of June, July, and August, and all have returned to Northwestern for the fall season. Outfit is a 14-piecer.

Two other campus leaders, Cliff Aspergren and Dick Lewis, were paired for a north shore country club affair October 3 with smaller bands.

—Benny Bennett

Louie Armstrong Not Rewed—Yet

Chicago—Louis Armstrong's divorce was made final here a fortnight ago, which stopped all rumors that Louis had married late last month in Los Angeles. It is confirmed, however, that Louis will marry Lucille Wilson, Chicago Cotton Club dancer, as soon as possible, his lawyer, Lewis Bennett, said.

Carter to Wax For Capitol

Chicago—Benny Carter's new fifteen piece band, now playing at Salt Lake City's Rainbow Rendezvous, has been signed for a series of recordings by Capitol records, General Amusement announced here. The band, featuring Savannah Churchill, will cut the sides while playing the Trouville in Los Angeles following their present booking . . . provided that the Petrillo ban has been lifted by that time.

Lou Breese Disbands; Settles in Chicago

Chicago—Draft inroads into his band have caused Lou Breese to disband in favor of a local job at the Chez Paree in which he will use ten men and himself. Steve Bower, bass, and Linx Riley, sax, both Chicago boys, will stay with the band. Other men will be picked up from the local.

Louis Jordan Sick

Chicago—Louis Jordan played the first night of his Regal theater booking here and then moved to a hosnial on the outskirts of town suffering a streptococcus infection. He was out of the unit for three days during which time T-Bone Walker, blues shouter and guitarist, was borrowed from the Rhumboogie to appear with the unit.

Lester Is Grandpa

New York—Lester Jacob, member of the staff of *Variety*, the theatrical trade weekly, and an intimate of almost every name band leader in the business, is a grandfather. His daughter, Betty Jane Rogers, recently became the mother of a baby girl, Leslie Jan. The father, Lieut. Jansen Rogers, is stationed at Fort Monmouth, N.J.

BG Rehires Tenor

New York—BG has rehired tenor-man John Walton. At the same time he put clarinetist Benjamin Goodman on notice.

ELECTRIC GUITAR PICK

Better Tone • Faster Pick Technique

Does not Cling to Strings

Wears Longer

Exclusive with Milton G. Wolf, 7 for \$1.00

George BARNES GUITAR Scales

Twelve tones, all outstanding originals and standards, by the finest modern guitarist of the day, for only \$1.00.

Like Barnes and other topnotch 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' Scale Book . . . 1.00

Lektro-Magnetic Strings (for electric guitar) . . . set 1.50

Dur-A-Glo Strings (for non-electric guitar) . . . set 2.00

Barnes-Varnor Record No 1219 . . . 1.50

Name _____

Street _____

City _____ State _____

Mary Lou With Fisk

Mary Lou Glover, ex Anson Weeks vocalist, is in the vocal light with Charlie Fisk's band. Mary Lou is taking the place of Ginny Coons, Mrs. C. F. in private life, while she awaits that bundle.

Like O'Connell



Chicago—Louise Raymond is the lovely above wearing stars and stripes. She sings with Mac McCoy's trio in Chicago's Zebra Lounge. She does with the vocals like Helen O'Connell.

Entered as second class matter October 6, 1936, 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.

MURIEL REGER
240 West 12 St., N. Y. City
Advice to songwriters
(Don't forget return postage with manuscripts)

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

Have You Tried "BLACK-LINE" or "TRU-ART" REEDS Lately?

We believe that you are in for a pleasant surprise. We say this because "MICRO" Reeds have been vastly improved, and now are better than ever.

Always bear in mind that all "MICRO" Musical Products are sold on a "satisfaction guaranteed" basis. That is why "MICRO" Musical Products are the biggest selling line of Advertiser Musical Instrument Accessories and Specialties in the entire world.

There are more satisfied users of "MICRO" Musical Products today than ever before. For your protection and your satisfaction, we always guard and watch the quality and usefulness of "MICRO" Musical Products.

Send for FREE "Micro" Catalog



MICRO MUSICAL PRODUCTS CORP.

10 WEST 19TH STREET

DEPT. No. 5

NEW YORK, N. Y.

Chicago
Got
Pla
Chica
ever. Th
and livi
play th
natural
the blues
T-Bone
reverted
alone in
in Dallas
I can't
those blu
blues ri
heard be
her sing
knew th
me, too.
the blues
any plac
of Negro
singing
... wo
J
"After
the blue
started i
because
words. I
along. T
know. Ri
blues fas
I could
whole d
verse. Ar
singing.
Prince A
had and
guitar.
you know
there an
note, too
the blues
"You
blues, th
twelve-br
interpret
words or
you've g
take a p
That's a
kind of
not the l
NOI
Americ

Gotta Feel the Blues to Play 'Em, Asserts T-Bone

by DIXON GAYER

Chicago—"The blues? Man, I didn't start playing the blues ever. That was in me before I was born and I've been playing and living the blues ever since. That's the way you've gotta play them. You have to live those blues and with us that's natural . . . it's born in us to live the blues."

T-Bone Walker, one of the most revered blues singers in the business today who stops shows cold wherever he plays his blues for his people, told me that the other day when I asked him when he started playing the blues.



"I think that the first thing I can remember was my mother singing the blues as she would sit alone in the evenings in our place in Dallas, Texas, where I was born. I can't remember the words to those blues, but she could sing you blues right now like you never heard before. I used to listen to her singing there at night and I knew then that the blues was in me, too. Everyone down there sang the blues. In fact, they still do. Go any place where there's a group of Negroes and you'll hear them singing blues you never heard of . . . wonderful blues."

Just Makes 'Em Up

"After I heard my mother play the blues and sing them, then I started in. I didn't know the words



because there weren't any set words. I made them up as I went along. That's the way we do, you know. Right today I can make up blues faster than I can sing them. I could sing blues for you for a whole day and never repeat a verse. Anyhow, when I first started singing, I used to take an old Prince Albert tobacco can that I had and strum it kind of like a guitar. There wasn't much tone, you know, but the bluesy beat was there and a kind of a melancholy note, too, that I liked when I sang the blues.

"You know, there's only one blues, though. That's the regular twelve-bar pattern and then you interpret over that. Just write new words or improvise different and you've got a new blues. Now, you take a piece like *St. Louis Blues*. That's a pretty tune and it has kind of a bluesy tone, but that's not the blues. You can't dress up

the blues. The only blues is the kind that I sing and the kind that Jiminy Rushing sings and Basie plays. I'm not saying that *St. Louis Blues* isn't fine music, you understand. But it just isn't blues. Now, *Blues in the Night* is a lot better blues than *St. Louis*. That's because the first part of *Blues in the Night* is really blues on the right pattern. Of course, when they get to the bridge of the tune, it isn't blues any more. It's pretty but it isn't blues. It's even more spiritual than it is bluesy, with that whistle cry in it. Blues is all by itself.

You Gotta Feel the Blues

"Blues is all in the way that you feel it. One person can feel it and another can't. Count Basie's band can play wonderful blues because he and all the band feel the blues. Duke Ellington, with all his fine musicians, can't play good band blues. Some of his men can, but the band can't. The way it is with bands is the same with singers. Louis Jordan, for instance, plays good blues and he sings them like they were originally sung, too. Take his *Outskirts of Town*, that's really fine old blues. But then you listen to Dan Grissom sing *Outskirts* and that isn't blues, with the same melody and everything. It takes a bluesy feeling and the old twelve bars. Grissom sings sweet but the blues aren't sweet. You've gotta feel the blues to make them right.

"That kind of music really affects people, too. It's played from the heart and if the person listening understands the blues and is in the right mood, why, man, I've seen them just bust out and cry like a baby. In fact, there's a girl out in California in a hospital right now because I was playing a blues that affected her so much that she lost control of herself and started crying and she stood up and fell over backwards and fell on another table and injured her spine. That's the way the blues affects some people.

Some Preach the Blues

"Of course the blues comes a lot from the church too. The first time I ever heard a boogie woogie piano was the first time I went to church. That was the Holy Ghost Church in Dallas, Texas. That boogie woogie was a kind of a blues, I guess. Then the preachers used to preach in a bluesy tone sometimes. You even got the congrega-



CHICAGO BAND BRIEFS

Bud Freeman received notice the other day to appear at his draft board in New York for a physical examination. Having moved around considerably recently, the letter was days trailing him and reached him in Chicago on the day he was supposed to appear in New York.

He wired in his change of address. Looks very liable to be among them in a few months. Regal theater did terrific bizz with a double header of Louis Jordan and Benny Carter bands. T-Bone Walker fronted for Jordan while the latter was ill . . . Jimmy Noone moved from the Whirlaway to upstairs at the Garrick Stagebar . . . Arne Barnett has an excellent band at Rainbow gardens but is restricted to playing just the floorshow and one dance group a night. Phil Levant's small unit plays the other dances.

Continental's a Riot Funnest crew in town is the steady group at the Whirlaway. Tabbed the Continentals, they do not try to be funny and succeed in being a riot. Trumpet player works very seriously at a tiny tom tom, cymbal and temple block outfit between trumpeting . . . holds his trumpet like a derby in a tintype while he sings (poorly, which adds to the humor). Guitarist is a large beaming boy with a small moustache and very black straight hair. He doesn't play good guitar but lends a jovial air to the sum total by his happy grin and his outrageously awful music and vocals. Clarinet and bass also ran. With routines, this outfit could be hilarious.

Sunny Dunham did a nice job at the Sherman hotel and was followed by Woody Herman . . . Satchelmo in town for divorce. His talk at the divorce court even had the judge laughing, according to Onah Spencer, Down Beat Chicago correspondent . . . Billie Holiday, Red Allen, J. C. Higginbotham and band definitely set until Christmas

That's T-Bone's Blues T-Bone has been playing blues commercially since his teens and, in that time, has written more than he can count. He recorded *T-Bone Blues* with Les Hite for Bluebird but has generally worked as a solo act. Capitol Records will soon release some new sides which he cut with Freddy Slack and some others on which he played guitar with the Slack band. He has refused offers to play guitar with a host of name bands in order to continue his blues work. He has a tremendous following, principally on the Pacific coast, where he has concentrated his work and where he lives with his wife and their child.

And, another thing. Let's get his name straight. It isn't Teabone, as it is so often spelled. It's T-Bone. The former indicates a delicate little chicken bone upon which you might nibble at a society tea. The latter is a good, human sized steak which has a bone cross section which looks like the letter "T." And that's the way T-Bone plays the blues and sings them . . . not dainty and delicate like a society tea, but strong and meaty like a good thick T-Bone steak. That's T-Bone's blues.

at the Garrick Stagebar. Red passing out compliments on Joe Sherman, manager, a welcome switch of the usual situation.

Make Believes, a comedy act working pantomime in front of phonograph records are bringing down the house at the Sherman. The act has been done before, but they do an excellent job on such as the Andrews Sisters.

Louis Jordan got a 1A draft classification which has GAC worrying but plenty for the five piece unit has become a sellout everywhere. They are booked well into next year already and the combo presents few transportation problems.

Freeman Sessions In

Bud Freeman's sessions are doing more business with each approaching Monday night at the Sherman hotel. The show is running two cross country air shots of a half hour each every Monday, now.

Petrillo didn't bother Ringling Brothers during their Chicago stay although it was expected that he would hold up an AFM electricians or on Park facilities for the circus' local appearance. The union has indicated that they will wait until the settlement of the record problem before going to work on the circus. The circus is still using canned music.

Pump Room Jump

The sedate Pump Room of the Ambassador East hotel let its hair down for an after hours jam session with Jimmy Dorsey sitting in with John Kirby's band. Johnnie Guarnieri also took over for awhile. The audience was composed of a couple of waiters.

John Kirby played a one nighter with Floyd Campbell at the Savoy ballroom on the South Side . . . The International Sweethearts of Rhythm followed Carter and Jordan into the Regal.

Alvino Rey slated to follow Woody Herman into the Sherman but rumors trickle in from New York that the Sherman is due for a disappointment. . . Maestro Bob Strong, ex of Uncle Walter's Doghouse program, was in Grant Hospital for a minor operation early this month. He's back now.



Bullseye! for SMALL DANCE UNITS Mills ORCHETTES

Special arrangements for Small Combos by Ace Arrangers WILL HUDSON, JIMMY DALE, LARRY WAGNER, and others. Distinctive Novelty Arrangements that can be played by three to seven men combos to great advantage. . . No Wasted Parts—Modern—Snappy—PRICED RIGHT!

ORCHETTE INSTRUMENTATION

1st Eb Alto Saxophone • 2nd Bb Tenor Saxophone • 3rd Eb Alto Saxophone
1st Bb Trumpet • Piano • Bass • Drums

Just Released!

NEW ORCHETTE ARRANGEMENTS

by Will Hudson

- Idaho
- For Me and My Gal
- St. James Infirmary
- Light a Candle in the Chapel
- Rockin' in Rhythm

by Jimmy Dale

- Military Swing
- The Navy Bounce
- Dardanella
- Flapperette
- Kitten on the Keys

Already Famous with Small Units Everywhere

- Dinah
- Mickey
- Margie
- Jealous
- Star Dust
- Mary Lou
- Moonglow
- Hill Pickles
- Tinga-Ling (Waltz)
- Mood Indigo
- Popecorn Man
- Farwell Blues
- Rugle Call Rag
- Sweet Lorraine
- Broadway Rose
- Diga Diga Doo
- Short'nin' Bread
- Carrine Carrina
- Stormy Weather
- I Surrender Dear
- Slavin' the Blues
- Ain't Misbehavin'
- Who's Sorry Now
- Sophisticated Lady
- Sophisticated Swing
- Girl of My Dreams (Waltz)
- Dear Old Southland
- The Sheik of Araby
- Lonesome and Sorry
- Nobody's Sweetheart
- Black and Tan Fantasy
- If You Were in My Place
- Rose of the Rio Grande
- Tenight You Belong to Me
- Blue (And Broken-Hearted)
- They Go Wild, Simply Wild Over Me
- Let a Smile Be Your Umbrella
- There's a Sour Apple Tree in Tennessee
- I Can't Give You Anything But Love
- I'm Gittin' Sentimental Over You
- There's Something About a Soldier
- I Can't Believe That You're in Love With Me
- Between the Devil and the Deep Blue Sea
- I Let a Song Go Out of My Heart When Your Old Wedding Ring Was New
- The Song Tchaikowsky Wrote (Piano Concerto)
- You're in Love With Everyone (But the One Who's in Love With You)
- Shoe Shine Boy

Price 50c Each

MILLS MUSIC, Inc. • 1619 BROADWAY • NEW YORK, N.Y. Dept. DB10 Please rush ORCHETTES checked

Name _____
Address _____
City _____ State _____

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 TRANPOSE 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 Inquire at your local music dealer or send only \$1.00 now to the

Lightning Arranger Co. Allentown, Penna. Money Refunded If Not Satisfied

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

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

Gil Rodin, Ray Bauduc Join Army

Both Sever All Relations With Crosby Outfit

Will Return to Band After War, They Say —Sandifer on Drums

Los Angeles—Gil Rodin and Ray Bauduc, share-holders in the incorporated group that forms a nucleus of the Bob Crosby band, checked out to join up with Uncle Sam as members of a coast artillery unit band stationed at Vallejo, Calif.

Rodin was president of the incorporated group of boys within the band who formed the outfit several years ago and secured Bob Crosby to act as front man. In addition to playing tenor (4th), Rodin also was general manager and as such was reputed to be the guiding spirit who kept the shareholders working as a team instead of falling out with one another, as has been the case with most incorporated bands.

Both Sever Connections

Both Rodin and Bauduc withdrew completely from the organization when they enlisted, severing all financial relations. Both stated that they planned to return to the band "after the war," although there was a rumor that Bauduc is considering the idea of starting his own band when he comes out of the army.

Bauduc was replaced by Cody Sandifer, at one time a member of the Glenn Miller band. A permanent replacement for Rodin had not been made at writing.

Two Others Leave

Trumpeter Max Herman left the band to join Rudy Vallee's coast guard band here a month ago, was replaced by Johnny Best. Bruce Squiers (trombone) left about the same time as Rodin and

Ina Ray Hutton Will Man a Destroyer



Hollywood—Having been appointed a civilian recruiter by the navy, Ina Ray Hutton will endeavor to obtain enough enlistments between now and December 7th to man a destroyer. The queen of the name bands is seen here with Lieutenant Trick and the following volunteers: John Jones, Don Gearhart, William Booth, Ralph Shipman and Russell Zack.

Bauduc, going into a ferry command music unit. He was replaced by Harry Ulman of Los Angeles. Pete Carpenter (trombone) will probably be the next to go.

The band left here on a ten weeks theater tour September 26 that started in Omaha and will cover most of the important eastern cities.

Bill Hummel in Navy

Pittsburgh, Pa. — Bill Hummel, orch leader and trumpeter, joined the navy here last month and turned the management of the band over to brother Jack who has not yet decided on a replacement for Bill. The band is set at the Washington Club, East Liverpool, Ohio, indefinitely.

Ellington Scheduled to Open Hollywood Canteen

Los Angeles—Duke Ellington and his band were scheduled to lead off the parade of bands that will appear gratis at the new Hollywood Canteen, a recreation spot for service men established entirely by the efforts of local labor unions, which was to be ready to open October 3.

Calling All Leaders

Local 47, which played a large part in the establishment of the Canteen, which is located on Cahuenga just off Sunset in the heart of Hollywood, has circularized every one of its members who leads, or has ever conducted, a band anywhere asking such members to furnish music one night or more each month.

In addition to the traveling and local bands who will keep the spot jumping nightly impromptu jam sessions will not only have the sanction but the downright encouragement of Joe Union at the Hollywood Canteen, where a "Welcome" sign will be on the door for every tooter who shows up with an instrument.

Drum Set Provided

Drums have been taken care of by the Lockie Music Exchange, which has supplied a drum outfit complete from cow bell to tom tom to remain on the band stand for the duration—or as long as the set lasts under the pounding it is going to get.

The Hollywood Canteen will be open seven nights a week from 6:00 p.m. to midnight. Sandwiches, soft drinks and milk, all donated, will be served free to service men, who will also find girl hostesses present to dance with them.

Kyser Claims Radio Bosses Shirking War

Los Angeles—Kay Kyser, recently appointed as a consultant to the radio department of the Office of War Information, appearing at the first of a series of meetings scheduled here for local OWI officials, gave out with a mighty blast at big-time members of the radio industry who, according to the bandleader, are luke warm or cold in their efforts in behalf of the war.

Gist of Kyser's charges, as interpreted by the trade, was that the radio industry has a strong tendency to deal with the facts of the war in a superficial manner instead of letting the public think of the war as what it is—a deadly serious business.

Kyser used strong words, speaking of the parties he referred to as "traitors" and "betrayers." He felt that radio moguls were merely "sandwiching" the war stuff into radio schedules like station-break announcements and with less emphasis, referring in this portion of his remarks to the treatment accorded OWI releases on commercial programs.

Robeson Tosses Race Issue Into Moguls' Teeth

Negro Star Sounds Off on 'Uncle Tom' Tactics in Studios

Los Angeles—Paul Robeson, one-time Negro athlete who has become one of the outstanding singers and actors of the day, has thrown the race issue squarely in the faces of Hollywood movie producers by announcing here that he is "through with Hollywood" until movie makers abandon their treatment of all Negro characters in movies as "Uncle Toms" and spiritual-singing servants.

Last Picture Typical

Robeson's most recent—and possibly his last—motion picture role was in the Boris Morros production (20th Century-Fox) *Tales of Manhattan*, in which the closing sequence typically pictured a group of southern Negro share-croppers as a group of childishly simple folk "singing their way to glory," as Robeson put it.

Close observers noted that in the picture mentioned, Robeson made his own relatively small role defiantly and deliberately aggressive in comparison with the attitude of other Negroes in the film.

Watch for 'Cabin' Now

Robeson's blast has aroused increased interest in MGM's *Cabin in the Sky*, now in production with an all Negro cast that features Ethel Waters, Lena Horne, Louis Armstrong, Duke Ellington and band, and other Negro performers. It will be the first all-Negro picture to come from a major Hollywood studio. On the fire at 20th Century-Fox is a deal for Irving Mills to produce an all-Negro feature modeled after the Cotton Club revues.

Irving Mills Will Produce Negro Revue

Los Angeles—Irving Mills is assembling the cast for an all-Negro stage musical which will open in Los Angeles, probably at the Mayan theater, sometime this fall and which goes into rehearsal under the tentative title of *Jam Session*. Mills was unwilling to reveal names of the chief figures in the production but said they would include some of the biggest names among Negro musicians and entertainers, including one of the foremost Negro bands of the day.

Rehearsals were scheduled to start early this month. Mills hopes to have the show ready for a debut around Thanksgiving.

Billy Mozet Dies In Shipyard Fall

Los Angeles — Related news reached here recently that Billy Mozet, guitar and vocalist with Paul Pendarvis, Sterling Young and other well known bands for several years, and later head of his own band, died August 5 as a result of injuries received from a fall sustained while working in the shipyards in Portland, Oregon.

LAST CALL GANG

This is your last chance to jump on the Cherio hitwagon. Start the new tunes in your locality by joining The Cherio Orchestra Club.

... The publishers of such hits as "I DON'T WANT TO SET THE WORLD ON FIRE," "STRICTLY INSTRUMENTAL," etc. will send you 12 new orchestrations—one each month for one year—by top arrangers, written by top writers, featured by top name bands.

... Join The Cherio Orchestra Club NOW. Membership fee—\$5.99. Polls close October 30, 1942.

FIRST ORCHESTRATION REACHES YOU NOVEMBER 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)

Boola Bango
Says...
When man came here yesterday
To make a "Gullup Pull" he says
Asking questions, he writes answers
All about our famous dancers.
What no say to Question 20
Seem to stifle him a-plenty.
Much excited, he inquires
The nearest place to send a wire.
At telegraph he write out speedy.
"DRUMMERS' CHOICE HERE TOO IS LEEDY"

Leedy
MANUFACTURING CO., ELKHART, IND.

Lockie's
HOLLYWOOD
"HEADQUARTERS FOR NAME BANDS"
1521 N. VINE STREET

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

Chicago...
By H...
Los...
men...
three...
came...
his...
band...
30;...
Fred...
piano...
to...
Zucca...
Looks...
stand...
at...
end...
long...
tin...
want...
tour...
whi...
Gr...
Hal...
the...
well...
enter...
the...
ment...
ro...
dis...
Camp...
Ha...
ing...
his...
for...
date...
Square...
diti...
om

Joe...
Gibbon...
ter...
got...
(Che...
Casa...
Mi...
until...
ar...
took...
ove...
it...
was...
arr...
ange...
his...
sax...
handi...
cap...
recepti...
Jim...
my...
which...
the...
"orch...
wood...
from...
secti...
of...
Chief...
"at...
to...
insur...
tally...
Jin...
that...
Toluca...
year...
ago...
hue...
who...
time...
The...
better...
part...
ing...
acqu...
Ina...
test...
b...
Julius...
Rita...
Rio...
to...
becom...
Harry...
part...
ner...
songwri...
Mar...
Join...
At...
S...
Los...
An...
put...
to...
paid...
side...
ness...
is...
music...
ians...
star...
band...
the...
Arm...
Center...
at...
Sar...
Previ...
ork...
set...
up...
has...
Attr...
cians...
beca...
to...
under...
gery...
and...
solely...
as...
MGM...
stu...
were...
said...
tween...
\$35...
TI...
Other...
w...
signed...
up...
were...
Earl...
man...
and...
Bob...
Nelso...
man...
Mar...
ist...
Musici...
are...
rapid...
ratings...
MUSI...
MUSI...
Promp...
Acme...
P.O. Box 5

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Los Angeles—Jimmy Dorsey has two of his former bandmen competing with him here during his Palladium stint, all three opening in this locality on successive nights. Jimmy came into the Palladium on September 29; Ray McKinley, his former drummer, brought his band into the Trianon September 30; Freddie Slack, Jimmy's former piano player, brought his band into Zucca's Terrace October 1. . . . Looks like Freddy Martin's long stand at the Coconut Grove will end 'long about November as Martin wants to cash in on a theater tour while tours are still possible.

Grayson Out of Army
Hal Grayson, one of the first of the well known coast bandmen to enter the service (via the enlistment route), drew an honorable discharge (medical) from the Camp Haan band. He is reorganizing his band and was already set for dates at San Diego's Pacific Square and Pasadena's Civic Auditorium this month.

Joe Vernon (drums) and Bob Gibbon (guitar) with Bob Chester got lost or something on Chester's opening night at the Casa Manana and failed to show until around 10:30 p.m. Chester took over the drums himself but it was tough going as most of the arrangements are built around his sax solos. In spite of the handicap the band drew a swell reception.

Jimmy Dorsey brought his unit (which runs around 35 people with the "orchestra wives") to Hollywood from Chicago via a special section on the Santa Fe's "Super Chief" at a cost of \$5,900 in order to insure prompt arrival. Incidentally, Jimmy has just discovered that his next-door neighbor at the Toluca Lake house he bought a year ago is Bandleader Al Donahue, who purchased about the same time. Their wives had lived there better part of a year without getting acquainted.

Ina Ray Hutton was screen tested by Paramount. She may follow Donna Drake (the former Rita Rio) by dropping the baton to become an actress.

Harry Revel, the music-writing partner in the recently dissolved songwriting-publishing team of

Manny Klein Joins the Ork At Santa Ana

Los Angeles—Manny Klein, reputed to have been the highest paid sideman in the music business, is among the latest big-name musicians to be added to the all-star band now in the service at the Army Air Force Training Center at Santa Ana, Calif.

Santa Ana Good Deal
Previous to entering the radio ork set-up at Santa Ana, which has attracted many big-shot musicians because they are called upon to undergo very little basic training and actually function almost solely as musicians, the trumpet ace was working chiefly at the MGM studios here. His earnings were said to be somewhere between \$350 and \$500 per week.

Three Others Sign
Other well known musicians who signed up recently at Santa Ana were Earle Hagen, former Goodman and T. Dorsey trombonist; Bob Nelson, Hollywood radio saxman; Martin Black, studio violinist.

Musicians in the Santa Ana unit are rapidly moved up to sergeants' ratings.

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

Light Longhair Fling for BG



Los Angeles—Get that pipe as Benny Goodman beats up the chops lightly with Joe Szigeti, world famous violinist, who has recorded, among other things, a Bartok suite with BG for Columbia.

George Olsen band checked in . . . in Hollywood as advance exploitation manager for Jimmy Dorsey.

Phil Spitalny Plans All-Girl 100-Piece Ork

Los Angeles—Phil Spitalny, head of the 35-piece all-girl ork heard on the General Electric radio show and currently working on a picture at Universal studios here, is auditioning girl musicians with a view to augmenting the femme unit to 100 pieces.

Full details of the plan, which is still very much in the formative stage, have not been worked out. Spitalny's idea is to conduct a nation-wide search for talented girl musicians somewhat similar to that staged by Leopold Stokowski for his All-American Youth Orchestra.

Unlike Stokowski, Spitalny hopes to build his organization into a permanent institution. He wants a group which will be able to play symphonic stuff as well as light music.

Memo TO TONY CICCONE FROM JIMMY DORSEY

TUES. 22 SEPT.

Tony—
Thought you'd like to know that I have found Symmetricut Reeds so perfect for my personal use, that I have not used any other reed for the past four years—and don't intend to change either—they're swell!

Jimmy

265 - TUES. SEPT. 22, 1942 - 100

Symmetricut Reeds are instantly and perfectly playable because they are cut by Tony Ciccone's exclusive secret precision process which makes for uniform dependability.

CHICAGO MUSICAL INSTRUMENT CO.
EXCLUSIVE NATIONAL DISTRIBUTORS 30 E. ADAMS ST., CHICAGO, ILL.

Symmetricut REEDS

Demand a Symmetricut CANE Reed

MOND
NETIC
STAR
CUP
WE
ES, INC.
Ohio

Spike Jones' Record Sends Mix

'Der Fuehrer's Face' Now Biggest Thing Since the 'Beer Barrel Polka'

by MIKE LEVIN

Dang, my vest buttons are really popping! Just got finished reading an article in one of the newspapers about how Spike Jones' *Der Fuehrer's Face* is the biggest thing since *Beer Barrel Polka*. If you remember, last issue had a story claiming that this record was going to come on like the Cards—and three weeks before that, the *Beat* played it on Alan Courtney's WOV show in NYC and repeated it twice on the same show! The next night, Martin Block cleaned up about \$30,000, offering it in return for a \$50 bond purchase.

First Big War Tune

Victor has been caught flat-footed, and is racing desperately to catch up.

This, brother, is the first big war-tune—and it fulfills every requirement that was put down here three months ago. Written for the Walt Disney short *In Nutsyland*, it has an easy melody, with a refrain that a bunch of guys can scream at the top of their lungs. The lyrics are not only funny, but they also poke brutally at some of the Nazis' worst weaknesses.

A good 50 per cent of what makes this look like the record of the year is the terrific job that the Spike Jones' gang do on it. I've been raving about their stuff for months and am certainly glad to see that they're going to pick up some chips now for their fine work.

Gets Swell Effects

Jones (real name Lindley) started playing drums when he was a kid, only temporarily stopped by such mishaps as having his pop kick the bandleader who had hired him out of the house, or marching down the wrong street when he was drum major of the school-band, leading the band to a glorious finale in the stockyards. He's drummed on practically every big west coast studio show there is, and started these records as a gag with some of the guys who work the Bing Crosby show with him.

Listen to this disc and you'll hear not only terrific corn, but fine music as well. All the circus trombone and German tuba effects are perfectly played. The beat is cleaner and crisper than 99 per cent of the bands around, while the lead trumpeting is the kind section men dream about. Get the street band takeoff in the middle, with a touch of McCoy trumpet and Lewis clarinet (by Del Porter). Gimme a record like this and I'll be permanently on the telephone when the *Dear Moms* come round.

Top Drawer Discs

- War Song: *Der Fuehrer's Face* by Spike Jones (Bluebird)
- Hot Jazz: Jack Teagarden's *The Blues* (Elite)
- Swing: Andy Kirk's *Boogie Woogie Cocktail* (Decca)
- Vocal: Andrews Sisters' *Massachusetts* (Decca)
- Dance: Glen Gray's *Don't Do It, Darling* (Decca)
- Novelty: Bob Wills' *Let's Ride With Bob* (Okeh)

Swing

Count Basie

Ride On and It's Sand, Man (Columbia)
First side is the Skeets Tolbert tune done here with an Earl Warren vocal. Second is a typical Basie tune with figures that the band has used many, many times before. The title is descriptive of the surface quality of the record. *Ride* has some *Gambler's Blues* touches, with excellent Buddy Tate tenor, and Warren doing the vocal well.

Andy Kirk

Boogie Woogie Cocktail and Furred Life Blues (Decca)
This is pianist Kenneth Kersey's boogie showpiece, which he used to do consistently when with Red Allen's band. This version doesn't have the advantage of Ed Hall clarinet and JC Higginbotham trombone, but the piano is pretty much the same save for a very tricky and effective ending a la Bob Zurke. Band's backing on the last chorus a little sloppy. *Blues* typical Kirk blues, with a first chorus-of-rhythm doubling time while the brass stays at the original tempo—a slight twist on the usual gag of brass doubling.

Woody Herman

Jingle Bells and Santa Claus Is Coming to Town (Decca)
I've raved about a lot of Woody's records lately, but this can't be one of them. It doesn't lack the usual power of the Herd, but it is much noisier for no purpose, and doesn't have half the arranging

Hits Der Fuehrer's Face



Spike Jones, whose recording of *Der Fuehrer's Face* has Mix turning cartwheels in his disc reviews this issue, lets Adolf have it where it hurts.

cleverness that the Glenn Miller version does. Much the same goes for the reverse.

Skeets Tolbert

C.O.D. and Hey Man (Decca)
Get these lyrics! Concerns the glamour chicks' policy! A positive education, old man. Tolbert's usual close-voiced harmonics and tight rhythm show here. *Hey Man* is Roger Segure's *Amen*. Frankly I don't dig what they're up to.

Hot Jazz

Barney Bigard

Brown Suede and C. Blues (Bluebird)
This record is driving me a bit whacky. *Suede* is hooked from an old and very good pop tune, which I can remember but not at all. At any rate, Barney plays superbly. That piano is Billy Strayhorn. Listen to reeds voiced like Lombardo's — and how they don't sound like the motorboat king. *Blues* is the same arrangement of one note buildups that the full band used for a disc not so long ago. This isn't as effective, namely because the smaller unit can't hold the pace up as well as the band. Ray Nance sounds good, though a little uncertain. Record closes with a figure used four years ago on *Way Low*.

Bob Crosby

Over There and Smiles (Decca)
Thank God for small favors—these are not cowboy tunes! If you want to hear one of my big beefs

about this band, listen to Bauduc speed behind Matlock's clarinet solo. It's unfair to take pot-shots at the guy after he's gone in service, but he really ruins this record—drags the ensemble entrance so much that it makes all the sections sound sloppy—the section men can't tell whether to follow the beat or the lead-men. *Smiles* is much better with Yank Lawson doing his best. Eddie Miller has a good bit too.

Jack Teagarden

The Blues
Harry James
Oh Look at You (Elite)
One of Tea's few recent records where he plays real blues, and quite a lot of them. The band is puerile, but he isn't. By all means get this disc. Reverse has—yes—Harry James playing a society beat!

Jimmy Lytell and His All-Star Seven—with Savannah Churchill

Tell Me Your Blues and Two-Faced Man (Decca)
This is much, much better than the first disc of this session. Probably cut at the end of the session, the rhythm stays together and the solos sound much fresher, particularly Will Bradley and Jimmy Lytell. Miss Churchill sounds better too. Beat is better on *Man*, and "Cheech" Signorelli gets off one killer of a piano idea. Lytell sounds excellent, and boys cook up a riff of sorts behind him. Rock-support of both sides is Haig Stephens' bass. Though this side is better, all four go to show that simply tossing crack studio men in a session together doesn't mean anything will come out.

Roy Eldridge

High Society
W. C. Handy
St. Louis Blues (Elite)
Eldridge ought to be ashamed of himself. In the first place he plays badly; in the second, there is nothing more incongruous than hearing this old New Orleans tune played with New York riffs and Roy's trumpet screeching all over. He can play so well, that a performance like this ought to be hung up as a curiosity. Reverse

has some very bad trumpet by W. C. Handy, and some excellent trombone by J. C. Higginbotham and clarinet by Ed Hall. The piano is unbelievably awful.

Novelty

Rudy Vallee

High-Ho Everybody (Victor album)
Boy is he better as a comedian than a singer! And the band—I'll have to be really deep in your beers to enjoy this one.

Fred Waring

Christmas Album (Decca)
Here is 'Twas the Night Before Xmas put to music by Ken Darby. It's a production, and I like my tunes like this simple. But it has nice melody and as such kids should like it even more than the straight versions. The rest of the album is of the same sort, *Silent Night* mixed up with Handel's *Come Unto Him* etc. I guess I must be old-fashioned.

Marlene Fingerle and Arthur Schutt

By Jupiter Medley and You Were Never Lovelier Medley (Decca 12")
The second piano is badly out of balance, making the arrangements very muddy. None of these teams have the delicacy and taste that Frey-Braggiotti do, though these two are better than the usual run by a long shot. Even with the aid of rhythm their tempos aren't good.

Bob Wills and His Texas Playboys

Let's Ride With Bob and Tom Years (Okeh)
Don't sniff, pops—this band is the biggest territory band in the world. And has some fine musicians in it. Get the tenor and trumpet solos on this disc, and the thoroughly solid beat the band has as a whole. The Crosby band should give this band very close attention. In fact, this record ought to be under Hot Jazz, if it weren't for the incongruous combination of a good brass section playing against a very loud Hawaiian guitar!

Alec Templeton

Warsaw Concerto (Parts I and II) (Decca)
I reviewed the band record of this some time ago. From the picture *Suicide Squadron*, this is the best imitation Tchaikowsky I've heard. But the Victor Young-Marlene Fingerle record is much better than this. Templeton is essentially a really funny satirist, not a concert pianist.

The Korn Kobblers

Trumpet Blues and Ain't She Sweet (Elite)
A version of the James number, and the trumpet ain't much to listen to, but there's a passage of excellent trombone, followed by trumpet that would scare McCoy. Then comes Busse, and the James triple tonguing finishes things up. Get the ricky beat on the other side. This one is a bar wolf's dream song.

Don Baker

Organ Album (Columbia)
Baker is playing the Paramount organ, which has every attachment known to man. Seems to me that the union ought to get as tough about one of these as they do about Novachords. Fats Waller is still the only man who can play jazz tastefully on an organ.
(Modulate to Page 9)

PUT NEW LIFE INTO YOUR

- ★ CLARINET
- ★ SAXOPHONE
- ★ FLUTE
- ★ PICCOLO
- ★ OBOE
- ★ ENGLISH HORN
- ★ BASSOON

INSTRUMENTS REPAIRED AND COMPLETELY FACTORY REBUILT BY PENZEL-MUELLER'S EXPERT CRAFTSMEN...

GENUINE P-M MEDALLION REPAIR PARTS USED EXCLUSIVELY...

Send your instrument for an exact estimate or write for Special Repair Price-List.

PENZEL, MUELLER & CO., INC.
36-11 33rd ST., LONG ISLAND CITY, N. Y.

"Why Mr. Higginbotham—how deevine!"
a real **Fidelitone** PHONOGRAPH NEEDLE

5000 plays - \$1.00

A phograph needle that is kind to your records... Floating Point construction filters record scratch... Permetal tip gives exceptionally long life and faithful reproduction. Ask your record dealer for a demonstration. Pemo Products Corporation, Chicago, Ill.

Remember to AID NATIONAL DEFENSE in Ship Companies

RICKENBACHER "ELECTRO" GUITARS
PUT PUNCH AND PRESTIGE IN PERFORMANCE

—MANUFACTURED BY—
ELECTRO SWING INSTRUMENT CORPORATION
4071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Record Reviews

(Jumped from Page 8)

Dance

Glen Gray

Don't Do It Darling and Don't Get Around Much Anymore
Barbary Coast and I'm Old Fashioned (Decca)

First tune is by Zeke Manners and the second by Duke Ellington. Second sounds muchly like *Saturday Night*—could have stood a faster tempo, though the reeds shape up well.



Darling has the *Burlesome Four-some*, an all-male quartet. Very fine commercial idea since four guys chortling barbershop fashion is almost a lost art. Sounds good, especially on a hill-billy like this by fake-hill-billy Zeke. Second chorus swings like mad, due mainly to a swell sax phrase repeated behind Corky Cornelius' muted trumpet, and then Lon Doty's gutty tenor leads into a sharply-voiced brass passage. This is the best record Casa Loma has made in an age—wish the band sounded this good all the time.

Opening of the *Bay* sounds exactly like Miller. Tune is another *Serenade* which Casa Loma is entitled to do, obviously. *Old-Fashioned* closes with a Mozart music box effect.

Gene Krupa

Massachusetts and Murder, He Says (Decca)

Lucky Roberts' bid for another hit after his *Moonlight Cocktail*, the tune gets Anita O'Day's best husky treatment, and the Krupa gas-house attack. Fits very well with this ditty. Lots disagree with me, but I like her singing very often—except when she goes off like the way she does at the end of the vocal—but bad! Let's not talk about the reverse.

Harry James

Daybreak and Manhattan Serenade (Columbia)

I like *Break* much better than *Serenade* as a tune—and it's much easier to sing. It's not my imagination: James is using much less vibrato, his tone is much cleaner and has less of the irritating nanniness that characterized most of his ballad work. Reed balance isn't the best on the backing. Last chorus is one of the few on this tune that moves at all.

Jimmy Dorsey

Daybreak and Brazil (Decca)

Highspot is Johnny Guarneri's dainty keyboard work behind Bob Eberly's vocal. JD is still using the Eberly-O'Connell formula: slow and fast. Helen is atrociously off key. This one is too bad to overlook—even when you admire her showmanship, you can't miss the awful things she does here. Zowie. Please somebody get her a tuning fork.

Sam Donahue

Manhattan Serenade and I'm Old Fashioned (Decca)

That Donahue wide-voiced sax work goes well on this tune, as does the light jump beat. Shame Sam is having to bust up his band just as he was really getting somewhere with it. Bob Mathews' vocal all right listening because he doesn't try too much, and knows how to duck his bad points.

Charlie Spivak

At Last and People Like You and Me (Columbia)

Second side is much the tempo of Charlie's successful *Brother Bill*. Both cuts are well-played, with nothing exceptional to report.

Back to Chico



Chicago — When the Chico Marx band opened at the *Black Hawk* restaurant here on October 7th, Skip Nelson was back on the stand as vocalist. Skip left Chico to sing with Glenn Miller, returned when Miller's enlistment broke up the band.

Lunceford Waxes For the Troops

New York — Jimmie Lunceford becomes another of the bands to do special government recording under AFM dispensation, knocking off *GI Jive* last week for the Office of War Information daily jazz show to the troops overseas. Tune, written by Joe Sullivan, is the theme for the spot.

New Pastor Manager

New York—Joe Shribman, former Claude Thornhill manager, has joined Tony Pastor in the same capacity.

Vocal

Merry Macs

Pass the Biscuits Mirandy and Under a Strawberry Moon
Praise the Lord and Pass the Ammunition and Tweedle O'Twill (Decca)

Mirandy is the tune Del Porter, clarinetist with Spike Jones and Spike wrote. Like Jones, the Macs use a banjo on the date. Get the ricky coloratura gagging and the fine barbershop thirds at the finish. *Lord* on much the same kick. Good guitar on *Twill*.



Dinah Shore

Dearly Beloved and Why Don't You Fall in Love With Me (Victor)

Dinah is good as usual, but I wish she'd sing something a little lighter for a change.

Andrews Sisters

Massachusetts and Here Comes the Navy (Decca)

Swings far more than most of the discs the girls have made lately. Was all ready to scream that they had swiped *Navy* from *Beer Barrel Polka* when I notice that the label says a naval officer helped adapt it. Not a bad idea. And certainly no one can kick since our anthem was originally a tavern song.

Bing Crosby

Adios Fidoles and Silent Night (Decca)

Bing singing Latin! Of course it's a remake on the original Christmas record he made in 1935 which has sold into the hundreds of thousands every year. This is a more doggy version with extra voices galore.

Davenport Boy With Goodman

Gene Krupa Double Won Contest, Gets Seat at Drums

Davenport, Iowa—If you should happen to walk into the New Yorker hotel (NYC) and imagine you see Gene Krupa pounding the tubs in Benny Goodman's new crew... take another look... rub your eyes... and you will discover that it isn't the famous hide-beater at all, but Louie Bellson, who is a perfect "double" for Krupa and winner of the recent Gene Krupa drum contest.

Claude Uses Local Horn

Claude Thornhill recently pulled into town minus a trumpet man, but local valve man Stan Schmidt volunteered to fill the vacancy for Thornhill's three-day stint at the Capitol theater. Stan cut the intricate Thornhill arrangements in a capable manner and won praise from the band.

Johnny Tomlinson, local sax and clarinet man, has returned from Rochester, N. Y., and is playing club dates. Sparked by the fine tenoring of Bob Logfren, Jack Manthey's rejuvenated crew continues to be the favorite band of the Tri-Cities younger set. Keith Greko is back from California and is again spanking the ivories for Manthey.

Leaders Swap Canaries

Al Broedel has joined Kenny Pirmann's trumpet section. Pirmann is making several changes in personnel and a definite lineup is not available at present. However, Pirmann and Hal Wiese are swapping femme warblers; Doris Sonner going to Wiese in exchange for Jean Lear.

With the coming of gas rationing it looks like the Coliseum will be forced to give the local bands a break. One of the largest and finest ballrooms in the state, the Coliseum has refused to hire local bands for the last eight or ten years. The Vic Schroeder booking office, of Omaha, has had a strangle hold on this spot with only an occasional name band able to crash in.

—Joe Pitt

Victor Slowing Up on Releases

New York—Last to give way under distribution pressure is Victor Records. For the first time, the company skipped a month's classical releases last week, and announced that from now on, pop records will be released only every two weeks, in an effort to give the pressing plants time to catch up.

Herbie Jeffries Has New Record Concern

Hollywood—Herbie Jeffries, ex-Ellington vocalist, is organizing, in partnership with Otis Rene, composer of *Sleepy Time Down South* and many other hit tunes, an all-Negro company, to produce records by colored artists and bands.

First sides cut by the new company were *At Least You Could Save Me a Dream* and *String Free-Losophy*, the first side sung by Herbie, backed by the Eddie Beal trio and the Three Spirits of Rhythm, and the latter was an instrumental by the Beal trio.



(patent pending)

THE NEW "IMPROVED" VICTORY Prac-Tis-Pad

Now bigger and better with double tone chamber and other new features. The larger adjustable tension cell skin head with its natural bounce makes this the finest pad in the world. \$4.00 postpaid anywhere in the U.S.

MORARRE MUSIC SERVICE
829 Kennedy St., N.W. • Washington, D. C.

Your Automatic Hostess

Selects the . . .

MOST PLAYED RECORDS!



Shirley

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

Song

Artist

Label

- 1—Stage Door Canteen . . . Sammy Kaye . . . Victor
- 2—My Devotion . . . Charlie Spivak . . . Columbia
- 3—He Wears a Pair of Silver Wings . . . Kay Kyser . . . Columbia
- 4—Gal in Kalamazoo . . . Benny Goodman . . . Columbia
- 5—Be Careful, It's My Heart . . . Bing Crosby . . . Decca
- 6—Met Her on Monday . . . Freddy Martin . . . Victor
- 7—Strip Polka . . . Kay Kyser . . . Columbia
- 8—Take Me . . . Benny Goodman . . . Columbia
- 9—At Last . . . Glenn Miller . . . Victor
- 10—Amen . . . Woody Herman . . . Decca

COMING UP

Other favorites include:

- Pennsylvania Polka . . . Andrews Sisters . . . Decca
- He's My Guy . . . Harry James . . . Columbia
- Serenade in Blue . . . Jimmy Dorsey . . . Decca
- Came to Talk for Joe . . . Sammy Kaye . . . Victor
- Just as Though You Were Here . . . Tommy Dorsey . . . Victor

New Stunt for Blue Disc Show

New York—The Blue Network's all-night record show, *Say It With Music*, starts a new series of Saturday night programs, utilizing the private collections of private characters. A six hour session, the opening five minutes of each hour will find program heads Kent and Johnson splicing via transcription with the guy whose collection has been tapped. No. 1 is Mike Levin, the *Beat's* editor here.

Victor Grabbing All the Bands

New York—Victor Records are living up to their rep for being shrewd cookies by gobbling up all the bands in sight, for the day when wax can be cut once more. Already set are Lee Castle and Bob Allen, with Bobby Byrne's band now joining the fold. Byrne is spotted for the Bluebird label.

SONGWRITERS MUSITORIUM

- MELODIES WRITTEN TO POEM . . . \$ 5.00
 - 225 LEAD SHEETS PRINTED . . . 5.00
 - 250 Prof. PIANO Arrangements . . . 12.00
 - RECORDING—Vocal & Orchestra . . . 5.00
- URAD-DB
245 WEST 34th STREET • NEW YORK

Eckstein May Leave

Strong rumors that Billy Eckstein is leaving the Earl Hines band for a buildup by the Famous Door as a solo act.

HAVE YOUR SAXOPHONE RECONDITIONED

"...the Selmer way!"

BEFORE

AFTER

How old is your saxophone . . . two, five, eight years? You won't get the good service that's left in it unless you keep that saxophone in A-1 condition. Send it to us through your Selmer dealer for a Selmer reconditioning job. Our expert workmen will make it like new again, using genuine Selmer pads and other supplies . . . our expert testers will give it careful new-instrument tests. You won't know the old horn when it comes back to you! Many of our customers tell us Selmer reconditioned instruments play better than when they were new! Be sure the finished job carries the tag shown here . . . your guarantee of genuine Selmer reconditioning. If you do not know where your nearest dealer is, write us.

Selmer
ELKHART, INDIANA

Steve Broadus

MUSICAL RESEARCH

RS
E
N
Cafes

DOWN BEAT

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

Business		Editorial	
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

Dear Sir: In Answer To Your Letter: We Ain't Talkin'

Last week, a member of the *Beat's* staff (an AFM member) received an answer to a letter he had written to most of the large locals all over the country. This particular reply happened to be from the Pittsburgh local, but was typical of response received.

"Dear Sir: I regret to advise you that the Executive Board of this local in session Friday, September 25, 1942 has ruled against any release of news bulletins, journals, and the like to any individual or news agency."

Almost the same day, the *Beat* received word that out of 25,000 clips amassed by the clipping services of the National Association of Broadcasters, exactly 16 were in any way favorable to the union or its president.

Anybody who thinks the above two paragraphs aren't directly linked had better souse his head in cold water and think it over.

At this writing, no-one really knows what the outcome of the Senate investigation of Mr. Petrillo or the Justice court case in Chicago will be. We do know that the AFM, not just Mr. Petrillo, has lost the battle of the public in a fashion which is going to plague it for many years.

Battle of Public Lost By AFM

This is serious. The *Beat* has stated over and over again that it disagrees bitterly with practically everything Mr. Petrillo does, but *not* with everything that he wants. On the other hand, by his utterly assinine conduct in handling the press, and by reason of the control that Mr. Petrillo has over the locals, he is making them and the whole Federation appear of the same cantankerous, stubborn, and suspiciously authoritarian caste that he is.

No one has ever yet won a battle by sitting in his castle snarling "You won't play in my yard, so the hell with you."

There is no questioning the fact that the press in this country by and large is anti-labor and out to get Petrillo no matter what. But when only 16 out of 25,000 clips are pro anything, that's a little too one-sided to be explained on the grounds of influence, pressure, and what have you.

16 Out of 25,000 is Lopsided

By shoving its head in the sand, and presenting its fanny broadside to be kicked at will, there is no questioning that the AFM has not only needlessly weakened its position in the record fight, but seriously damaged its standing for future purposes.

No matter who wins the record fight, the public isn't going to forget the tarring job that has been done on the AFM. And don't think it isn't going to bounce back into the musician's lap. From now on when your local asks hotels or dance halls to raise scales, shorten hours, or to do any of the other legitimate union jobs, you're going to find Joe Public growling, "Don't these guys ever get sick of grabbing"—and the musician will be able to charge it all up to the stupidity with which this whole record situation has been handled.

The scales are not as pro-labor as you think. It wouldn't take such an unforeseeable shift to change this country's viewpoint from the sort of confused liberalism that it now has to one of patriotic "control" of such things as unions. Not only is the public digging musicians with a rather jaundiced eye, but a lot of other unions don't like them too much. The AFM is regarded as high-hat, and out for its own good, rather than people who work generally.

In short, brother, one false move, and we're going to get it in the neck. It would seem that the best thing the Federation

Musicians Off the Record



Akron, Ohio—Don Lodice and Frank Sinatra of the Tommy Dorsey crew were snapped mugging lightly with a local gal, Betty Parrill, during their engagement at the Palace theater here.

D Flat Howl



New York — His doting pater swears that he only howls in D flat. He's Albert David, 3-month-old son of NBC star tenor-saxist, Jerry Jerome, and in the arms of his mother, Eve Jerome.

Bass Lesson



St. Louis—Nick Stuart, whose band is back at the Hotel Jefferson here, will try anything once. So his bass player, Russ Wagner, gives him a lesson on the dog-house.

Honey Haynes Will Be Bride

Lincoln Nebr. — Harriet Anne Harpster, model, musician, vocalist and band leader known professionally as Honey Haynes, soon will become the bride of George E. Miller, petty officer recently given honorable discharge from the navy as a result of injuries received in line of duty at Pearl Harbor. Both are natives of Nebraska City.

and the locals could do would be to set up some system of talking amicably to the public—of sitting on Jimmy Petrillo until he learns how to eat his soup without sloshing—and of attempting to tell people what goes instead of acting like a bunch of kids beaten in a marble game.

There are a lot of things wrong with the AFM. The boys fighting it are shrewd enough and tough enough to take advantage of these things. If the AFM doesn't keep its nose clean and attempt to sell its ideas the way the radio boys sell soap, it will eventually have to holler "uncle."



"Zoot suits for the duration?—I have MY clothes measured on HIM!"



War Prisoners' Band

P.O.W. No. 725, Stalag Luft 3 Germany

To the Editors:

Just a line to let you know that at last a copy of *Down Beat* has found its way here. We have an excellent dance outfit here . . . ten pieces at the moment, but are stumped for orchestration. We have about twenty numbers! Please do you think that you could possibly help us? We are very hopeful.

581148 SGT. DEREK DUNT, R.A.F.

(Ed. Note: *Down Beat* is forwarding some orchestrations to Sgt. Dunt. Any readers desiring also to send orchestrations should send them to the address above and be sure to include Sgt. Dunt's number, 581148.)

Another War Prisoner

P.O.W. No. 3 M. Stammleger Luft 1 Deutschland (Allemagne)

To the Editors:

For some years now I have been a reader of *Down Beat* though somewhat irregular due to difficulty in obtaining it in England. I should like to say how much I enjoy reading your paper and that I think you are doing grand work.

I am a Golden Era enthusiast, myself, and I take my hat off to Muggsy Spanier for the way he is still putting out good, solid, straightforward jazz. I am endeavoring to master the guitar here and hope to model after Teddy Bunn. If anyone is interested, I should like to receive some letters as there is rather a dearth of jazz news here. I am 20 years

old and have been a prisoner of war for sixteen months.

SGT. GEOFFREY D. HOLIDAY (R.A.F.)

(Ed. Note: To Sgt. Holiday we have sent back copies of *Down Beat*. Notice the optimistic viewpoint of both of these boys . . . prisoners of war in Germany!)

Incomparable Duke

New York, N. Y.

To the Editors:

I wish to compliment your recent article on Duke Ellington and his music by Dixon Gayer. Perhaps I admire the contents of the article because I too tried to describe Ellington music in an article which was published in *Chords and Discords*, November 15, 1940.

Duke's music is incomparable (an overworked word) . . . it's really indescribable . . . and all imitators and would-be imitators should be ashamed of themselves for trying to imitate Duke and try to originate a style of their own, because trying to imitate Ellington only evokes amusement and pathos on the part of the Ellington fan. It has been said that imitation is the greatest form of flattery. Duke is probably pleased as well as amused at the attempts to copy him.

I don't care how many bands play *Black and Tan Fantasy*, for instance. There will always be something missing compared with the Ellington version. What it is that is missing can't be named. Ellington's music is the most remarkable music in the world today.

LEXA EGON MAY

Heil Dictator Levin

Niagara Falls, Ont.

To the Editors:

All hail dictator Levin! First it's Casa Loma . . . who's next? Maybe he'd like to work on Lu Watters or Ray Noble. It's strange he finds the band so poor despite the good ratings it receives from other music critics.

Some of his points are well taken and we hope that Glen Gray heads them. However, crucifying the whole outfit publicly was hardly

(Modulate to Page 11)

Deu 16-1 For

First Has For

New Y linist-lea dio post States M of the Unusual that he sixteen sides a

This leader: hi the expr en mass Coy ente viously c

Deuts ing up t find and last min wanted. ty office musician class m they pas rigorous Here's t

Trump ber) Blou Stiles; P tile. Tro Hutton) ace Heid lo. Saxe: (Richard (Richard cent (P Bob (Wi Bill (Ra Drums: Frank (1 Arranger Schoen. Ziggy Powell, a but eithe or decide

Six Mis To l

Hollyw lost two last 1 gan, arr Paris cut the Sant. Vince is c and coac while Tor choir mer and comm steeper.

Remain not be co to press and futur scheduled show, hov

Ella Mate

Greenw musical c Finklehoff ried here n now have drafted a the west air corps.

Sammy Out of

New Y Coca Cola showed up a schedule Band pre Chalmers Sammy Ki at all. Las vated Blt wires in, instead by

Deutsch Builds 16-Piece Band For Service

First Time Orchestra Has Been Organized For Enlistment

New York—Emery Deutsch, violinist-leader, has left his CBS studio post and gone into the United States Maritime Service as leader of the Hoffman Island orchestra. Unusual angle to his enlistment is that he has taken in a complete sixteen piece band with him besides a staff arranger.

This is the first time that a leader has organized an outfit with the express purpose of enlisting in en masse in the service. Clyde McCoy entered the navy with a previously organized unit.

Deutsch spent several weeks lining up the best men that he could find and held spots open until the last minute to get the key men he wanted. He'll be given a chief petty officer rating while the other musicians will be ranked as first class musicians, providing that they pass their second and more rigorous physical examination. Here's the line-up at press time:

Trumpets: Harry (Richard Himber) Bloom; Dick (Bunny Berigan) Stiles; Pete (Vincent Lopez) Gentile. Trombones: Ernie (Ina Ray Hutton) Christopher; Ralph (Horace Heidt) Koogan; Mickey Fucillo. Saxes: George Toohy; Milton (Richard Himber) Schatz; Harry (Richard Himber) Steinfeld; Vincent (Paul Whiteman) Capone; Bob (Will Osborne) Martin. Bass: Bill (Raymond Scott) Halfacre. Drums: Sherman Brande. Piano: Frank (Memphis Five) Signorelli. Arranger: Vic (Andrews Sisters) Schoen.

Ziggy Elman, George Berg, Mel Powell, and others were set to join, but either didn't pass the physicals or decided to wait.

Six Hits and Miss Dwindle To Four Hits

Hollywood—Six Hits and a Miss lost two sevenths of their personnel last month when Vincent Deagan, arranger-singer, and Tony Paris cut out for an enlistment at the Santa Ana Army Air Base. Vince is doing vocal arrangements and coaching vocal groups there while Tony is acting as soloist and choir member under the direction and command of Capt. Eddie Dunstedter.

Remaining Hits and Miss could not be contacted as the Beat went to press regarding replacements and future plans. They are not scheduled on the new Bob Hope show, however.

Ella Logan's New Mate to Enlist

Greenwich, Conn.—Ella Logan, musical comedy singer, and Fred Finklehoffe, playwright, were married here on September 25. Rumors now have the writer due to be drafted and also on his way to the west coast to enlist in the air corps.

Sammy Kaye Plays Out of Spotlight

New York—The reasons for Coca Cola's headaches these days showed up two weeks ago when a scheduled Wednesday Spotlight Band program from the Allis Chalmers plant in Milwaukee with Sammy Kaye playing never showed at all. Last minute difficulties prevented Blue network from getting wires in, and the spot was filled instead by a piano player.

Emery Starts New Band



New York—Lieut. Francis Mitko swears in Emery Deutsch, fiddling maestro, as a chief petty officer to front the new merchant marine band at the Apprentice Seamen's training school on Hoffman Island.

RAGTIME MARCHES ON

NEW NUMBERS

PAQUIN—A son to Mr. and Mrs. Don Paquin, August 30, Lowell, Mass. Mother is the former Kny Handley. Don was guitarist with the Tropical Rhythm Boys.

CAEERS—An 8 lb. 5 oz. boy born September 24, Detroit, Michigan, to Mr. and Mrs. Emilio Caeers. Son born on father's birthday and will be named after him. Father is swing violinist.

GOMEZ—A daughter, Sylvia Alice, to Mr. and Mrs. Kookie Gomez, in San Antonio, Tex., August 29. Father is orchestra leader.

DE LUCCA—A daughter in Pittsburgh September 11 to Mr. and Mrs. Pete De Luca. Father is band leader billed as Piccolo Pete.

APIER—A son in Irvington, N. J., September 11, to the Bert Apiers. Father is trumpeter with Marty Amest orchestra.

SWEETLAND—A son, September 14 in Los Angeles, to Mr. and Mrs. Lee Sweetland. Father is NBC singer.

BAKER—A daughter, September 17, to Mr. and Mrs. Harry Baker in Pittsburgh. Father is with Max Adkins' orchestra at the Stanley theater.

SEAMAN—A daughter, September 21, in New York to Mr. and Mrs. Gordon Seaman. Father is WBNS staff organist.

JOHNSON—A son to Mr. and Mrs. Freddie Johnson in Philadelphia, September 9. Father is bassist with Joey Kearns' unit.

PEDICIN—A daughter, Barbara, to Mr. and Mrs. Mike Pedicin, September 8 in Philadelphia. Father is leader of Men of Rhythm orchestra.

FILLA—A son to Mr. and Mrs. Alex Filla September 18 in Philadelphia. Pop is the ex-Benny Goodman trumpeter.

REINHART—A daughter to Mr. and Mrs. Don Reinhart in Philadelphia September 13. He was formerly trombonist with Fox theater orchestra there.

LEE—Daughter, Sandra, to Mr. and Mrs. Harry Lee September 4 in Detroit where father is in the band booking business.

CHERNIS—A son to the Jay Chernises in Hollywood, September 11. Father is in music department of 20th Century-Fox studios.

TIED NOTES

HOLMES-MCKERLEY—Johnny Holmes, trumpeter and leader, and Norma Margaret Mckerley at Montreal West on September 19.

WARNICK-CAIRNS—Jack Warnick, former trumpeter with Herb Britain orchestra and now with RCA's band, to Dorothy Cairns, Winnipeg, on September 19 in Winnipeg.

LEAVITT-PERLSTEIN—Joseph Leavitt, recently percussionist with Koussevitzky at the Berkshire Music Festival and faculty member of Boston Music school, to Sally Pearlman, nonpro, August 30 in Boston.

LETK-DINNING—Ginger Dinning, member of the Dinning Sisters trio, to Harry Lutke, September 19 in Chicago.

Jerome Band to Pelham Heath

New York—Henry Jerome, who wound up two and a half years at Child's Restaurant in New York City recently, has moved his outfit over to the New Pelham Heath Inn.

POPULAR BAND LEADER PHOTOGRAPHS

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second choice, with \$1.00 in currency or money order—or twenty-five cents in stamps or coin for one sample photo. Postage free.

RIER'S BOOK HOUSE
1143 Sixth Ave., New York City

Chords and Discords

(Jumped from Page 10)

in good taste. Again I'd like to point out that there are still a number of so called names to whom Mike could administer headline criticism before spotlighting Casa Loma.

HARRY BRUNT

Good Casa Loma Story

Cleveland, Ohio

To the Editors:
Orchids to you for your swell article on Glen Gray. It really is tough for us swing fans to see such a fine band as Glen's going to pieces. With the advent of so called "swing strings" and the breaking up of many organizations because of military services, A-1 jump bands like Glen's are becoming woefully scarce.

You're right about the band still having many good musicians such as Rauch, Hunt, Hutchenrider, etc., but the band definitely needs a shot in the arm to jar it out of its rut. Here's hoping Glen will find the right prescription to cure his sick outfit and bring them storming back to their rightful place . . . on top of the stack.

JIM GIBBONS

He Took Dix Literally

Chicago, Illinois

To the Editors:
I have been reading your mag for many years and have read the ravings of your critics and wondered where in the world you pick up such idiots. Now to read that a man with the ability of Peck Kelley should come to Chicago and take lessons from a girl who couldn't even turn the pages for him is an insult to John Dickson Kelley.
I played my first job with Kelley in 1923 with Jack Teagarden, Rapolo, and others, and I played with Peck off and on for many years. I know all about Peck Kelley, just

how much he plays and why he doesn't have to leave Houston, Texas. I went down and heard the girl at Elmer's Cocktail Lounge and, take it from me, Mr. Dixon, Peck plays more with his left hand than she does with both of her hands. Not only that, he plays more than Zurke, Willie the Lion, Earl Hines, or anybody you can mention.

He plays Tatum to perfection but when he does, it's with real guts and without the monotony of Tatum. He can play anyone's style and chop their ears off. Incidentally, Peck, now 43 years old, joined the army about a month ago.

Mr. Dixon Gayer couldn't have ever heard Kelley or he wouldn't write like he did. He should drop into an army camp and hear Peck and then write an article inviting all piano players to take a lesson from him. I have heard all the good ones and they can't touch Kelley.

JOHNNY WILLS

Say! What is Jazz??

Philadelphia, Pa.

To the Editors:
We know we will probably never know real jazz and the critics confuse us. You see, we are a bunch of high school kids and jazz was before our time, we have heard. As a consequence, we go for most all names except corn. Please, though, won't somebody tell us the what, when and why of jazz? And, is there any place we can hear real jazz? As we said, critics confuse us by denying Goodman, Tommy Dorsey, Krupa, the name of jazz. Some even say they aren't good swing. Just what is what here?

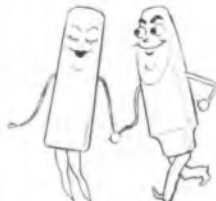
14 HEPSTERS & SAD SAM WEISS

Killed in Action

One of the first well known musicians to die in action in World War II is Tony Zimmers, tenor saxist formerly with Artie Shaw and Larry Clinton. Tony, who had been in the marines about one year, died in action in the Solomon Islands, according to official report.

They Go Well Together!!!

THE SANTY RUNYON REED-MOUTHPIECE COMBINATION



Most reed men know from experience that a "good reed" is simply one that just happens to fit their mouthpiece. With over 50 different types of mouthpieces and facings and many different reed strengths, your chances of getting a really perfect fit are about 1 in a 1000.

A PERFECT FIT

You know what happens when you do stumble on a reed that fits just right. Your tone improves 100%, the notes are effortless and full and your instrument practically plays itself.
Listen to this! Now for the first time you can get the mouthpiece ideally suited to your embouchure, plus a reed actually fitted to that mouthpiece by an expert—a reed, incidentally, guaranteed for one year!

HERE'S WHAT TO DO

Write to Santy Runyon, the country's foremost reed instrument teacher, and tell him (1) how long you have played, and (2) what type of work you do (dance, studio, band, etc.). Enclose a check or M.O. for \$4.00 for 10 days trial. If the Runyon "Reed-Mouthpiece Combination" is not satisfactory you may return it for an immediate refund less postage. If you keep it you can pay the balance at the end of the trial period.



THE FAMOUS SANTY RUNYON MOUTHPIECE

- Clarinet (Mouthpiece-Read Combination) \$ 9.00
- Alto Sax (Mouthpiece-Read Combination) 11.00
- Tenor Sax (Mouthpiece-Read Combination) 13.00

SANTY RUNYON STUDIOS
192 N. CLARK ST. • CHICAGO, ILL.

If your favorite newsdealer does not handle the BEAT ask him to get it for you, or write direct to DOWN BEAT, Chicago.

HIGHEST RATED IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS

SINCE 1905

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

RAYNER DALHEIM & CO.

2054 W. LAKE ST., CHICAGO, ILL.

Hot Trumpets Come in Fours

Began With New Orleans' 4 Kings—Bolden, Oliver, Keppard and Armstrong

By JOHN LUCAS

So far as the hot trumpet is concerned, things seem to come in fours. This all began, undoubtedly, with the self-styled "Kings," New Orleans trumpeters all, of whom there have been four: Buddy Bolden, Freddie Keppard, Joe Oliver, and Louis Armstrong. In recent months each of these great pioneers has been given, at long last, the credit due his qualities of musicianship and leadership.

Four outstanding hot cornetists, now deceased, have also been lately accorded the acclaim their abilities so merited: Bix Beiderbecke, hero of many a saga and countless legends; Bubber Miley, most renowned of all growl trumpeters; and that wonderful Fletcher Henderson trumpet team of fifteen years ago, Joe Smith and Tommy Ladnier.

Four Colored Players

Musical news of the past year has been replete with the names of four fine colored trumpet players. Red Allen, a veteran only now receiving the recognition he has



Rex Stewart

always deserved, captured the headlines several times with his excellent little six-piece band. Rex Stewart, via the rise in Ellingtonian fortunes and his own appearance in several flickers, has finally come into his own in the esteem of hot jazz fans. Cootie Williams, by leaving the Duke, by joining Goodman, and lastly by forming a sensational band of his own, has constantly kept his name in the heavy type. And "Little Jazz" himself. By joining Krupa and subsequently recording two masterpieces (*Rockin' Chair* and *After You've Gone*), Roy Eldridge has brought himself and his horn directly under the spotlight of the public eye.

Four White Cornetists

Likewise, the names of four white cornetists have consistently broken into print during the last two or three years. Bobby Hackett

and marvel with me at the sheer beauty of Max's perfect phrasing. For an added kick refer back to *Old Fashioned Love* (Mesirow: BB 10251) and, in the coda divided equally between Freeman and Max, catch the shades of Armstrong in the Kaminsky horn.

Boze is Excellent

Boze, the gypsy of jazz and one of the many enigmas of hot music, has played with almost every important white aggregation at one time or another, never managing to remain very long in one situation. His recorded work is scarce; but, though lacking in quantity, it is of such universally high quality as to satisfy the most demanding critics as to its excellence. I know of no other solo recorded by a white musician that can match Boze's horn on *St. Louis Blues* (Goodman: Victor 25411)! This magnificent chorus, fluid and lyrical, is performed with consummate ease. Played without haste, unworried, it is perhaps the most complete and integrated solo passage in all of jazz.

Bill Coleman Forgotten

Before he went to Europe, Bill Coleman, playing for such well-known leaders as Don Redman, Fats Waller, Teddy Hill and Cecil Scott, established quite a reputation as a hot trumpeter. Once over there he retained his considerable stature, adding even greater repute by working with Willie Lewis, the fine colored pianist and band-leader. During those very years when hot jazz was being so completely revived in America, Coleman was introducing it with astonishing effect in far lands, thus losing out in his native land, where he was all but forgotten. When he finally decided to return to this country, he found that, unlike Benny Carter and Coleman Hawkins who had preceded him, it would be necessary to reestablish himself as a great hot soloist.

Playing with Teddy Wilson, he somewhat regained the respect he had formerly commanded, but his playing has never again met with the plaudits it justly deserves. One record, *Beale Street Blues* and *Joe Turner Blues* (Carter: Okeh 6001), shows to some extent the brilliance with which Coleman has performed ever since he returned. Three sides made in Europe, *Bill Coleman Blues* (Coleman: Victor 27318), *Big Boy Blues* and *Swing Guitars* (Coleman: Victor 26223), show him off to even better advantage. On all five of these sides the sensitivity and finesse, which are such integral parts of his playing, are very much in evidence.

Sidney Real Vetran

Sidney de Paris is a real veteran, whose excellent work has been featured with McKinney's Cotton Pickers, Charlie Johnson and Don Redman. Only recently, within the last two or three years, has his playing exhibited the remarkable intelligence and superb restraint that he employs today. Three different record sessions, where his presence was of inestimable value, served both to develop and to reveal this maturity and integrity of style. The first was a Bluebird date, with de Paris playing several improvised two-way trumpet choruses with Tommy Ladnier. Hear *Comin' On With the Come On* (Mesirow: BB 10085)! The second, where his exceptional talent was fully utilized for the first time, was the last series of recordings Jelly-Roll Morton ever cut in the RCA studios. *West End Blues* (Morton: BB 10442) permits Sidney to play lead and solo trumpet at the same time, furnishing ample proof of the singing, clipped, biting beauty of which his horn is capable. His style offers a severe contrast to the lazy playing of Boze but is actually nonetheless



McPartland

had a spectacular rise ever since he was first heralded as "a second Beiderbecke" upon discarding his guitar for a cornet. Muggsy Spanier, buried for over ten years in such mediocre bands as that of Ted Lewis, came out first with his Ragtime Band and more recently with a larger organization, and in both instances has proven an extraordinary success. Both Jimmy McPartland and Charlie Teagarden, for years obscured like Muggsy in the large brass sections of commercial bands, have in the past few months made several records with small groups which better enable them to display their genuine talents. At present both are featured soloists with Jack Teagarden's orchestra, where their ability will certainly be uncovered before a more appreciative public.

Four trumpeters, whose playing would be difficult to match in sincerity, still remain practically unmentioned, almost unknown. Two are the white cornetists, Max Kaminsky and Sterling Boze; and two are colored, Bill Coleman and Sidney de Paris.

Kaminsky Rare One

Kaminsky is one of those rare (all too rare!) individuals who prefers leading collective improvisation to playing an actual solo. In fact, on several different occasions I have seen him go all night long without ever taking a chorus. This does not mean that he is incapable of performing well as a soloist; his four choruses on *There'll Be Some Changes Made* (Russell: HRS 1001) attest to his ability in this direction. It merely signifies that Maxie understands the importance of group jamming and especially appreciates this type of jazz. No one, not even Muggsy, leads a small band with more force and clarity than Kaminsky, with his structural simplicity and percussive drive. If Beiderbecke played with an economy of notes, then Kaminsky employs an almost miserly attitude, punching out his crisp lead with a sparsity of embellishment that is simply amazing. It takes real mastery to play in this manner, mastery and discipline. Listen, again perhaps, to *Oh Baby* (Freeman: Decca 18065)



Max Kaminsky

Grandma Fry, 76, Comes On With the Solid Stuff

If the kiddies stay with Grandma Katherine Fry of Girard, Ohio, they might just as well plan to sleep to the lullaby of grandma beating out a series of Gene Krupa licks, for Mrs. Fry is definitely the hep chick of Girard. Mrs. Fry first decided upon a musical career at the age of seven. She was detained, however, by one thing and another until finally, at the age of 53, when she had raised eight children and had 13 grandchildren, she decided that it was time to get back to that musical career.



the jive stuff.

Now 76 years old, Grandma Fry has taken up the violin, saxophone, trumpet, guitar, harmonica, French horn and a few other instruments, some of which she made, herself, out of old bottles and things. But the drums! Ah yes! The drums are Grandma Fry's passion. She took up drumming at the shy young age of 62. She knows all the tricks and has a complete outfit to play them on... cymbals, high hat and all. Of course she doesn't have any of this ricky-ticky like temple blocks, but she has all

And now Grandma Fry, mother of eight, grandmother of 28 and with one great grandchild, would like to meet Gene Krupa. She has seen him on the screen and heard him on the air, but she'd like to meet him. She figures she might learn some new drum technique. She would also like to get some army camp booking and entertain the soldiers. She would love to travel from army camp to camp to play for the boys.

Ah, yes! There's really a ball in Girard when Grandma Fry's in the groove.

Erskine Butterfield In Cleveland Hotel

Cleveland—Erskine Butterfield, pianist who had the clever "Katzenjammer" air show a year ago, over a Mutual hook-up, opened October 9 at the Fenway Hall hotel here.

Lounging with the Longhairs

★ By H.E.P.

I've wondered for some time now how come Victor bungled its most terrific opportunity in some years—the recording of the Shostakovich Seventh Symphony. The word given me is that Toscanini and the NBC didn't record it for two reasons: 1. that he takes literally months to approve the recordings

that he does, and 2. that due to the squabble (worse than any bandleader fighting about a film score) behind scenes, Toscanini had been given the first radio performance, Koussevitsky the first concert date, and Leopold Stokowski the initial recording date.

I know also that Charles O'Connell, Victor's classical recording director, gets along very well with Stokowski, and not so well with Toscanini. I've heard rumors, which I hope are not true, that Mr. O'Connell frankly wanted to see Stokowski do the recording and not Toscanini, and lobbied thusly.

Frankly I would rather see Stokowski do it myself—others to the contrary, and with all his faults, on this work, I think he would do a better job than Toscanini. But on the other hand, Victor certainly missed the boat on the world's biggest job of music publicity.

With the buildup that that Sunday concert received, if Victor had

taken a performance recording, which it has done at times during the past, and stopped all other Red Seal production and rushed this through as quickly as possible, they not only would have made themselves some fast dollars, but also done the cause of Russo-American relations a great deal of good.

I am informed that if Mr. Toscanini asked for it, he would be given special permission to record the symphony, whereas Stokowski's chances are not so good for a special license. It would seem that every effort should be made to get the work on wax as soon as possible, as it would be of invaluable aid for morale.

While on this topic, it might be pointed out that the Russians take their music very seriously, pushing performing units and amplifiers right up to the front lines to entertain the troops—and that each company has a soldier or two specially trained to lead the men into battle singing—and singing march tunes that mean something.

relaxed.

Probably the most striking example of Sidney's trumpet, however, was recorded on the third session, one arranged and directed by Sidney Bechet. On *Wild Man Blues* (Bechet: Victor 26640), after Bechet takes the opening chorus, de Paris plays a complete solo of his own, break following break in rapid succession and with intensifying effect. Here, finally, is demonstrated the perfect taste with which a trumpet can be played—in the hands of an expert, experienced and in love with his music.

Victor tried to initiate something of the sort here several months ago when they released a record of the *United Nations March* recorded by O'Connell and the Victor Symphony Orchestra. This frankly is not one of Shostakovich's better works. But on the other hand, it seems to me that Victor could have done better than assign O'Connell and Igor Gorlin plus a house-band to it. O'Connell is a recording director, not a conductor. Despite the fact that his biography lists two years studying conducting in Paris, he is still a recording director, not a conductor. The recording, not good music to begin with, suffers awfully from the mistreatment accorded it. It seems a shame that Victor had to start out with such an excellent idea, and then lose it simply through mishandling.

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

SONGWRITERS!

Give Your Song a Break

Have it professionally recorded, sung and arranged on a 10-inch original, unbreakable record—All for \$1. Send us your lead sheets. Other services.

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

In the groove at the Grove Hot Dog!!

DON RAGON Orchestra
THE GROVE • VINTON, LA.

VELOCITY P.G. DYNAMIC

THE FINEST MICROPHONES

AMPERITE

FOR PUBLIC ADDRESS & RECORDING

MICROPHONES THAT SURPASS THE HIGHEST REQUIREMENTS OF BROADCASTING, PUBLIC ADDRESS, AND RECORDING

KONTAK MIKES

Write for Catalog

AMPERITE COMPANY
561 BROADWAY NEW YORK, N. Y.

Chicago

Mar down a contrac gagenic Lincoln lose mo to what Frank happy Tommy

The cast Colum

Blue Ba noon na

Mike ment vic officer in merclur Manhatt man, fo Clinton army air Rex Ste have bu

Green reopened is being esting s fees in Baird, T ferer f will tak ter. Kay

turned New Yo a guest

Bobby willing, Sherman year fr Gloria P up at the Albany t peekin Virginia band led ing at delphia.

When the air was min and hea last year cheese a phasis of music. the pal cians in been pla back the second f

Const (plain cl assigned York ni organizati Horac de band—t We wou Goodmar ario of himself, Hollywo

Rosela Allen to until he to work room wi

An lowed A same so similar

SW

Learn Send fo

TEACHER AXEL 21

by THE SQUARE STRICTLY AD LIB

Maria Kramer actually turned down an offer of \$50,000 for her contract covering the current engagement of Harry James at the Lincoln hotel—and she will not lose money on the deal, contrary to what the Main Stem thinks. . . . Frank Sinatra is said to be unhappy already about leaving the Tommy Dorsey crew.

The Mills Brothers have joined the cast of *Reveille With Beverly*, Columbia film, which will have all of show business except Broadway Rose in it, if they don't stop casting and start shooting. . . .

Bob Allen, who took over at the Pennsylvania when Casa Loma cut out, is really getting a build-up. He's been signed by Victor for recording after the ban and replaced Blue Barron on that Sunday afternoon national radio hook-up.

Mike Nidorf, General Amusement vice prexy, becomes a warrant officer in the morale division of the merchant marine, stationed at Manhattan Beach, and Milton Pickman, former GAC exec and Larry Clinton manager, has joined the army air corps. . . . Juan Tizol and Rex Stewart, Ellington brassmen, have bought homes in California.

Greenwich Village Inn, recently reopened with Enoch Light's band, is being operated by a very interesting social club, with main offices in Chicago. . . . Eugenia Baird, Tony Pastor pigeon, is suffering from bad tonsils, probably will take a vacation with her sister, Kay Marie Baird, substituting. . . . Dimitri Shostakovich has turned down an offer from the New York Philharmonic to make a guest appearance in this country.

Bobby Byrne, the draft board willing, is signed for the *Hotel Sherman* for an engagement one year from September of 1942. . . . Gloria Parker, whose band finished up at the New Kenmore hotel in Albany this week, has movie scouts peering through her key-hole. . . . Virginia Davis, daughter of the band leader, Meyer Davis, is singing at the Embassy club in Philadelphia.

When Bing Crosby returned to the air a couple of weeks ago, he was minus a lot of the funny spiels and heavy wordage which he used last year. Story has it that the big cheese sponsor called for an emphasis on both monosyllables and music. . . . Jimmy Daniels, who was the pal of emigre American musicians in the old days of Paris, has been placed in 1-A and may get back there again via Uncle Sam's second front route.

Coast Guard Intelligence officers (plain clothes) have definitely been assigned to check clipping in New York night clubs. . . . Heidt organization members charge that Horace didn't try to raid the Spivak band—that the reverse was true. We wouldn't know. . . . Benny Goodman has written a movie scenario of his life and wants to sell himself, his band and his story to Hollywood in a package deal.

Roseland wouldn't release Bob Allen to step into that Pennsy spot until he signed a contract agreeing to work twelve weeks in the ballroom within the next two years. . . . And Johnny Long, who followed Allen, is back under the same sort of deal, having made a similar promise when he stepped

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.

Seemed Noble Thing To Do



Hollywood—Rita Hayworth adds her autograph to the list of famous ones on the drum of Bill Harty, manager and tubman for the Ray Noble band, which has started its second year on the Charlie McCarthy air show. Noble grins his approval.

out and into the Hotel New Yorker last spring.

Connie Immerman will manage Duffy's Tavern, new night club opening on Broadway. . . . They say Willie Bryant, Harlem emcee, musician and band leader, has been offered an army rating. . . . Strong rumors that Tommy Dorsey, draft permitting, has been signed for the Pennsylvania next season, rather than the Astor. Seems improbable, since Tommy and Bob Christenberry, managing director of the Astor, have been so close. But "usually reliable sources" swear that it is true.

JD Palladium Opening Is Celeb Night

(Jumped from Page 1)

Russo on trombones, Tommy Kay is on guitar in place of Allan Reuss, who remained in Chicago to accept a network job.

Tommy and Jimmy brought their mother and sister from Pennsylvania, making it a grand slam for the family Dorsey. Jimmy's band is at Palladium for six weeks, to be followed by another six on the M-G-M lot at Culver City co-starring with Red Skelton in *I Dood It*. Meantime, the JD combo broadcasts over Mutual every Saturday for the U. S. Navy from KHJ. The show, *The Navy Bulletin Board*, is written by former Beat staffer Dave Dexter, Jr. In the hectic jam-bash at Jimmy's opener, besides Tommy, were Mickey Rooney, attempting drum and trombone solos; Ziggy Elman, Bob Zurke, Buddy Rich and others with Milton Berle emceeing. Gene Krupa follows Jimmy at the Palladium in November.

Noble and Street With Universal

New York—Universal Pictures has signed contracts with ex-band leader Leighton Noble and David Street, who used to sing with Bob Crosby's orchestra. Noble's deal was reported here three months ago.

Introducing a Modern Method of Swing and Jazz Trumpet technique for trumpeters with a basic background in rudiments. ● Learn to Play a Jazz Trumpet ● In Ten Lessons with ROY ELDRIDGE Full Course of Instruction—Ten Lessons—\$15.00. Write for Full Particulars to: (No Obligation). VARIETY MUSIC COMPANY 1630 Broadway New York, N. Y.

First Come; Served in Rail Rushes

(Jumped from Page 1)

which includes a car, other than a railroad business car . . . chartered or restricted to the use of a person or a number of persons traveling as a group." And that "Special sections shall not be operated unless they have been used 20 percent of the days ninety days preceding the date of the order."

The order, coming from the office of Joseph B. Eastman, Director of Defense Transportation, boils down to the summation that, although regular train reservations are still open to bands, band members will be subject to the same conditions as the average passenger. There will be no special cars unless the party fills the entire car.

First Come—First Served

If band reservations come in at a date when there is no reservation room left for that number of passengers, some band members will, of necessity, be left behind. Trains travelling on a non reservation basis (for instance, on short hops) will travel on a first come-first served passenger basis which will make the trip uncertain if the rush on that particular line is heavy at the time of the proposed jump. Particularly will travel be precarious at peak periods such as during Christmas holiday season when rail travel is especially heavy.

One loophole in the freezing is that which allows for "special or general permits by the Office of Defense Transportation for special needs of exceptional circumstances or to prevent undue public hardship." How that last term will be translated by the ODT, is not known. Unless the reaction is very strong, however, it is not expected to act in favor of travelling bands.

Gas Rationing Strict

The gas rationing problem will probably fall under much the same rules as those which have been prevalent in the east. Under those conditions, bands were granted a 'B' ration card entitling each car to approximately 470 miles of travel per month. Whether the mileage allotment will be the same is not known at this writing, but it is practically certain that the denial will be emphatic to any proposal for unlimited rations for bands. In the eastern situation, special rations were allowed only for bands travelling exclusively for the army.

General Amusement Corporation here admits that the situation looks serious. One GAC spokesman stated that the train problem plus the gas problem will bring a slow finis to the one-nighter business. With out of town spots going out of business, in-town ballrooms are clearing two and three times their usual profits on one night dates. Even in-town dates are becoming precarious, though due to the un-sure train accommodations and schedules. Trains are necessarily running from fifteen minutes to 5 hours late.

All Schedules Upset

"Add the problem of trains that can't accommodate a large group, and can't take reservations far in advance, to a five hour late schedule on a train that may be sched-

Hawkins Band Back to Work One New Man

Washington, D. C.—Ralph Hawkins and his fine six-piece ork returned to work at the Crossroads, following a two-week vacation. Ollie Wilson, former trombonist with Isham Jones, replaced versatile violinist-trombonist, Meyer Ratner, who joined the pit ork at Loew's Capitol.

Capitol Drummer Joins

Ralph "Curley" Fox, pit drummer at Loew's Capitol, is now a member of Uncle Sam's navy. Several have tried for the spot, but the job's still open. . . . Washie Bratcher's 16-piece ork is packing the Washington Hotel Ballroom on week-ends.

Barney, leader of the swank Shoreham Hotel ork, is also leading the Washington "Redskins" jazz band above the grand stand. Bill Dunmore plays some nice cornet and Glen Jones, Sr. and Glen Jones, Jr. play fine trombones.

Markey a Killer

Paul Kain and his nine-piece ork opened the beautiful Treasure Island club. Kenny Foy, piano; Joe Forte, bass; Bob Seidel, tenor; Joe Potts, trumpet, and Glen Hanson, alto, turn out some solid work.

Irving Markey, trumpet with Ralph Hawkins, knocked everyone out at the Off Beat, when he sat in on a session with a few local cats. This 18-year-old youngster is capable.

—Whitey Baker

to arrive an hour before the job, and what kind of a one nighter schedule can you make?" he asked.

An example was cited where a band, wanting to travel from Omaha to the Pacific coast, tried to make Pullman reservations only to be asked if they were willing to pay for the seats which would be empty from Chicago to Omaha. Transcontinental travel from key cities is at overflow without the added problem of en-route pickups.

Under the new restrictions, even such an arrangement as that would be impossible, for that is the idea of the restriction, to allow for uninterrupted travel. In other words, if there is an empty seat and a passenger who wants it, the accommodation must be made. What train can handle a twenty or thirty person excess in Omaha when seats are filled when the train leaves Chicago? Result: the band would have to stay in Omaha or leave in small groups or according to what accommodations might fall open.

Negroes Have An Edge

With restrictions at the peak they have now reached, one unusual situation has arisen. For once in the American political and social setup the Negro is now being given more consideration than the white travelling band. In order to avoid Jim Crow regulations, five buses have been allowed travelling colored bands by the ODT. With the railroad freezing order, that leaves the Negro bands with a five bus edge on the whites and with rail accommodations practically on a level.

With bicycles, tires, gas, buses, and trains under freezing regulations, bands are now looking to the old fashioned pogo stick with new respect.

Marcia Rice Goes From Donahue to Bob Astor Band

New York—Marcia Rice, last with Sam Donahue, joined the Bob Astor band in time for its October 9th opening at the William Penn Hotel in Pittsburgh. Biggest break she got with Sam was appearing on disc-jockey Jerry Roberts' bond-selling show aired over WAAT in Newark, N. J. The program, which featured the whole Donahue outfit "alive," broke records for one-night's bond sales in that locality with a total of \$50,000 worth of help for Uncle Sam.

Donna Mason has rejoined Donahue to take over the vocal department until the band's expected break-up. There's more than a strong rumor that Sam is going into service, possibly signing up with Chief Petty Officer Artie Shaw's band at Newport.

Boston Symphony Finances Low

Boston—The first financial effects of Prexy Petrillo's war with the Boston Symphony struck home here last week when it was announced in the orchestra's first public appeal for funds that it had a deficit of close to \$190,000. This resulted from loss of record royalties, and also from the death of two of the main donors to the Friends of the Boston Symphony.

Shuberts Back for New Operetta Season

New York—As a result of enormous success of the New Opera Company's operetta season at Carnegie Hall last year, the Shuberts are going back into the field for the first time in some years.

Guitarists . . .

We have big news that will interest you—something new and different for which thousands of ambitious guitarists have been looking.

Drop us a postcard today for complete information.

Eddie Altkre Publications EASTON, PA. U. S. A.

"Betcha" PLASTIC REEDS



SOFT—MED.—HARD
Each
Bb Clarinet60
Bass Clarinet90
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

Notes

BETWEEN THE

Notes

... BY H.E.P.

Two issues ago, I got good and mad about this bus deal for the colored bands down south, and pointed out that giving them buses for traveling was dodging the real issue: that we're fighting a war for democracy, and the southern railroads plus the politicians evidently were out to lunch at the time.

I've received a lot of mail on it—both pro and con—and all of it very sincerely written. Most of the mail either agrees in varying degrees or else says "you may be right, but it's much too big a problem to tackle that way."

Almost none of the mail was of the sort Life magazine received recently when it printed pictures of Paul Robeson in Othello—the "you dirty traitors to the white race" variety. That lack, plus a letter I received from a girl in a small Mississippi town, reminded me of something I'd been intending to take up for quite some time.

She writes: "I have no prejudice against any race of people—and the fact that my home should give birth to people who believe otherwise hurts more than any northerner could ever understand. I was born and raised here in Mississippi, and I started out with the usual hate for Negroes. I can't say what it was that changed me—but thank God I changed. . . ."

She goes on to say that she is a fan of various name bands, and adds that should I care to use her letter, would I please omit her name, as she's allergic to tar(!)

The reason that letter interests me as a musician is that it helps prove something I've always claimed. That not only is jazz the most democratic of the arts, but even more than that, it goes a long way towards slugging intolerance in other fields.

Put it this way: the average musician, even the Deep South boys, are unconscious of all that's around them, save their horns and what comes out of them. Now and then they also notice the salary, the jug, and the dames, but those are purely the small change—the big bills lie in the music itself, the boot you get from playing. If this weren't so, half the guys who beat their brains out for years on the road would never have stuck to it.

Feeling that way, most musicians don't give too much for what a guy looks like or what prep school he went to, so long as he isn't a phoney and plays good jazz. Call it unconscious, but it's a very fine brand of stupor for my dough.

At any rate, the important thing is that not only is jazz mostly democratic within its own ranks, but it has a very strong influence on the people exposed to it. There can be no questioning the fact that anyone who has studied Ellington for any length of time, can't pass off the musical talent of the Negro as being "primitive jungle, the uninhibited urgings of the savage." Ellington is so aboriginal that none of the "civilized" boys can even understand what he's doing half the time, much less play it!

There can't be any doubt that one of the best things that ever happened to this country from the standpoint of decency was the Goodman Quartet. Seeing Teddy Wilson sit on a stand, cut Benny, and do it in a calm, dignified manner and with consummate artistry, disturbed a lot of my



How 'bout This Birthday Mess?



Baltimore—The character with the pleased puss and the mess of cake under his knife is Al Spielstock and the occasion is his birthday. Festivities occurred at Club 21 here, where Al is working these days. Charles Kerman, owner of the club, is at the left. Next is Jerry Cooper, appearing at the Hippodrome theater that week, while at the right is Larry London. In the rear is Al Hermann, former heavyweight fighter. As head chef at the club, he constructed the cake which Spielstock is demolishing.



(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 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.)

We're wasting no space this issue on side-line comments from the writer of this column. Because the argument is on, and in there hot and heavy. The letter printed here October 1st sparked some unexpected replies, we've more on hand than we can reprint in full, but here are some excerpts, and if there are any angles these gals have overlooked, don't stay away from the party, shoot them in and swell the confusion. First off, here a wife with plenty indignation to offer. She says:

"I certainly don't agree with the writer of that letter appearing in your column last month. I think it's a disgrace the way everyone goes on about the critics. Just because they have the courage to say what they think, and to sign their names to their opinions, everyone else jumps down their throats. Why should it be a tragedy when a musician undergoes criticism? I believe in facing facts. Why should anyone suppose musicians are supermen?"

"I've been married to one for nine years and think he's just like anyone else as far as being liable to being wrong is concerned. And I haven't got a 'mad' on, either, in case anyone might think so. It's just that I believe in being fair, and it makes me hot to hear everyone gripe about the critics when I know that nine out of ten musicians fall all over themselves trying to shake the hand of anyone who gives them a rave, even if the boost in a slap in the face to someone else."

"I say it's not the ethics of the thing that really are involved, it's the personal element that occasions the gripe. But why shouldn't it cut both ways? If a holy row is raised every time someone gets a slap in the face, then what about a few cheers for all the good the critics do? Incidentally, it was one of these much-maligned critics who

southern friends no end. And I'll bet you dimes to doughnuts the reason this Mississippi girl changed her mind was that when she started digging jazz seriously she discovered the light sun-tan had no effect on the music—and after absorbing that—she found out that it was just sun-tan—covering up right guys, wrong guys, and boys who play off-beat. Wonderful thing, jazz.

Bob Barnes Ork Goes to Detroit For Hotel Job

Indianapolis—Following a summer engagement at Bledsoe Beach, Lake James, Indiana, Bob Barnes will take his Indiana University crew to Detroit and the Graystone hotel. The gang is strictly on a go kick and features lovely little Annabelle as vocalist.

Shelton Loses Men

The Dick Shelton aggregation has been more than hard-hit by the selective service. Playing a recent week engagement at Ayars LaMarr's Southern Mansion, the band has had five new members in the last month.

Tommy Dorsey came on for a week at the Circle theater, with no other attractions definitely set for the house. . . Harry Lewis, former tram with the Dick Cisne outfit, who was reported missing in action at Pearl Harbor, was home recently on furlough, in excellent health.

Louie Jordan Plays

Louie Jordan brought his "Outskirts Outfit" to the Sunset Terrace recently. . . Earl Breech, who set aside his baton over a year ago, is anticipating a new band which he says will be ready in another month. . . Dick Bixby late Ayars LaMarr 88'er, is now filling the same position with the Rudy Bundy crew in Florida.

Localeader Chuck Smith pulled a quickie on his draft board and can now be reached at Great Lakes Naval Training Station. His band finished the Westlake location with vocalist Bill Crocker fronting. . . Sonny Dunham was followed at the Southern Mansion by Val Grayson's band from Chicago.

—Cal Mathews, Jr.

Here Comes Joe

Chicago—The Palmer House, getting its bookings well in advance, has signed Joe Reichman to come for eight weeks beginning January 14.

Changes in Personnel Of Bands

Dale Pierce, 17 year-old Salt Lake City trumpet player has joined Tommy Reynolds.

Harry Jaeger, drummer with Jerry Wald's band plans to go into service shortly but hasn't made up his mind yet whether it will be in the Ferry Command or as a Reserve Flying Instructor or as a Navy pilot.

Charlie Paley, tenor sax, has joined Teddy Powell's reed section.

Ray Kranz, key trumpet man with Tony Pastor, went into the Army September 28.

Ray Heath, trombonist and one of the Four V's with Vaughn Monroe, has left the band to go into the navy.

While he had his band out on the West Coast, Lionel Hampton added Lois Galloway to cover the song department.

Tram man Johnny Reynolds with Ted Weems' band has gone into the Air Corps and has been replaced by Dale Nichols.

Eyes Put Powell Back Into Studio

New York—Stories appearing elsewhere that Mel Powell and Georgie Auld are joining the navy are incorrect. Auld's draft board caught up with him first, and he went into the army last week. Powell announced on the air that he was joining the "naval reserve"—when he was actually trying for the merchant marine band at Hoffman Island! He was later turned down for bad eyesight, and has returned to the Raymond Scott CBS band.

Music Helps Rebuild Lives

San Quentin, California—According to Warden Clinton T. Duffy, seen in the center of the trio (top right) with two KFRC studio men, music of the San Quentin prison orchestra is helping rebuild the lives of the inmates. Directly below is Bill Cowley, vocalist with the band, while Harry J. Steinhauser (right center) is the writer of Did You Ever Dream a Soldier's Dream, a potential new hit. At the bottom is a view of the entire band, with Ted P. Stanich, supervisor of music at the prison, standing near the mike at the right of the photo.



From Basie to Unc

New York—The music business said so-long to one of its better press agents two weeks ago when Jim (Basie-Monroe-Donahue) McCarthy went into the army.

Table of contents or program listings on the right edge of the page, including 'SPO' and 'The 1'.

Dialings for Dancetime

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



SUNDAY

11:15 Woody Herman... Hotel Sherman, Chicago... Blue
11:15 Bobby Byrne... Hotel Edison, N.Y... CBS
11:30 Jimmy Dorsey... Palladium, Hollywood... CBS
11:30 Johnny Long... Roseland, N.Y... Blue
12:00 Freddy Martin... Ambassador Hotel, Hollywood... Blue
12:00 Les Brown... Meadowbrook, Cedar Grove, N.J... CBS
12:00 Lawrence Walk... Trianon, Chicago... MBS
A.M.
12:30 Henry King... Edgewater Beach, Chicago... Blue
12:30 Joe Marsala... Log Cabin, Armonk, N.Y... NBC
12:35 Bobby Byrne... Hotel Edison, N.Y... MBS
1:00 Herbie Holmes... Mark Hopkins Hotel, San Francisco... MBS
1:30 Chico Marx... Blackhawk, Chicago... MBS

MONDAY

10:00 Freddy Martin... Hollywood... CBS
11:15 Sonny Dunham... Hotel Roosevelt, Washington, D.C... CBS
11:30 Benny Goodman... Hotel New Yorker, N.Y... CBS
11:30 Xavier Cugat... Waldorf-Astoria, N.Y... Blue
A.M.
12:05 Harry James... Hotel Lincoln, N.Y... CBS
12:15 Chico Marx... Blackhawk, Chicago... MBS
12:30 Bob Allen... Hotel Pennsylvania, N.Y... Blue
12:30 Jimmy Dorsey... Palladium, L.A... CBS
12:35 Benny Goodman... Hotel New Yorker, N.Y... MBS
1:15 McFarland Twins... Dempsey's, N.Y... MBS

TUESDAY

7:15 Harry James... from N.Y... CBS
8:30 Horace Heidt... NBC
10:45 Les Brown... Meadowbrook, Cedar Grove, N.J... MBS
11:15 Harry James... from N.Y... CBS
11:15 Henry King... Edgewater Beach, Chicago... Blue
11:30 Ray Heatherton... Hotel Biltmore, N.Y... Blue
11:30 Les Brown... Meadowbrook, Cedar Grove, N.J... CBS
11:30 Alvino Ray... Hotel Astor, N.Y... MBS
12:00 Johnny Long... Roseland, N.Y... Blue
12:00 Lawrence Walk... Trianon, Chicago... MBS
A.M.
12:30 Freddy Martin... Ambassador Hotel, Hollywood... Blue
12:35 Hal McIntyre... Glen Island Casino... MBS
1:00 Herbie Holmes... Mark Hopkins Hotel, San Francisco... MBS
1:15 McFarland Twins... Dempsey's, N.Y... MBS

WEDNESDAY

P.M.
7:15 Harry James... from N.Y... CBS
8:30 Tommy Dorsey... NBC
9:00 Basin Street Chamber Music... Blue
10:00 Kay Kyser... NBC
11:15 Woody Herman... Hotel Sherman, Chicago... Blue
11:15 Harry James... from N.Y... CBS
11:30 Tommy Tucker... Essex House, N.Y... CBS
A.M.
12:00 Bob Allen... Pennsylvania Hotel, N.Y... Blue
12:05 Bob Allen... Hotel Pennsylvania, N.Y... Blue
12:05 Hal McIntyre... Glen Island... CBS
12:30 Jimmy Dorsey... Los Angeles... CBS
12:30 Henry King... Edgewater Beach, Chicago... Blue
12:35 Les Brown... Meadowbrook... MBS
1:00 Bob Chester... Casa Manana, L.A... MBS
1:15 Harry James... Hotel Lincoln, N.Y... MBS
1:15 McFarland Twins... Dempsey's, N.Y... MBS

THURSDAY

P.M.
7:15 Harry James... from N.Y... CBS
9:00 Bing Crosby... Music Hall... NBC
9:30 Hal McIntyre... Glen Island... CBS
11:15 Harry James... from N.Y... CBS
11:15 Woody Herman... Hotel Sherman, Chicago... Blue
11:15 Les Brown... Meadowbrook... CBS
11:30 Benny Goodman... Hotel New Yorker... CBS
11:30 Xavier Cugat... Waldorf-Astoria, N.Y... Blue
11:45 Bobby Byrne... Hotel Edison, N.Y... MBS
12:00 Chico Marx... Blackhawk, Chicago... MBS
12:00 Bob Allen... Hotel Pennsylvania, N.Y... Blue
A.M.
12:30 Joe Marsala... Log Cabin, Armonk, N.Y... NBC
12:30 Tommy Tucker... Essex House, N.Y... CBS
12:30 Carmen Cavallaro... Syracuse Hotel, Syracuse, N.Y... Blue
12:35 Harry James... Hotel Lincoln, N.Y... MBS
2:00 Bob Chester... Casa Manana, L.A... MBS

FRIDAY

P.M.
11:15 Bobby Byrne... Hotel Edison, N.Y... CBS
11:15 Woody Herman... Hotel Sherman, Chicago... Blue
11:30 Les Brown... Meadowbrook... CBS
12:00 Johnny Long... Roseland, N.Y... Blue
A.M.
12:05 Sonny Dunham... Hotel Roosevelt, Washington, D.C... CBS
12:30 Benny Goodman... Hotel New Yorker, N.Y... CBS
12:30 Freddy Martin... Hotel Ambassador, Hollywood... Blue
1:00 Hal McIntyre... Glen Island Casino... MBS
2:00 Bob Chester... Casa Manana, L.A... MBS

SATURDAY

P.M.
2:00 Harry James... from N.Y... CBS
5:00 Les Brown... Matinee at Meadowbrook... CBS
5:30 Sabby Lewis... Savoy Ballroom, N.Y... Blue
10:30 Bobby Byrne... Hotel Edison, N.Y... CBS
11:15 Hal McIntyre... Glen Island... CBS
11:15 Woody Herman... Hotel Sherman, Chicago... Blue
11:30 Tommy Tucker... Essex House, N.Y... CBS
11:30 Harry James... Hotel Lincoln, N.Y... MBS
12:00 Freddy Martin... Ambassador Hotel, Hollywood... Blue
A.M.
12:05 Sonny Dunham... Hotel Roosevelt, Washington, D.C... CBS
12:30 Harry James... Hotel Lincoln, N.Y... CBS
12:30 Bob Allen... Hotel Pennsylvania, N.Y... Blue
12:35 Les Brown... Meadowbrook... MBS
1:00 Hal McIntyre... Glen Island Casino... MBS
1:15 Herbie Holmes... Mark Hopkins Hotel, San Francisco... MBS
2:00 Bob Chester... Casa Manana, L.A... MBS

Swing Lecture Aided By Session Example

New York—The "swing" school lectures given by critics Leonard Feather and Robert Goffin made their bow with a jazz discussion and jam session here recently. Earl "Father" Hines was the chief guest of honor, and fronted a band which included Pete Brown, alto; Bill Coleman, trumpet; and Bobby Hackett, cornet and guitar man recently with Glenn Miller. Feather and Goffin have lined up big jazz names for the lectures to come and invite the general public to come over and dig what goes. The address is the New School, W. 12th St. and the time 8:15 every Tuesday night.

Yes It's Nice Work, If Y.C.G.I.



Hollywood—It's fine to be such an authority on the rumba that you get medals from the Cuban government and can write articles for Esquire. Xavier Cugat knows this from experience. But when you also have genius for sketching, and can induce a number like Rita Hayworth to pose for you—then, bud, you've got something. Cugat and his lovely model are in the same Columbia picture, You Were Never Lovelier.

SINGLE SLANTS

Maxine Sullivan

(Reviewed at Reuban Bleu, New York) Maxine Sullivan, soft-voiced songstress, came back to music three weeks ago as the star of the show at the Reuban Bleu in New York. At the time of her marriage a year ago, she said that she was retiring for good, but apparently found life in the suburbs lacking the color that even Broadway's dimmed-out lights offer. At any rate, she's lost none of the decidedly different style that made her a favorite with all varieties of music lovers.

Maxine is one of the few vocalists who can sing very simple ballads and make them sound like something. She still puts the emphasis on quiet, distinct melodies, avoiding any musical trickery to put her stuff over. On review night Maxine sang Blue Skies, Summertime, Loch Lomond, part of her regular repertoire, and for new numbers Blues in the Night and Cow-Cow Boogie. Backing is provided by pianist Herman Chittison, who leads the trio made up of Carl Lynch, guitar and Malcolm Brown, bass.

Sinatra Begins His Solo Career

New York—Frank Sinatra, ex-Tommy Dorsey singer, started his new solo career October 1st with a CBS show called Reflections. The program has Walter Gross's band for background and the Bobby Tucker Voices. CBS officials were uncertain as to how long the show would run but planned at least one more broadcast at 8:00 p.m. on October 8. Sinatra, rumored set to make a capella recordings, says that he has no plans along that line.

Goldie, Maria Kramer Play Games for Dough

New York—Goldie, headwaiter at the Hotels Edison and Lincoln here, who now is running the Two O'Clock Club, a musicians' all-night jam spot, walked into the Harry James opening at the Lincoln. Spotted by Maria Kramer, the hotel's owner, he immediately had to fork over a bunch of hefty cover charges before he could get a table. Goldie reciprocated later in the evening when Mrs. Kramer visited his club by giving her a free and honorary membership card, but taking five bucks to check her coat.

New Leaders in New Orleans

Sherr Inherits Buzz Wilson Band; Pecora Organizes for Casino

New Orleans—Two new band leaders in New Orleans' Vieux Carre hotspots are Carl Sherr, drummer at the Kitten Club on North Rampart Street, and Santo Pecora, trombonist-leader at the Casino Royale, class club of the Quarter. Sherr inherited the Kitten Club aggregation from Buzz Wilson, star trumpet man, who went into the army a few weeks ago. Band features Brew Moore, sensational 18-year-old tenor saxist from Tony Damore's band in Memphis. Beat is decidedly four-to-the-bar, somewhat of a novelty for white musicians in this cradle of "dixieland." The spot has become a "jam" center with new faces on the stand nightly, sitting in with the five men regularly present.

Pecora, young localite who is nationally known for his "tailgate" trombone styling, is now at the Casino Royale. Band is composed of local musicians. Pecora has used extreme care in his selection of men. Outfit is head and shoulders above any other "two-beat" crew around.

Six Brown Cats Jump The Six Brown Cats, currently putting the Bali Club back on the map, have just signed personal management contracts with Dave Banks, WWL announcer and jazz program gabber, who's agenting several bands and acts in local clubs. Cats have a nightly wire on WNOE, with their Ink Spot stylings subordinated in favor of the band's own brand of "jump." Crew has been top colored outfit on Bourbon Street for over three years now, having formerly held forth at the Famous Door.

Savitt at Roosevelt Jan Savitt's new band from the Coast opened at the Blue Room of the Roosevelt following Phil Harris' sensational 10-day stay, and has kept the city's lone bigtime supper club at capacity. Featuring four violins and cello and a five-five-three setup, band is one of the top outfits of the season for the Roosevelt.

Hill Billy for Pics

New York—Bonnie Blue Eyes Atcher, Columbia hill-billy star, has been signed by Columbia pictures for a series of westerns.

Spotlight Band Schedule

The bands listed below in the Coca-Cola Victory Parade of Spotlight Bands are subject to change. The show will be heard over the Blue Network from coast to coast every week-day night from 9:30 to 9:55 E.W.T. Saturday night's show will present the band chosen by public vote to be the band of the week.

- Oct. 15—Charlie Spivak from Westover Field, Springfield, Ill.
16—Art Jarrett from the Airbase at Glenville, Ill.
17—Band of the week.
19—Vaughn Monroe from Lakehurst, N. J. Air base.
20—Ted Weems—Alexandria, La. Camp Clayborne.
21—Sammy Kaye.
22—Broadcast from White Motor Co., Cleveland. No band named yet.
23—Claude Thornhill from Cleveland.
24—Band of the week.
26—Harry James.
27—Navy Day—Xavier Cugat.
28—Sammy Kaye.
29—Horace Heidt.
30—No band named.
31—Band of the week.

Hail Gail!



Chicago—Gail Hall, pianist and vocalist, plans to continue her club work until her fiancé, Frankie Parsons, former vocalist with George Olsen, Don Strickland and other bands, returns from his army chores. Gail's most recent assignment was at the Antlers in Indianapolis.

ARE YOU ONE OF THE 11,524 MUSICIANS WHO ARE NOW ENJOYING THE "Winged Vibration" IN MEDALLION Plastikane REEDS A PENZEL MUELLER PRODUCT. Winged Vibration has improved the playing of thousands of musicians by giving unequalled lip comfort and top performance. Try a Medallion Plastikane next time and feel the difference! If your dealer hasn't them in stock yet, we can supply you. IN 5 STRENGTHS...FOR CLARINET & SAXOPHONE Bb Clarinet, Alto and Tenor Saxophone \$1.00 ea Bass and Alto Clarinet \$2.00 ea. PENZEL, MUELLER & CO., INC. 36-11 THIRTY-THIRD ST., LONG ISLAND CITY, N. Y. BUY U. S. WAR BONDS AND STAMPS!

ALONG MELODY ROW

Bell Music has heard the call of Seaman J. D. Broussard of the Newport, R. I., Torpedo School printed in the October 1 issue of *Down Beat* and comes up with two potential pop hits for the navy boys. Seaman Broussard complained that all the navy boys heard on the air was army ballads such as *He Wears a Pair of Silver Wings*, etc. Bell is pushing *Keep a Look-out (for a sailor friend of mine)* by Jim Managan, writer of *We're All Americans*, and a novelty ditty *They Go Goo-goo Goo-goo* over Gobs which has been waxed by several cowboy and novelty groups.

Atlas Music Company, the new Kenny Brothers firm, is an ASCAP member, which should make things easier for band leaders anxious to do the Kennys a favor. Another new music organization, the Edwards Music Company, has joined ASCAP.

Robbins Has Trains

Robbins Music Corporation is pushing the very pushable *Trains in the Night* as another *Tuxedo Junction*. The edict is making things a bit tough for the big push, however, for Jerry Wald is the only band with the tune on wax. Robbins also comes on with their Latin American catalog again. The powers that be at Robbins seem to be most proud of that catalog. *Bim Bam Bum* is up for increased play as *You Were Never Lovelier*, Fred Astaire-Rita Hayworth picture is released.

Kanter With Witmark

Ben Kanter, who has been handling the T. B. Harms Chicago affairs, has accepted a position as manager of the Witmark Chicago office.

Murray Clinton, general manager for *Rainbow Melodies*, is starting plugs for *The Owl and the Pussy Cat* from the old fable. And Kate H. Sims, mother of Ray Sims, team with Jerry Wald, and Jackie Sims, tenor with Bobbie Sherwood, has written a new song, *For Our Boys Over the Sea*.

Out of 300 entries, *We're in to Win*, written by Private Morris Orenstein of Mitchell Field, was declared the winning song of the WOR Yankee Doodle Dandy song contest. Sigmund Spaeth, Morton Gould and Russell Bennett were the judges. Private Orenstein was presented with \$100 and his song will be published by Remick Music Corporation.

Der Fuehrer's Face

Der Fuehrer's Face, the novelty song which *Down Beat* listed last issue as 'the best song the war has produced so far,' is published by Southern Music Publishers. Spike Jones and Johnny Bond have recorded the tune.

Miller is reviving Johnny Mercer's *Jamboree Jones* for the football season. Shows one reaction to

Sandra Sings



Boston—On the bandstands of Roly Rogers or Ruby Newman, both society ork leaders, you'll find Sandra Lee of Dorchester, a recent addition to the band.

the record problem. Miller has apparently decided that a revival where records are already pressed is a better bet than plugging a new tune where waxing is impossible.

Thomson's New Sec'y

Muriel Reger who recently left Songwriters' Service is now music secretary to Virgil Thomson, music critic on the N. Y. *Herald-Tribune*. Thomson is well known for his music to *Four Saints in Three Acts* with libretto by Gertrude Stein.

ASCAP, turning down Martin Block's application for publisher membership, held that the disc jockey was not a legitimate music publisher.

Olman Music Corporation has a new monicker. It's now the Kaycee Music Co. Inc.

McGarrity Quits BG for Studios

New York—Lou McGarrity, BG's train ace, and member of the Goodman Sextet, has left the band finally and joined the NBC house-band. At press time, his place was being filled by Al Klink, from the house of Miller.

Louis Bellson, 18-year-old Fio Rito drummer, has remained with BG despite some very hot words that Goodman had with Fio Rito, the latter feeling that the national drum contest winner should have remained with his band.

Sid Lorraine Takes Another

New York—Sid Lorraine, former general manager of Southern Music, has taken over another music firm, American Music Co. A BMI outlet, this is another addition to the two RMI houses Lorraine has interested himself in previously.

Clarinet—Bass Clarinet

and

Saxophone Instruction

TED GREENBERG

Now at Radio City Music Hall Home Studio N. Y. Studio 32-32 76th St., Jackson Hgts., L.I. 74 W. 50th St. H.A. 9-0640 CO. 5-7694. Rm. 32 Music Hall—Cl. 5-9872

Greene, Revel Close Young Music House

Los Angeles—The new music publishing firm of Greene (Mort) & Revel (Harry), established about six months ago, has dissolved and was expected to close its offices by October 1.

The two songwriting partners in the firm aroused considerable discussion in the music business when they, ASCAP members in good standing, assigned rights to some of their songs to Broadcast Music, Inc. ASCAP's competitor as a licensing pool and mortal enemy.

First of Consent Cases

It was one of the first of a series of such cases, still open to legal argument under the famous "consent decree" with which the U. S. Government clipped ASCAP's wings.

Vine Street rumors had it that the firm of Greene & Revel was backed by BMI.

Firm managed to slip over one fairly big song hit during its brief life, *Zoot Suit*, by Ray Gilbert and Bob O'Brien.

Tough On Small Firms

One of reasons advanced for scrapping of firm was the fact that it is now impossible for publishing houses to get their new songs recorded by bands. Major firms had plenty of songs waxed and stored away before the Petrillo edict cut out all waxing by union musicians. Name bands will naturally give right of way to these numbers on air plugs as they are released in order to boost their disc sales. Position of a new publishing firm, unable to subsist on a standard catalogue, is plenty tough under the circumstances.

Joe Kurtz Takes Stukenberg Band

Beloit, Wis.—Alto man Joe Kurtz is the new leader of the band at the Blue Diamond here. Drummer Ellis Stukenberg, former leader, is slated for the army, so Joe took over with pianist-arranger Lucier Rimmele.

Stukie's drum stool is being shared by Johnny Monogue, ex-Clare Viney tub man, and John Kurtz. Day jobs keep the boys from holding steady chairs in bands. Monogue works three days during the week and Kurtz takes care of the rest. Morris Ludolph and Jack Weldon remain on trumpet and clarinet respectively, and Jeanne Lanning chants the vocals.

Another Beloit band leader got the call last month when Bob Henry donned khaki. . . Jack Sargent, ex-Ronnie Vodak tenor man, is in the army band at Camp Davis, North Carolina. . . Billie Bishop's English-horn band took Lee Vodak, local horn man, into the Olympia hotel in Seattle.

—Bob Fossum

The *BEAT* covers all the music news from coast to coast.

SHEET MUSIC BEST SELLERS

- MY DEVOTION (Santly-Joy>Select)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- KALAMAZOO (Bregmann, Vocco, Conn)
- BE CAREFUL IT'S MY HEART (Berlin)
- I LEFT MY HEART AT THE STAGE (MORRIS)
- TAKE ME (Bregmann, Vocco, Conn)
- SERENADE IN BLUE (Bregmann, Vocco, Conn)
- IDAHO (Mills)
- DEARLY BELOVED (Chappell)
- JINGLE JANGLE JINGLE (Paramount)

SONGS MOST PLAYED ON THE AIR

- MANHATTAN SERENADE (Robbins)
- KALAMAZOO (Bregmann, Vocco, Conn)
- THIRTEEN NEVER BE ANOTHER YOU (Morris)
- BE CAREFUL IT'S MY HEART (Berlin)
- MY DEVOTION (Santly, Joy, Select)
- I CAME HERE TO TALK FOR JOE (Shapiro-Bernstein)
- THIS IS THE ARMY, MR. JONES (U. S. Army)
- WONDER WHEN MY MARY'S COMING HOME (Crawford)
- AT LAST (Folies)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)

Inside Story About The Stock Arranger

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

WILL HUDSON

If there was ever a guy whose looks belied his profession it's Will Hudson. He has arranged for some of the hottest colored bands in the country yet his spectacled countenance and sotto voice would make you peg him for a college professor or eye, ear, nose and throat specialist. Will is well liked in the profession. In a business where loud, fast talk is the order of the day he's a good listener—and he rarely will disagree with anything you say.

Will has always been tremendously interested in music. As a boy he hankered for a thorough knowledge of the classics and the classics but, lacking a substantial bankroll, was unable to follow it through. When he was 15 years old he heard his first dance orchestra, Fred Waring's Pennsylvanians, who had just graduated from college and were playing their first theater engagement with a band of ten men. After having heard nothing but legit music up to that time, he was tremendously impressed by what could be accomplished with such a small group of musicians. He made up his mind to find out how to write this new kind of music and after a year's study with a private teacher blossomed forth with his first arrangement.



Will Hudson

Redman Helps Him Nothing but the best would do for young Will, so he barged in on the fabulous McKinney's Cotton Pickers at the Greystone Ballroom in Detroit and requested an audition from Don Redman, who was fronting the band at that time. Redman, who was a sharp arranger even then, turned out to be a very fine guy and not only played Hudson's manuscript but also encouraged him and gave him many tips on arranging.

After that Will began his arranging career in earnest. In rapid succession he penned for Cab Calloway, Ina Ray Hutton, Earl Hines, Andy Kirk, Fletcher Henderson, Don Redman, Louis Armstrong and Jimmie Lunceford. He was 50 per cent of the Hudson-DeLange band which played the spots between 1933 and 1938 and achieved a moderate degree of success, and he had his own aggregation between 1939 and 1941.

Will was born in California a little more than 24 years ago. . . he's happily wed and lives in Woodside, Long Island, just outside of New York City. . . plays piano but will admit nothing about it other than "it stinks" in true arrangers' style. . . he'd like trying out his ideas with the Duke's band. . . photography is a hobby of his and he also gets his kicks from model railroading at which he is more than adept. . . reads a good deal—particularly anything by Thorne Smith, Wodehouse, Tiffany Thayer or James T. Farrell. . . if he hadn't taken up music as his life's work he'd like to have been a novelist. . . a couple of years ago his *Down Beat* column on arranging was one of the most popular instruction features ever enjoyed by the *Beat*. . . says it's a toss-up between *Caravan*, *Amapola* and his recent *Five O'Clock Drag* as to which is his best stock. . . he much prefers arranging jump tunes and can put a stock together in from 6 to 12 hours, depending on the type of composition.

Publishers Hold Back Soft spoken Mr. Hudson has very definite ideas about stocks. He concedes that there has been tremendous improvement in them during the last few years but says, dawgonnit, that "there's a lot of room for improvement. The fact that stocks must be written so as to be played by almost any possible combination is certainly a handicap but I believe that one of the biggest obstacles to the betterment of stock quality are the publishers themselves. "Many publishers," he continues, "are afraid to try out anything new when it comes to stocks and when they give an arranger a tune to do they insist on its being arranged in such a simple and decadent manner that oftentimes by adhering to their demands it is almost impossible to write it any other way than corny. If most publishers ever get to the point where they will trust an arranger implicitly and let him arrange their tunes the way he thinks they should be arranged and not restrict him by a lot of senile and foolish conventions, then I believe that the quality of stocks would be improved another 100 per cent."

—her

Wins War Song Contest



New York—Private Morris Orenstein (right) is the winner of the Yankee Doodle Dandy War Song contest staged recently by radio station WOR. Sergeant Jimmy Cannon, columnist and bon vivant, gives Private Orenstein his war bond prize for the song, *We're In to Win*. Remick will publish it.

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:

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 Philip Sousa, III (Conductor)
Al Wagner. Roy Fox
Buddy 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. 57th St., N.Y.C. Tel.: Plaza 5-1250

ORCHESTRATION REVIEWS

By TOM HERRICK

My Devotion

Published by Santly-Joy, Arr. by Paul Weirick

Devotion will undoubtedly have reached its peak by the time this hits print, but the orchestration is excellent and deserves mention. After the intro which works clarinets against muted brass, Weirick repeats choruses and instead voices first trumpet 4-way with three clarinets for a very lovely effect. Saxs change at the bridge and take the lead and ensemble takes it out. After the second repeat chorus, first alto gets on clarinet again over a Miller-styled reed chorus with muted brass in the background. A phrased ensemble winds it up—and it's really a nice Kyser-guitarist presentation of Hillman's pretty tune.



Paul Weirick

Long Tall Mama

Published by Mutual, Arr. by Billy May

Here's a relaxed bit of swing composed by Arletta May and arranged for the Glenn Miller band by Hubby, Billy. Piano gets the 4-bar intro out in front of cup muted brass. Unison saxes lead off while brass continue their intro figure in hata. Tenor gets a written out hot solo at the bridge and unison saxes take it out. At the beginning of C brass push out a riff figure with saxes on the after-beat, and the usually neglected third alto man on clarinet fills in the alternate 4-bar phrase. Brass gets the bridge and clarinet takes the chorus out. There's some elegant sax work at E backing up a second trumpet half valve affair and the arrangement builds up to a solid climax with brass in the upper register and unison saxes once more on the lead.

Pennsylvania Polka

Published by Shapiro-Bernstein, Arr. by Vic Schoen

The rollicking polka which was introduced by the Andrews Sisters in their Universal pix. Eight bars of intro lead into the ensemble first chorus which is split between ensemble and saxes. At C there's a rather lengthy verse and at E saxes back up brass in straight mutes on the melody. In the final cut chorus it hits a brief sockeroo. You'll probably need it.

White Christmas

Published by Berlin, Arr. by Jack Mason

Another of the copious number of tunes from Irving Berlin's *Holiday Inn*. After a typically good Mason introduction comes the repeat choruses, arranged and split according to the time honored conventions of the publishing business. After the second ending and a brief interlude, saxes change to clarinet while trombones and first trumpet share the lead in 8-bar phrases. The last is for full brass with an interesting counter melody by unison saxes.

Sleepy Town Train

Published by Lewis, Arr. by Bill Fontaine

A slow on-the-beat tune with a sharp set of lyrics which ought to go. Arranger Fontaine, who also wrote the melody to the tune, leads off with 8 bars of intro and

Cab Tells Stokie

They swear it's true. At a recent session in Hollywood, Leopold Stokowski, always an interested observer of the jazz world, asked Cab Calloway, also present, to do something. The Cab is supposed to have turned to him and said, "Now Stokie, you know that you and I are better off just as plain stickmen."

They Got Cab Out of Bed



San Francisco—Lad on the left is Ted Lenz and on the right is Lucky Rhineland, emcees on San Francisco's *Rockin' in Rhythm* program on KSAN. The character in the center wearing the sport shirt and the bags under his eyes is Cab Calloway, who is grinning as he tells the boys about the terrific \$34,000 he took at the Golden Gate theater there. *Rockin' in Rhythm* is a new show idea devised by Lenz whereby he takes the side of white bands and Lucky takes the side of the colored bands in friendly inter record debate. Show is a click.

One Red Rose Forever

Published by Mervin Block, Arr. by Paul Weirick

Block and the late Eduard Grieg collaborated on this 24-bar pop. It's a beautiful melody based on Grieg's Opus 5, No. 3. Weirick does a nice job in splitting up the first of the brace choruses with trombone taking the pick-up in the first four measures of the chorus back up by sax organ. Then there's a four of ensemble and the process is repeated. After the second chorus, reeds change to clarinets and back up either a girl vocalist or a piano who gets the opening lead. First trumpet also gets 8 bars of it as does the lead clarinet. The last chorus is wide open and beautifully voiced. A very pretty tune and arrangement.

The Major and The Minor

Published by Famous, Arr. by Vic Schoen

A medium slow kick tune. First trumpet takes a triplet pick-up into the 4-bar intro and unison saxes with only rhythm background open it up. Brass enter into the spirit of things after 6 bars and riff behind the saxes, also taking the bridge. After the second ending and a darned good modulation, brass change to straight mutes on the lead with substantial sax figures in the background. Tenor gets a brief solo at the release and the last features a well-known riff which kicks back and forth between reeds and brass

BANDS DUG BY THE Beat

McFARLAND TWINS AND THEIR ORCHESTRA

(Reviewed at Dempsey's Restaurant, New York)

I still haven't heard half of what the McFarland band played. Dempsey's is without doubt the worst spot in this city for listening to a band. The stand is so small that half the time the guys have their elbows in each other's horns, while the balance at all times is atrocious.

George and Art admit that they have plenty of trouble, and in fact have given up trying to balance the band for the room, and are aiming at the air-time.

The McFarlands, whom you may remember when they blew reeds in the Waring section, have improved their band enormously. When last heard at Armonk, it was strictly a mickey mouse outfit—now they're on a McIntyre kick, and it's very tastefully done at that.

Band is still sticking to its glee-club work which the boys picked up under Waring, and frankly I can't share in the scoffing tossed their way by band buffs on that account. Glee-club vocals, if done sparingly and without ad lib tempos, can be a very pleasant change of pace and help enormously for selling ballads. Certainly it's a lot better than the gags a lot of the so-called

hep bands use. Arrangements by Walt Davidson and Bob Mercy are okeh, though a little more brass color would be helpful.

Betty Engels' vocalizing is admirable. The gal is not the greatest by any means, but she's on-key and unostentatious, besides putting on a terrific personality act for the boys out front. She's ideal for this band. Noteworthy also is Bob Leininger's bassing, particularly on the McIntyre-type scorings requiring bass figurations.

The Macs are affable fronts, and play well in the sections.

It seems to me that this band is underrated in the business. It plays good, solid commercial, but competent enough musically so that no one can have any beef.

—mix

HARRY JAMES WITH HELEN FORREST

(Reviewed at the Hotel Lincoln, New York)

Sometime ago, we had a writeup criticizing the James for too much of the schmaltzy leadwork which made him famous, but might just as easily drag him down again. Harry was too fast for us—he's already started to shift the band's style and ease it into a more palatable groove of mixed numbers. There is less of the *Afternoon of the Faun* and *You Made Me Love You*, and more good ballads and light jump tunes. By cutting down on his horn exhibitionism, Harry has made it that much more effective when he uses it.

The strings are vastly improved. In fact, on ditties such as *The Mole*, they are downright beautiful, and show signs of overcoming their initial heaviness which held down the band's beat.

Rhythm is better right now than at any time during the band's career. Paced by Al Lerner's piano, it bounces along instead of driving ahead like a Mack truck. The night I caught them, *Let Me Up*, the hand's Lunceford-alanted epic, broke things up as much as any of the famous James Jiveroos.

Helen Forrest is superb. She is in a class with Bing Crosby and Mildred Bailey, not for style or perhaps even real jazz feeling, but for steady, and persistent class A-1-A vocals. She never misses.

All in all, it seems as though James would come through the initial popularity barrage much better than expected. The band is lighter and doesn't hit its phrases like a runner sliding home, James himself is playing much more like what he can when he wants to, and the choice of program is much easier to listen to over a whole evening. Also he and me both got our dough on Dem Bums. Wait'll next year!

—mix

Plays for WAAC Grads

Lynn Kerns' femme orch played a dinner dance recently at the hotel Fort Des Moines in Des Moines, Ia., for the first WAAC graduating class.

Ray Scott Band Admits Leader

New York—Raymond Scott has taken his CBS house band out from under wraps. During its trial broadcasts, it was booked under a variety of names but effective at press time will be billed as Raymond Scott and his orchestra. A change in program time now has Scott listed from 4:15 to 4:30 p.m. every Monday, Wednesday, and Friday.

Carl Hoff Gets Roseland Spot

New York—Carl Hoff took over at the Roseland ballroom on October 2 when Hob Allen's band left to move into the Casa Loma spot at the Hotel Pennsylvania. On October 29, Roseland will present a twin-bill with music by both Johnny Long and Fletcher Henderson.

New York—Snub Mosely, booked well in advance, goes into the Trouville club in Los Angeles January 14 for a twelve week stay and for a very tidy sum.



THIS is more than a war of mechanical monsters clashing in the night... more than a war of production.

It is a war for markets—your markets! The Axis wants your business—wants to destroy it once and for all.

With so much at stake, there is no doubt you will want to do everything you can to meet this Axis threat. Two ways are open: Speed production and put 10 percent of your income into WAR BONDS! The only answer to enemy tanks and planes is more American tanks and planes—and your regular, month-by-month purchases of War Bonds will help supply them. Buy now and keep buying.

THE GOAL: 10% OF EVERYONE'S INCOME IN WAR BONDS

When you install the Pay-Roll War Savings Plan (approved by organized labor), you not only perform a service for your country but for your employees. Simple to install, the Plan provides for regular purchases of War Bonds through voluntary pay-roll allotments.

Write for details today! Treasury Department, Section R, 709 12th St. NW., Washington, D.C.



War Savings Bonds

This space is a contribution to Winning the War by DOWN BEAT

RAVINGS at REVEILLE

By "SARJ"

According to what they tell us down at Fort Harrison the dance band has the kick of an army mule and the jump of a jeep. Although some of the lads were with mickey outfits in the civvy scene, now that the army is paying the grocery bill, they have turned righteous. Trigger Alpert, ex Glenn Miller bass man, is a standout in the band and even has a fine duo with Corp. Don Ewall, pianist and arranger, called *Trigger Fantasy*. Corp. Ewall gave the band its arranging lift about two months ago when he was transferred from Fort Knox, Ky. Don arranges on the Chicago style and mighty sharp paper he writes, too.

Other lads in the unit are: Tech. 5th Robt. Neal, Tech. 5th Alfred J. Werner, Pfc. Kephart L. Linton, Tech. 4th Harold E. Raymond (ex-Fio Rito), saxes; Pvt. Orville T. Chambers, Tech. 5th Robert A. Miller, trams; Tech. Sgt. Robert J. Tompkins, Tech. 4th Leonard G. Bates, Tech. 4th James K. Hanley, trumpets. Drummer is Tech. 4th John E. Jones. This may have changed slightly since we got our dope on the matter, but, rest assured the band aint hay with the start it has.

Bud Freeman Up

Can't say for sure, but it looks like Bud Freeman, terrific tenor man, may be in the army before many weeks. Somehow Sarj got his confidential military information tangled and said that Pvt. Harold Woolwich is located at Camp Grant. This is not the truth, however, for we have it from very good source (from Pvt. Woolwich) that he is at Camp Robinson, Ark. Full address is: Co. C, 108th Med. Tng. Bn. Plt. No. 3.

Tech. Sgt. Tommy Jones and Pvt. Sam Weiss were guests at the welcoming party at Gardner Field, California, for Tommy Dorsey. Being athletically minded, they pitched a ball. They weren't the only ones at Gardner to cut into a session, for several of the boys had a typical musicians' outing at the AFM No. 47 picnic recently, the like of which there ain't nothing nowhere. The guys at Gardner had an addition to the band in the person of Eddie Shea, drummer for Kay Kyser. Man! How that Sid Beller does come on with the come on out there in California.

A couple of characters well known to the musicians around San Francisco and the University of California are Pvt. Herbert Caen (Herb, you jerk) and Pvt. Fred Merrill. Both were columnists on the *Chronicle* and very hep characters indeed. Herb is in

the army radio school located in the Stevens Hotel in Chicago and Fred is located at the Presidio in San Francisco.

Is Schwartz Moron?

Harold Schwartz of the New York *Down Beat* staff is either a moron or pretty darn smart. The army can't figure out just which. When he went up for his mental he misread the instruction on top of the exam which said that it should be taken and would be graded 'with regard for speed.' He read it to say 'without regard for speed' and polished off a neat moron rating on the ex. On the strength of his plea and his college career, he was allowed to take the ex over . . . an almost unheard of grant . . . and rated almost perfect. Hal is now stationed at Kessler Field in meteorology but his superiors are still watching suspiciously to see if he'll suddenly start gibbering.

Over at Co. I, 5th Quarter Master Training Regiment of Fort Warren, Wyoming, the boys have fallen into the songwriting spell. Pvt. Ben Wright wrote a march called *I of the Fifth March* with probably the most masculine and typically American sounding set of lyrics we've seen yet out of this man's army. That's the way Sarj likes his songs . . . with guts. Pvt. Al Stafford, ex *Portland Beat* correspondent, has written two songs, *Fort Warren March* and *Oh What I See in Your Eyes*.

Baker's New Band

Jimmy Baker, ex orch leader, is one of the new arrivals at the Air Corps Replacement Center in St. Petersburg, Fla. Jimmy is forming the first dance band at the post which is a bit on the rooty tooty side because the suffering lads there live in the finest resort hotels and dances are held on the Million Dollar Pier. The band will be a network shot from the post. Also at the post is Pvt. Frank Alban, former KOMÉ program director (Tulsa).

We have a letter which has been in the mailbag since the end of August which should get a little notice by now. The cat, Sgt. Dave Siverling, says that the 26th Dir. Artillery band in Frederickburg, Va., is on the solid side with fifteen pieces working to make for

This Band Saw Real Action



Pearl Harbor, T.H.—These musicians saw action in the December 7th attack on Hawaii. They lost one man, all their instruments and their library. Later, when the navy leased the Royal Hawaiian hotel for a rest and recreation center, they were chosen to provide the entertainment. The boys outfitted themselves with new instruments at their own expense, and were playing within two days for dances, concerts and shows. Their great need is for new arrangements.

The personnel is as follows:
Saxes: R. J. Tippeta, Arco, Idaho; K. R. Hill, Pueblo, Colo.; O. P. Edmiston, Tulsa, Okla.; S. Blaine, Cleveland, Ohio; J. J. Hudgins, Norfolk, Va.
Trombones: J. L. Reed, Alva, Okla.; G. F. Pierce, Des Moines, Iowa; J. A. Barth, McDonald, Ohio.
Trumpets: E. P. French, Boston, Mass.; Wm. Harten Jr., Pocatella, Idaho; G. J. Maxfield, Rochester, N. H.
Piano: R. W. Shellman, Baltimore, Md.
Guitars: D. C. Harbin, Chicago, Ill.; L. H. Snyder, Tremont, Pa.
Drums: F. W. Kroulik, Nashville, Tenn.
Bass: A. T. Calderone, Niles, Ohio.
Bandmaster: T. G. Carlin, Erie, Pa.

Norfolk Navy Band Full of Crack Men

Baltimore—At the Norfolk Navy Air Station may be found a band the likes of which the middle Atlantic states have not seen in a long while. Virtually every man in the outfit was spotted by a name band before enlisting.

The band is fronted by Saxie Dowell, of the late Hal Kemp's crew, Trumpeter Hal Leonard, his assistant, formerly had his own ork, and when he came to Norfolk, brought his library with him.
Kincaide Arranges
One of the newest additions is arranger Deane Kincaide, lately of Alvino Rey's ork. His arrangements of pop tunes are helping the band.
In forming the band, Saxie practically raided Bob Allen's band. From Allen he took Stan Slejko, bass; Bill Smith, drums; Ken Wil-

mer, is in the Army Air Force Band in Salt Lake City.
Lynn Bartell, 4477 Woodman Ave., Van Nuys, California, wants to find Jack Carroll, former vocalist with Les Brown. Lynn reads all of Sarj's columns and thinks they are great. Two compliments in one issue. This is too, too much.

Pfc. Americo Baldaia, Battery G, 241st CA (HD), Fort Standish, Mass., has written lyrics for sixteen patriotic and romantic songs and is looking for a collaborator. It's awfully hard to sing songs without tunes . . . unless you like poetry.
Canadian News
And with this issue comes a letter from an ex *Down Beat* correspondent located way up on the east coast of Canada as a Sergeant Wireless-Air Gunner in the RCAF. He tells us of a two day dance affair sponsored by the Navy League of Canada, which drew a total of 2,400 dancers to the Dalhousie Gymnasium to hear Mart Kenney and his Western Gentlemen, a fave Canadian outfit. Mart also put on a special popular concert for all members of the Canadian army, navy and air force in which 2,000 servicemen and women stationed in Halifax attended.

With all but a few letters finished, it is now time for Sarj to take the pup out of the pup tent for his evening walk. If there's something special cooking at your camp in the musical line, drop a line. If there isn't anything special happening, drop a line anyhow. Okay, chum, play reveille.

plenty of drive. Corp. A. Vosper, ex Pee Wee Irwin trumpet, is playing in the band, Dave, himself, ex Reynolds tenor man, Corp. Gene Sanders, ex Reynolds vocalist, Tom Marrin, MCA Detroit maestro, and Johnny Massa, ex Dead Enders trumpeter from New York, are among the characters in the lineup.
This Is No Bull
Again from Gardner Field comes news of a session that the band had with some assorted cows and bulls in the local livestock show. The band preceded those invaluable members of the meat and milk department in a parade before the actual show. During the parade, however, one of the bulls became so interested in the jive that the band was dishing that he broke ranks and trotted up to get nearer to the band. Not understanding his aesthetic viewpoint, the band stepped up to quadruple time. The poor bull probably thinks he has B. O. (Bull Odor).
Pvt. Vincent Galante writes from Madison, Wis., to tell Sarj that he likes his column. Jeepers! That's the first time anyone has said anything nice about Sarj since his mother browbeat a neighbor lady into saying that he was a cute baby . . . and that was a filthy lie. Getting back to Vince, he was formerly pianist with Archie Slater's trio. He is now addressed 648 T.S.S. (SP), Barracks 2654, U. S. AAFT.C., Madison, Wisconsin.

Need Leader
Steve Mizerack, alias Tabby the hepcat, has been transferred from way down in Miami Beach where the sun shines bright to the Army Air Forces Technical School in Madison, Wisconsin. He was formerly bassist with Ted Stevens' band in New York. He says that there are some mighty fine men in Madison if they were only organized. Marty Rogots, former Johnny Hamp, Lou Diamond drum-

Four Nashville Gates Are Gobs

Dispute With Local Radio Station is Finally Settled

Nashville, Tenn.—Four Nashville musicians became gobs this month. Marvin Hughes, WSM keyboarder, goes to the Long Island air corps band with a technical sergeant rating. Bill Byrd, Frances Craig guitarist, goes in as an ordinary seaman. Charley Grant of the Craig outfit and Dutch Gordon, WSM tram man, enlisted for one of the navy bands. Malcolm Crain, WSM brassman, is trying to get up enough courage to take his physical exam.

Snooky Landman, former Noble and Donahue tenor, has rejoined the staff of WSM. He will be featured along with Phyllis Lane and Beasley Smith's Ork in a new radio program for Lion Oil Company.

Music for WSIX

WSIX and the local AFM union have settled on peace terms after several months. The radio station has been without musicians and was banned from receiving musical programs from the network. Frank Bobo, organist and pianist, was the first musician to be added to the payroll, with others to follow.

The songwriting team of Beasley Smith, Owen Bradley and Marvin Hughes inked a publishing contract for their *Night Train* to Memphis with Southern.

liams, trumpet-arranger; and Eddie Martin, tenor sax.

Other name artists are Johnny Potoker, piano, from Benny Goodman; Steve Jordan, guitar, from Artie Shaw; Harry Terrell and Phil Zelkind, saxes, from Mitchell Ayres; Ray Bellar, lead sax, from Jerry Wald; Larry Molinelli, baritone sax, from Teddy Powell; with trumpeter Ray Dorney and trombonists Walt James and Drew Wiedner in from Jacques Reynard, Vaughn Monroe, and Cecil Golly, respectively.

Seeks Another Trumpet

As the band stacks up now it is a terrific five sax, six brass, four rhythm combo, but Dowell is on the lookout for a fine first trumpet to alternate with Leonard, and when he finds one, Kincaide will, without a doubt, take over the extra tram duties, making it eight brass. The band is heard every Sunday over Mutual in a program called *Navy Norfolk*.

—John Deinein

Kay Phillips Back

It was erroneously stated in the October 1 issue of *Down Beat* that Kay Phillips had been forced to disband her units because of illness. The truth was that illness within the family caused Miss Phillips to be absent from the stand for a week.

WHERE IS?

STUART WADE, vocalist, formerly with Freddy Martin
WARD KAHLER, Sax, formerly with Lang Thompson
JO-BOY MATTHEWS, drummer, formerly with the late Bunny Berigan
BILL LEWING, cornet, formerly with Tony DiPardo
JACK KING, trumpet, formerly with Red Norvo
BILL OWEN, vocalist, formerly with Johnny "Seat" Davis
GEORGE VON PHYSTER, artist
AL KRASIG, tenor sax, formerly with Glen Gray
CHARLIE CARROL, formerly with Larry Clinton

WE FOUND

BIDDY BRENNAN, pianist, now SFC Arthur Brennan, A.S.N. 3103061, Band, 101st Medical Reg't., Task Force 6814, c/o Postmaster, San Francisco, Cal.
JACK GARRETT, tenor, now Pvt. Jack (real name) Garellick, Jackson Air Force Band, Jackson Air Base, Jackson, Miss.
BOB JENNY, trombonist, now with Army Band, Fort Dix, N.J.
MITCHELL PAULL, now at Camp Custer, Michigan
"HRAID" MOREY, drummer, c/o George Wald, Music Corporation of America, Cleveland, Ohio
BOB BARNES, pianist, AFM, Appleton, Wisconsin
BIDDY HARROD, now Sergeant, Air Force Band, Lubbock Army Flying School, Lubbock, Texas

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of *Down Beat* published twice a month at Chicago, Illinois, for October 1, 1942. State of Illinois | County of Cook |

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Glenn Burrs, who, having been duly sworn according to law, deposes and says that he is the owner and publisher of the *Down Beat* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of Publisher: Glenn Burrs, Ridgewood Lane, South Glenview, Ill.
Managing Editor: Ned E. Williams, 3138 Sheridan Road, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Down Beat Publishing Co., Incorporated, 608 South Dearborn St., Chicago, Ill. Sole stockholder is: Glenn Burrs, Ridgewood Lane S., Glenview, Ill.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.
Glenn Burrs (Signed)

Sworn to and subscribed before me this 21st day of September, 1942.
Roberta Peters (Signed)
(My commission expires June 5, 1946.)

PROFILING the PLAYERS

DUKE ELLINGTON AND HIS ORCHESTRA

EDWARD KENNEDY "DUKE" ELLINGTON . . . dabbles in piano, has arranged, has one or two original tunes in his library . . . born in Washington, D. C., in 1899. Attended school there and studied art and music . . . intended for

but dropped it in favor of sax. Has been with the Duke for two and a half years now. Before that was with Carter, Stuff Smith, Jap Allen, Gene Coy, Fletcher Henderson, Cab Calloway. . . Favorite record was Dream Lullaby with Carter. . . best with Duke, Congo Brava. . . Top saxmen in Ben's league are Johnny, Benny and Billy (Hodges, Carter and Smith) with Coleman Hawkins and Illinois Jaquet (Lionel Hampton) coming in for their rightful share. Married in March. A terrific saxman and a character.

CHAUNCEY HAUGHTON . . . tenor and clarinet. . . Born in Baltimore, Md., Chauncey is the new boy with the band, having just replaced Barney Bigard on the Pacific Coast. Chauncey formerly played with Ella Fitzgerald and Cab Calloway. Worked with Chick Webb and Claude Hopkins and, although he has soloed with all of the bands he's played with, they never happened to record tunes with his solo work. He enjoyed work especially with Chick Webb's quintet. He is an aviation enthusiast and has his pilot's license. Always a gentleman, a nice lad with plenty of ability.

HARRY CARNEY . . . baritone and clarinet. . . Harry has been with the band for a mere fifteen years, having joined the band in New York City at the time when the band was augmented from six to eight pieces just before going into the Cotton Club. In the old days he enjoyed his work to the extent that he had more to do, but he enjoys his more section work now. He still is a long way from rusty on solo clarinet, however, sounding terrific, nothing short of it, filling in some of Bigard's spots even better, we thought, than Barney used to do ostentatiously. Harry's married. He is an avid picture fan, still and moving. Harry's modest and very human.

REX STEWART . . . trumpet. . . Born in Philadelphia, Rex has been with Ellington for seven years, having gone with the band in 1935. Prior to that, Rex was with Fletcher Henderson for eight years. With McKinney's Cotton Pickers for a year and a half. Rex has been professional since he was 14 years old. Tried for a style for years. . . a fast style along the Eldridge vein. . . but found his present fame builder in a gag, playing half valves. Hates jive talk as such. Likes swimming, golf and poker. He is married. Rex is a really grand guy.

RAY NANCE . . . trumpet, violin, vocals. . . a Chicago boy. Has been with the band for two years having replaced Cootie Williams when the latter left to form his

Williams Into Kingsway; Suns Due

Toronto, Canada — Riverside Drive's Silver Slipper, polished, resoled, and renamed Club Kingsway, opened late last month under new ownership but featuring the spot's favorite maestro, Ozzie Williams. Ozzie is a seasonal standout at the Kingsway nee Silver Slipper. Spot plans to bring in American name acts, first of which will be the Three Suns.

Reynolds' Horn Fine

Terrific drumming of Al Blue adds mightily to the powerful Paul Firman fraternity jamming the northend Masonic Auditorium thrice weekly. Add tab Jimmy Reynolds' stellar trumpeting on *Boy Meets Horn* amongst many other noteworthy Reynolds valvings. . . Bud Hall cuts a neat keyboard while Paul Presnal blows a lot of tenor for Morgan Thomas at the Royal Alexandra in Hamilton. But what possessed Ted Everitt and Palm DeLuco with the illusion that they were singers?

Duke Ellington in for a one-nighter November 16 at the Palais Royale ballroom. . . Sorry to hear that one of alto man Cliff McKay's children is stricken with infantile paralysis. . . Johnnie Niosi's solid beat is definitely missed in br'er Bert's Palais Royale house band. Johnnie's in the R.C.A.F.

—Duke Delory

own band. Started his training on legit fiddle. Ray was a night club entertainer when Duke added him. He had formerly worked with other bands, Earl Hines for one, however. He is married. Is nuts about night seeing. The band's happy boy.

WALLACE JONES . . . trumpet. . . Born in Baltimore, Md., joined the band in 1938 after having worked with Chick Webb and Willie Bryant, among others. . . Wally is married. He is a great baseball fan. . . favorite work with the band on *Crescendo* and *Diminuendo in Blue*. Prefers section work. Lists Bunny Berigan, Harry James, Rex Stewart and Russell Smith as his favorite trumpet men.

JOE NANTON . . . trombone. . . Born in New York City, Joe joined the band in that city sixteen years ago when Duke took the Washingtonians into the Cotton Club and made it Duke Ellington and His Orchestra. Was dubbed "Tricky Sam" early in the game and hates the name. Don't call him that if you want to stay on the right side of his trombone. Names man after man whom he considers especially fine on tram. . . Tommy, Jimmy Harrison, Big Green (Fletcher), Lawrence Brown. . . *Black and Tan Fantasy* is his favorite with the Duke. Quiet and agreeable sort of a guy.

LAWRENCE BROWN . . . trombone. . . Joined the band in 1932 when they went to the coast to make *Check and Double Check* with Amos and Andy. Played with Les Hite at the old Sebastian's Cotton Club in Culver City and with other coast bands. Considers Tommy Dorsey, among others, as best man on his instrument. He is married.

JUAN TIZOL . . . valve trombone. . . Born in Puerto Rico. Learned to play valve trombone because that was the instrument they had down there rather than slide trombone. Played legit trombone in Puerto Rico until he came to this country. He has been with the band for thirteen years. Likes valve instrument because of its agility. Used to play many passages with saxes when band was smaller. Has composed several tunes for the band. *Caravan*, *Perdido*, *Bakiss*. . . all have an Oriental touch probably because of his foreign environment. Likes Oriental music and though he writes about simple things. . . the rhythm of a train, for instance. . . the completed orchestration is usually Oriental. Very sincere.

SONNY GREER . . . drums. . . Has been with the band since it started. . . 22 years, in all. Born in Long Branch, New Jersey. He is married and has a daughter. His hobby, he insists, is "money wasting." Says that the two finest

TIPS FOR TUBMEN

By GEORGE WETTLING

First off comes a letter from Private Arthur Pecora of Fort Bragg, North Carolina. Private Pecora's trouble is not being able to read music plus a lack of self confidence. Artie says many's the time he would like to sit in and knock off a riff or two but every time it comes right down to doing it he gets cold feet, and seems to lose all his

nerve on account of not knowing how to read. Private Pecora asks me if there are any tricks in reading that I could tip him off to? There are really no short cuts to learning to read music that I know of. I might suggest getting together with a brother musician who knows how to read and have him put you hep as to the counting of time, and the division of it. It is quite a rarity these days to run across a youngster who has a lack of confidence, as most of them are loaded with it and always are willing to show their talents whenever possible.

Tony Bruscell of Brooklyn, writes me he would like a list of good drum solos on recordings. There are a good many drum solos on records but I don't know if I will be able to list them all properly or not so I hope no one will feel slighted if I slip up on them.

First off, there's some fine Joe Jones cymbal work on the Okeh record of *Bean Brummel*, by the Count. Then there's Buddy Rich breaking it up on *Not So Quiet* Please on Victor by the Tommy Dorsey band, Ben Pollack comes on like "We the People" on *My Wild Irish Rose* with his own band on a Decca, Zutty Singleton dishes out a mess on *Bluebird*, with Wingy Mannone, on *Stop That War, Them Cats Is Killin' Themselves*.

Some of the finest Dave Tough drums may be heard on the old Victor record of *Twilight in Turkey* with Tommy Dorsey, *Cozy Cole* is really in there on *Ratamacue* with Cab Calloway's band, don't miss Gene Krupa's *Who with his own band on an Okeh*, it is really top flight drum recording.

The late Chick Webb really does

drummers in the business, from tympani to hot choruses, are Bill Gladstone and Dave Kuzikov at Radio Center, R.C.A. Bldg., New York City. Happy go lucky, another happy boy.

FRED GUY . . . guitar. . . Was also with the band from its first tight chord, joined the Duke in Washington in 1923. Fred was born in New York. When he first was with the Duke he played banjo. Switched to guitar in 1933. Prefers guitar, for although it isn't as loud, it has the body and fullness that the banjo lacked. Had a tough time on the switchover and spent one whole night trying to beat the guitar and tune it like a banjo. Although it can be done, Freddy couldn't figure it out at the time. gave it up, and set about learning the thing from the start. . . Admires Eddie Lang for the work he did and for giving guitar its boost, but says it's only natural that the later boys can improve upon his work. . . each generation progresses. A very nice guy, this Guy.

JUNIOR RAGLIN . . . bass. . . Real first name and middle monicker "Alvin Redrick." Joined the band last year in San Francisco where the offer came as a complete surprise. Not even knowing that a substitution was being planned, Jr. thought Johnny Hodges was kidding when he asked if he was interested. Born in Omaha, he took up guitar, so he sez, at the age of three. Played guitar with Gene Coy. Started with bass in 1937. Quit Coy in 1940 in Sacramento and took a job at the Club Alaham in San Francisco. Is still interested in that guitar. Alvin is married. He likes to play checkers and does a good job of it. Likes pool, too, but confidentially. . . Very friendly, he enjoys all the kicks.

—dix

himself proud with his own band and recording of *Liza* on Decca, Tubby Hall does some fine work on *Don't Forget to Do the Mess-around* While You're Doing the *Charleston Baby*, with the old Louie Armstrong gang on Okeh.

A real masterpiece of drumming is done on the Eddie Condon Victor recording of *I'm Gonna Stomp Mr. Henry Lee* by George Stafford, don't miss this one. Sidney Catlett gets off on some fine drums on the new Louis Armstrong recording of *Among My Soubrettes* on Decca, and of course you can't afford to miss Lionel Hampton's *Chasin' With Chase* on Victor with his own band.

Then there's that classic Ray Bauduc made of *Big Noise from Winnetka* on a Decca, and of course Baby Dodds on the *Blue Clarinet Stamp* with his brother Johnny Dodds band on Victor.

Angelo Scagni, of New York City, writes he has only one ambition and that is to be a fine small jazz band drummer, and also a good big band drummer, Angelo asks if it is better to use a heavy street model stick when practicing or the one he usually uses, when practicing on his practice pad?

Might I suggest using the heavier model to warm up with say for a half hour and then going back to the regular stick for the rest.

Angelo also asks if it is really important to have a metronome while practicing? It is a very good idea to have one, as there is quite a difference of opinion as to tempos, and although the metronome is very mechanical it is never wrong and never varies.

Dixie Now Nixes The Name Bands

New York — The Dixie hotel, 42nd street spot on the edge of big-time, has changed its mind and won't start a name band policy as tentatively planned.

Originally decided on as an aid in competing with other large tourist hotels, the idea has been dropped in favor of running small combinations with Billy Thompson's Trio in for an indefinite stay.

Sister Emmy



Chicago — Fran Allison, who writes the script, portrays and sings the leading role on the *Sister Emmy* radio show from WBBM, also is heard on the *Profiles and Previews, Sing and Swing* and Ben Bernie shows over the CBS network. Fran is an Iowa girl, once taught school and was a newspaper reporter before entering radio.

Jam at James' Joint



New York—A typical Sunday bash at Jimmy Ryan's here, with Eddie Condon (guitar) and George Brunies (tram) checking Bobby Backett's cornet work. George Wettling (drums) and Marty Marsala (cornet) are working in the background, while Pee Wee Russell changes a reed.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

Considerable strides have been made in the last few years in the historical research of old jazz records. Many interesting and a few sensational discoveries have been made. The effort has been to uncover missing rare sides, alternate masters of well known recordings, and to divulge records whereon noted jazzmen played heretofore unheard choruses. For instance, Avakian discovered missing Armstrong Hot Fives amongst the old Okeh files at Columbia. Russell identified Louis' horn on the Southern Serenaders, three different versions of *Tin Roof Blues* by the N.O.R.K. were found to have been released on Gennett, and two comparatively unknown Chicago musicians turned up playing choruses on two Charles Pierce sides that had always been credited to Tesch and Muggsy. This activity has tended to sustain an avid interest in the dyed-in-the-wool hot collecting fraternity. Sometimes the records turned up have been nil musically but the fact that so and so played on the record adds an item to be hunted by the collector of so and so. The end has not come yet and there are concerted hunts going on to follow up clues and leads that have come to light.

Jackson, the hot homing pigeon, recently drafted by the *Hot Box*, gets around and has come back to the *Box* with several choice morsels. On the west coast Jackson got with Sergeant Sales and learned that Bill Love of Nashville had post carded the discovery of the third side waxed on the Freddy Keppard Jazz Cardinals' *Salty Dog—Stockyard Strut* Paramount session. Moreover, this missing side which turned up in the American Legion drive is reported to be better than either of the known tunes.

On his next foray, Jackson returned from the east coast with information about a possible Louis Armstrong discovery, that is, when it is discovered. This Louis record is reported to be on the Romeo label with an early serial number. The disc is by one Wilmouth Houdini accompanied by Gerald Clark's Nite Hawks. There are supposed to be several sides and King Louis' horn is conjectured to be amongst the Hawks.

Record of the Month: Page 87—*Delaney's Hot Discography.*

DUKE ELLINGTON and his orchestra

It's Glory (68229)
Victor 22791, HMV B6293, HD 10245
Brown Berries

The side *Brown Berries* was omitted from discography. It was probably made the same date as *It's Glory* which was waxed June 17, 1931. Personnel: Williams, Whetsel and Jenkins—trpts., Bigard—clar., & tenor, Hodges—alto & soprano, Carney—baritone & alto, Nanton & Tizol—trbns., and Guy, Braud, Ellington and Greer—rhythm.

DRIVEL TIME

Bill Colburn of Frisco has two piano solos on Gennett Electro-Beam under the name of Frank Melrose. The two tunes are *Pasa the Jug* and *Jelly Roll Stomp* being different versions of these titles than the well known Kansas City Frank Brunswick also by

Ham() on Trom()

If you ever saw any of those old Hollywood two-reelers featuring Mickey Rooney as the leader of the Mickey McGuire Gang, you probably remember "Hambone," one of the funnier characters involved.

"Hambone" got away from the movie business and dropped out of sight for some time. The show business bug takes a pretty deep bite though, and "Hambone" turned up the other day playing some fine trombone with Les Hite's band out on the west coast.

BANDS DUG BY THE Beat

JOHNNY MCGEE

(Reviewed at the Aquarium, New York)

Johnny McGee, cornetist, whose band started the new name policy at the Aquarium night club here recently, surprised the critics on opening night by playing some very fine hot horn. Not that he has any Basie jump outfit. But from the start, this band has had a *mickey mouse* label pinned to it and Johnny, as a general rule, has been playing nothing much, himself, except the muted wah-wah stuff. Maybe the critics wouldn't have been quite so startled if they had taken a quick look at Johnny's background. Out in the middle-west, he's had a reputation as a hot man for the fifteen years that he's been in the business. And right now, he could be filling the jazz seat in any band, if he didn't have other ideas.

Johnny learned cornet on his own and, like the proverbial musician, got his first job in a Chinese restaurant band. When he decided that he'd enough chow mein and soy sauce to last him a lifetime, he cut out and over a period of years worked for Will Osborne, Jan Savitt, Russ Morgan, Vincent Lopez and Richard Himber. Besides that, he has done studio work for the big record and radio companies and once before had his own band for three years.

This present group has been organized for about four months and is piloted by Harry Moss, MCA representative. Johnny's ideal band runs along J. Dorsey lines but it would be kidding to say he's got anything that good right now. For one thing, the draft boards and music situation in general have been tearing the band apart every time Johnny got it together. But he's got some good ideas, solid backing and plenty of ability to put out the outfit that he thinks the public will go for. Outstanding side-men in the band right now are Gail Curtis, tenor sax; Louis Paris, alto; and Ernie Austin, drums. Johnny thinks that given a few breaks and a lot of air time, he could make the Spotlight Band Parade anytime. And by the way, if you're doubtful about his ability to play jazz, dig a record made under Adrian Rollini's name called *Singing the Blues*. It's English Vocalion 191 and hard to get these days but worth the trouble according to Johnny, because it really comes on. —*tec*

Les Brown Gets New Vocal Four

New York—When Les Brown opens at Meadowbrook tomorrow, he'll be using a new quartet. Two boys and two girls, they were called the Bobbettes when they worked with Bobby Sherwood's band at Valley Dale. Les hasn't decided what to rename them yet.

Getting Into a 4 A.M. Mood



New York—This looks like one of those early morning sessions, but it's broad daylight and Ella Fitzgerald and the Four Keys are knocking themselves out with a Blue Network rehearsal. Slim Furness is on guitar, brother Bill is at box, while also-brother Art plays bass. Ernie Hatfield just vocalizes.

A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Another new and exclusive *Down Beat* feature. Hundreds of letters a year come in asking what to buy to start a collection, or what to get for a friend that likes thus and such kind of records.

This department, which will appear in each issue, is an effort to answer those questions. The records picked aren't claimed to be the best that have been made, but simply records

that should make good listening on almost anyone's shelf. They have been divided into the same five categories as the record reviews: *Hot Jazz*, *Swing*, *Dance Music*, *Vocals*, and *Novelty*—with solos, ensemble effort, pleasant song-selling, good singing, and unusual musical effect the main selecting points respectively in each division. Naturally there will be more *Jazz*, *Swing*, and *Vocal* records picked than in the other two divisions. This is natural—better and longer lasting records have been cut here than under *Dance Music* or *Novelty*.

In respect to time, no records that are badly recorded or completely unavailable will be included. This catalogue after all isn't supposed to fill up space—it's planned to be of definite help to you in your record buying and trading. There isn't much sense in writing about records that you can't even hear, much less buy.

Swing

Gene Krupa

Hodge Podge, On The Beach—Columbia (35262) (1939)

Those of you that know the Krupa band as a slam-bang powerhouse unit will be surprised and delighted by this record of the tune originally recorded by the Hodges' unit of the Ellington band. It bounces like mad through a very well-voiced arrangement, with some mellow B flat sax by Sam Donahue. This is not only one of the best sides Krupa ever made—it's the quietest. Reverse is a faster, well-played riff tune.

Dance Music

Ray Noble

A Handful of Stars, Along The Santa Fe Trail—Columbia (35775) (1940)

The first and last choruses of this record are something. The vocal chorus can be skipped. Harry Johnson's Butterfield-like lead trumpet is showcased, and it's something to hear. If all sweet lead playing were this good, the average band would sound much better. To other side has some pleasant last chorus sax work.

Vocal

Golden Gate Quartet

Isabel, Daniel Saw The Stone—Okeh (6304) (1941)

Despite the fact that these sides have Specs Powell's unostentatious

but driving rhythm in the background, they swing because of the impeccable command of four way phrasing that these boys have, their matched diction, and their peculiar utilization of breathing to make a rhythm that swings and swings. These are spirituals as you'll never hear them done by the average flossily arranged colored choir such as the Hall Johnson group. In short, they're the nuts

Hot Jazz

A Jam Session at Victor

Honeydick Rose, The Blues (Victor No. 23359) (1937)

With Tommy Dorsey, trombone; Benny Berger, trumpet; Fats Waller, piano; George Wettling, drums; Dick McDonough, guitar.

Rose gets off at a medium tempo with a pretty arpeggio-like intro, which is repeated at the ending. Bunny plays lead, backed by Tommy's idea of a Dixie fill-in style. He takes the next chorus, playing a series of riffs backed by McDonough. Third chorus is some of the biggest toned guitar on wax with splendid ideas. Those of you who think the Chris Christians' biting single note attack is the only way to play jazz guitar should listen to this. Wettling plays a solo on the bridge, then McDonough takes it out with stop-bet phrasing. Fats comes in with some biting sporting house style, and then Bunny plays a much more fluid chorus from usual, with TD filling in the final eight. A driving side with good ideas.

Blues starts out with Tommy and McDonough playing rolling background. Then one of Bunny's tight-phrased choruses that makes hot jazz a pleasure to listen to. Fat's 24 don't mean too much, a little too dainty and with too many runs. McDonough and Wettling give him nice "brush" background. Then a McDonough section against trumpet-tram triplet figures. Final walkout with Bunny playing good ideas, and Tommy playing the dangdest circus tone you've ever heard.

Novelty

Boulton Expedition

Secret Society Dance Song, Five Drums—(Victor 89) (1939)

So you think that Gene Krupa has the monopoly on solo drum beats? Well, dig the cross rhythms and counterpatterns that go on here, and you'll see where Gene picked up a lot of his stuff. The last side particularly has terrific ideas. Both were recorded by the Bini tribe of West Africa.

Allen at Pennsy

New York—Bob Allen opened here at the Hotel Pennsylvania two weeks ago with Lynn (Will Bradley) Gardner handling vocals along with Allen.

Or Sit it Out

Johnny Long, whose band is currently at the Roseland ballroom, did a service man survey recently in an attempt to discover which movie stars they'd like to do what dance with. Results showed that most of the boys would like to rumba with Rita Hayworth; shag with Betty Hutton; waltz with Olivia De Havilland; Charleston with Ginger Rogers; and Bunny-Hug with Lana Turner.

Prima Loses Two Men to Service

New York—Louis Prima, after opening at the 125th Street Apollo theater here October 2, lost two of his men to the armed services. Arranger Eddie Howth went into the navy, while Bobby Durant, donning khaki, has been replaced by pianist Jack Keller.

Teagarden, Wettling Bash in Dakotas

Sioux Falls, S. D.—Swing took a firmer grip on the Dakotas last month when Jackson Teagarden one nighted at the Arkota Ballroom here, playing to a packed house. Also in town was the Chico Marx outfit at a local theater. A session occurred when George Wettling, drumming with Marx, sat in with Jack, brother Charlie on trumpet and Clint Garvin on clarinet.

The night also marked the farewell appearance of Paul Collins, Tea's drummer. Buddy Seton of Jacksonville, Fla., replaced Paul in the band. He is a former vaudeville player.

—Stephen Jones, Jr.

Melrose.

Fans of Jimmy Noone's will again find him ensconced in the Loop at the Garrick after chasing him all over Chicago's near north side and the vast west side.

Collectors who supplement their wax mountain with literature pertaining to the history of the modern dance orchestra will find orchestra leader Paul Specht's book *How They Become Name-Bands* of interest. Published by Fine Arts Publications, 17 W. 45th St., New York City.

Boyce Brown and his alto are back at the Liberty Inn after summing in Wisconsin.

Monk Hazel, erstwhile New Orleans musician and *Down Beat* scribe has been drafted and is at Camp Roberts, California.

Ed Hartwell of 849 Newport, Chicago is postponing all deals and trades due to an inquiry from his draft board.

Hans Crun, a young Dutch amateur pianist and bass player, who played with Benny Carter and Coleman Hawkins in Brussels several years ago is now one of the civilian flying instructors at the primary training school of the Army Air Force in Coleman, Texas.

Deacon Ritch of Monrovia, Calif. writes in regards to the Axel Christensen record (See *Box* Aug. 1) that he has an instruction book *For Jazz and Novelty Piano Playing* written by Axel. Contained therein is *Walking Blues* (subtitled a study in triplets and walking bass). Ritch advises the bass is fairly authentic boogie, with triplet eighths and eighth rest, while the treble abounds with triplets, dotted eighths and tremolos. This study was made from Ray Barrow's now rare record.

COLLECTORS IN SERVICE

Chicago collector Joe Campbell is now addressed Pvt. Joe Campbell, C Company, 1st Platoon, 38th Med. Tr. Bn., Camp Grant, Illinois.

Sunny Tough, formerly of St. Louis, is now Sgt. L. M. Tough, 111. 304th Army Air Forces Flying Training Detachment, Coleman, Texas.

COLLECTORS CATALOGUE

Alan S. Margolies, 140 78th St., North Bergen, N. J. Specializes particularly in Ellington, Hines, Hawkins and Pete Brown.

Chicago
'B
Wr
De
If
to stan
orchest
Mr. Lo
fact. th
is that
lethargic
make up
when con
such as t
It is u
speak for
ing on t
fairer th
other peo
ocratic ri
ions. (I
When I
time swin
of tortur
any yet
I don't
leaders, c
and other
with me.
tiredly mi
present-d
the lowest
Why? Be
ably loud
more arr
their solo
get a rare
they're p
sweet jun
sound alik
Let's ta
by one.
In the c
nothing co
known as
eleven-pie
heard—i.
Fletcher H
piece or t
Goodman's
together f
Company f
bered 13 p
several ye
standard r
cluded thr
bones, four
and in thi
could they
Still, e
Ellington
trombone,
but gradu
decided th
march on
a little li
other bra
using four
trombones
15. At ah
ford and
added th
bringing t
Then a r
another r
swing bar
Ano
Boston—
ie Rogers
tooter in t
male band,
plays with
on society
around Bo
warded a
at Boston
music, but
dates with

'Big Bands—Phooey!,' Snarls Leon

Writer Laments Recent Decadence of True Jazz

By D. LEON WOLFF

If some fiend in human form gave me no alternative but to stand for one solid hour before either Guy Lombardo's orchestra or one of 25 current swing bands, I would choose Mr. Lombardo without more than a second's hesitation. In fact, the only reason I would hesitate as long as a second

is that I am by nature a dull, lethargic creature who never could make up his mind quickly even when confronted by a horrible fate such as this.

It is understood, I hope, that I speak for myself only in thus going on record. Nothing could be fairer than for me to admit that other people have a perfectly democratic right to their idiotic opinions. (I wish I could admit it.) When I say that the modern big-time swing band is an instrument of torture far more subtle than any yet devised by the Gestapo, I don't expect jitterbugs, band-leaders, certain music mag writers and other jazz neophytes to agree with me. But the fault isn't entirely mine. The fact is that most present-day bands have reached the lowest possible ebb in hot jazz. Why? Because they're so unbearably loud, because their music is more arranged than ever, because their soloists smell when they do get a rare chance to solo, because they're playing more and more sweet junk, and because they all sound alike.

Let's take up these matters one by one.

They're Too Loud

In the early twenties there was nothing comparable to what is now known as a full band. But by 1925 eleven-piece groups were to be heard—i.e., Joe Oliver's and Fletcher Henderson's. Gradually a piece or two was added, and when Goodman's band was hurriedly put together for the National Biscuit Company audition in 1934 it numbered 13 pieces plus Goodman. For several years 13 was generally the standard number. The line-up included three trumpets, two trombones, four reeds and four rhythm, and in this combination the boys could easily wake the dead any time they wished.

Still, even in '34 Hines and Ellington had added another trombone. That was bad enough, but gradually some leaders decided that they could steal a march on competition by playing a little louder. This meant another brass. In '38 Basie was using four trumpets and three trombones. His total was now 15. At about this time, Lunceford and a couple of others added the fourth trombone, bringing the brass up to eight. Then a tendency to throw in another reed arrived, producing swing bands like Charlie Barnet's—

with four trombones, four trumpets, five reeds including Barnet, and four rhythm—a total of seventeen men in one so-called jazz band.

This is an extreme case, though. Most bands are under that and nowadays the mob starts at 14 up for a big-time name band playing top location jobs. But the size of these bands doesn't tell the whole story. It's the way they play. The general idea is to stand the brass section up—six, seven or eight strong, as the case may be—and have the boys blow their heads off. Just put 'em on a riff and let 'em blare away for a couple of choruses—that's how it's done—and when it's over let 'em collapse in their chairs, red in the face, as though in the last stages of apoplexy, puffing, the eyes popping from the heads. The louder the better.

Just blast, blast, blast—because that's hot jazz, the way the paying public likes it. The drummer? Well, naturally, he's got to play louder than ever to be heard above the din. These days he's got to smash and wallop and clang and grunt and whack, in addition to making sinian faces. And the piano has to pound away ever so much harder to be heard, too, though this is a completely futile effort nowadays. The fact is, a piano and guitar might as well walk off the stand 90 per cent of the time—they're just excess baggage.

So the result is chaos, pandemonium—call it what you will, but to me it's worse than the proverbial boiler factory. I'll lop off my left arm above the elbow before I'll again listen to another of these organizations within a radius of 150 yards. Norvo has the right idea when he insists on restrained ensembles. The point has been reached now where the noise exuded by a swing band in the process of playing "hot" passeth all belief.

They're All Over-Arranged

It's not at all unusual these days to hear a four-chorus swing arrangement containing only one 16-bar solo. And in the case of Raymond Scott's peachy band, you're lucky to get even that. Personally, I haven't much use for any outfit over eight pieces, but I admit that arrangements such as Basie once used were fairly tolerable. In fact, almost nothing was ensemble; each number was a succession of solos in a skeleton framework of arrangement. Listen to *Honeysuckle Rose* on Decca, for instance. Compare that to the musical riots prevalent today, with heavy arranged ensembles almost from start to finish. Just name them at random—Les Hite, Will Bradley, Jimmy Dorsey, Glenn Miller . . . but why go any further? All their "hot" numbers sound practically alike, insufferably banal, more and more ensemble, less and less solo. Everything is pointed to one end—to pound out arranged ensemble rhythm as loud and as strong as possible, so that jerk listeners can knock themselves out from excitement.

Their Soloists Smell

It's hard enough to hear solos, in the first place, over the background reed figures, brass punctuations and the general din of the dancers and jitterbugs out front. But even aside from this, solo work has deteriorated to a point where the average "hot" solo has no more musical value than a 32-

Promoting Army Relief Show



New York—Colonel Dowell of Fort Dix and radio's D'Artega buy first tickets from Adrienne Amies for the army relief show to be staged in the Adams theater, Newark, N.J., late in October. D'Artega inaugurated and is producing the show, which will feature the all-soldier band and chorus from Fort Dix, with volunteer civilian talent from radio, stage and screen.

gun salute. There are good reasons for this.

In the first place, there aren't enough decent solo men to go around. Why, every guy who once made over \$42.50 for two straight weeks is now heading a full band.

In the second place, the aforementioned noise causes every soloist to bend his primary efforts to being heard, rather than to playing something listenable. This is especially true of trumpeters. Nine out of ten arise clutching their instrument in grim desperation, and they wildly shriek forth a loud, raving solo full of clinkers and derivative phrases.

Third, almost every jerk soloist is imitating somebody else. As a rule, trumpeters imitate James, tenors—Hawkins, clarinets—Goodman, drums—Kruppa, and so on.

Finally, the average soloist doesn't even play as well as he could. Instead, he grinds out trite, jerky stuff because he realizes unconsciously that it's the only kind of a solo a high-school jitterbug understands. This "playing down" to a low audience is ordinarily peculiar only to big, popular bands.

They Play Too Much Sweet

Just look at the record releases, for one proof. Listen to the bands over the air and in person. What's happened to Crosby's band? You tell me. When was the last time Miller, Jimmy Dorsey, Lunceford, etc., etc., made a hot side that you can recall quickly off-hand? Do any of 'em (including "the band that plays the blues" but not including Basie) ever play blues? Never in a million years. Do I really have to labor this point?

They All Sound Alike

Sure, I know Miller has a fifth reed and James uses strings and Goodman's new band is "new and different," and so is Bradley's, and Lunceford's, and Barnet's, and T. Dorsey's; and all the newest bands are "new and different" too, the trade papers assure us—Spanier's, and Kenton's and McKinley's and Thornhill's. Sure.

And I know this bunch is go-

Al Donahue Set For Faust Hotel

Rockford, Ill.—Russ Winslow celebrated the signing of a new contract at the Lafayette last month by grabbing Bob Kindred, Texas trumpeter, to fill army-bound Bob Reid's shoes.

Al Donahue will open the fall season in the Rainbo Room of the Faust hotel, although the date of his opening remains a mystery. . . Bob Justus, Chicago 88 man, moved into the Buckhorn to play solo and accompany the singers. Pat O'Hearn stays on in a solo capacity. . . John Mahoney brought a pretty fair hotel band into the Nelson recently, replacing Jimmy Overind.

—Bob Fossum

Woody Herman Sets New Mark

Draws 4,500 to the Pla-Mor Ballroom in Kansas City

Kansas City—One of the biggest renas in the state of Missouri, the Municipal auditorium in Kansas City, with a capacity of 50,000, as been living up to expectations in its new policy of having a wing name band at least every two weeks. Glenn Miller set the record, and also his own, when 9,000 turned out, and the crowds for other bands haven't been much less.

Taking over the K. C. nitery, the College Inn, is the band that first opened it about three years ago—Harlan Leonard and his orchestra.

Woody Herman broke records recently at the Pla-Mor ballroom. A crowd of about 4,000 dancers and about 500 diggin', one of the biggest in the ballroom's history. . . The Four Sons of Swing, at Martin's-On-The-Plaza, are booked for the New York Cafe Society, opening "as soon as they get there."

It looks like the universities around K. C. are going to have some fine bands this year. Kansas University has several in the making and Missouri University has the favorite band of last year—Calvin Wise, with some new good additions.

Charles Slatten and his band opening in a new spot—the Open Door. . . Debby Robinson and her orchestra at Tootie's Mayfair. . . Back at the Sky-Hy Victory Roof by popular demand is Johnny Coon and his orchestra. . . The Rhythm-aires at the Crown Room and Pedro De Leon and his Pan-American orchestra taking over the Drum Room of Hotel President.

—Don Rose

Bronze Venus



Chicago—Anna Mae Winburn, fronting the International Sweethearts of Rhythm, all-girl 17 piece band, is making her first Chicago appearance currently at the Balaban & Katz Regal theater on South Parkway.

If your favorite newsdealer does not handle the BEAT ask him to get it for you, or write direct to DOWN BEAT, Chicago.

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

Send me DOWN BEAT for:

- ONE YEAR \$4 (24 issues)
- TWO YEARS \$7 (48 issues)
- THREE YEARS \$10 (72 issues)

Nothing extra for Canada or Foreign

Name _____

Address _____

City _____ State _____

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

- LEADER
- PIANO TRUMPET
- SAXOPHONE CLARINET

10842

Another Billie



Boston—Woody Herman's Billie Rogers isn't the only femme bootler in the brass section of a male band. Joan Hunter, above, plays with the Roly Rogers band on society engagements in and around Boston. Joan has been awarded a four year scholarship at Boston University's school of music, but will continue to fill dates with Roly.

Abe Lyman Into Army and Band Splits on Coast

Leader Breaks Up Unit in Town Where He Started Career

Los Angeles—Another of the country's well established name bands dissolved in the onrushing wave of army manpower requirements (a wave not yet to its crest, either) as Abe Lyman's combo disbanded at the close of the Palladium job here September 28, with its leader entering the service at a new training camp at Montclair, N. J.

Started on West Coast

It was understood that Abe would enter as a buck private, but expected to be upped to the rank of warrant officer in a military band within six weeks to two months.

Interesting sidelight on the dissolution of the Abe Lyman band was that it occurred in the same city where Abe Lyman started his rise to fame as a bandleader. He started here at the Coconut Grove (Ambassador Hotel) just about twenty years ago and was one of the first bands to be "built" into a name attraction by MCA.

Florentine Job Open

Lyman started his rise in the days when bands were built around personalities rather than musical organizations. As a band, Lyman's combo never kept pace with the crack "style-bands" that came into existence during the last few years, but he managed to retain a place among the top bandsmen by virtue of his own aggressive personality.

Lyman's enlistment again threw open the job at the Florentine Gardens. Lyman had signed to open at the Hollywood spot early this month after Paul Whiteman cancelled out when the scale was raised. At writing it looked like the spot would go to Muzzy Marcellino.

George Lottman Dies

The entertainment world and the newspaper world alike are mourning the death of George Lottman, former press agent for many ace bands and attractions. George, who died September 25 in New York City, had been associated with Ben Bernie, Rudy Vallee, Russ Columbo, Paul Whiteman, Phil Spitalny, and Tommy Dorsey, among others. He was also personal manager for some time of Roger Wolfe Kahn. Lottman had been associated with Broadway from its heyday in the late 20's until he became ill about a year ago.

Poppa Colucci Fills 'Em Up



New York—One of the nicest guys in old New York, Poppa Colucci, grins from the rear of the table here, while a flock of musician-soldiers pack it away for FREE. Every time you patronize this restaurant at 45 West 51st street and pay a tab, you help Poppa along with his ambition to cater to the appetites of deserving service men. That spaghetti really flows, man.



Installment number three on how to start and run a fan club! For the benefit of the many who have written for information on the subject, we are running an installment plan series of instructions compiled from our own experience

and from that of many of our fan club presidents. Follow these every issue for a complete background.

When a prospective member writes in, answer immediately and SELL your club. Tell him (or her) what plans you have for the club, if you are going to have a newspaper, about pictures, what his membership will entitle him to, for instance, participation in parties, polls, contests, drives, and what the dues will be. Make your club so attractive that he will want to join. Send an application card along with your answering letter and you will probably get his application back and have a new member.

As your members build up, get active immediately. If you are nationally organized and want assistants in various parts of the country, appoint the ones who seem most capable and write them getting their permission and telling them what plans you may have. Organize your home office out of local members so that you don't have to write all the letters and do all the work yourself. That is rather hard. Appoint a secretary and a vice president and treasurer. That will give you more time to devote to the club's activities. When your members join you should send a nice printed card immediately and, if possible, a pho-

to of your leader or singer. Your star will usually be glad to furnish pictures.

Write Members Often

All fan club presidents stress the fact that you must write to your members as often as you can and also keep ideas on the fire at all times so that your members will see enough activity to keep them interested. Try to make your ideas as personal as possible. Let your members join in whenever they can. For instance, you can have picture contests where they try to get pictures of your band . . . you might be able to get a book made up of the best ones to sell to your members. Get your orders in advance. (Of course that would only do for members where the bands are playing). I will go on with this discussion next issue and will also try to give you some more ideas at that time. Now, though, we must mention some clubs briefly.

A new fan club idea is brought out by a couple of hep chicks, Dot and Dolly Pickert, 504 S. 25th Avenue No. 8, Omaha, Nebraska. The gals, dancing teachers professionally, have started plugging territory bands. . . . Dolly plugs Lynn Kerns and Dot plugs Hal Leonard. In plugging their band they have special jackets made with the name of their bandleader sewed onto the jacket. They have twelve members locally and want some others. You have to buy your own jacket, of course, unless you already have one that is suitable. But what would a mere man know about things like that. Write the gals and they'll give you the dope.

Moreno Club Birthday

The Buddy Moreno Fan Club is a year old. Had a special edition of the *Buddy Boosters* to celebrate. Thanks for the plug you gave us, Agnes DeWitt, 6466 N. Newcastle Ave., Chicago, Illinois. Maybe some more members will write you now. Mary Peart, 20 Oak Street, Derry, N. H., wrote us that she is starting a Jess Stacey Fan Club which she will probably later incorporate

CLASSIFIED

Ten Cents per Word—Minimum 10 Words

25c Extra for Box Service

(Count Name, Address, City and State)

10 B 42

AT LIBERTY

ALTO, CLARINET, BARITONE, read draft exempt, 28, union, Jack Keith, R.F.D. No. 2, N. Harris Hill Rd., Williamsville, N. Y.

DRUMMER—17, union, vocals, solid, new equipment, dependable, prefer permanent location, but will travel, Frank Niles, 512—8th, Racine, Wis.

WANTED

TENOR AND ALTO SAX GIRL MUSICIANS wanted for steady work. My reputation already established. Wire or write Kay Phillips, Ork., Lookout Club, Columbia, S.C.

WANTED SWING PIANO PLAYER, steady pleasant work, Adlon Circus Bar, Beaver Dam, Wisconsin.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

SONGWRITERS: Over 100 publishers in New York submit material, Radio City Music Sales, 542—5th Ave., N.Y.C.

SUBMIT YOUR SONG to us for publication. Radio Music Publishers, 119 W. Harrison, Chicago.

A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, accordion symbols. \$4.50. Malcolm Lee, 344 Primrose, Syracuse, N.Y.

HAVE YOUR SONG PRINTED. Barnhart, 1820—48th, Des Moines, Iowa.

with her Joe Bushkin Club. She knows her piano men and her newspaper, the *Bushkin Rag*, is very interesting. Write her for a copy . . . enclose a stamped, addressed envelope.

Mary Jane Thierl, 521 West 27 St., Minneapolis, Minn., wants members for her Artie Shaw club and should get them. She would like some from other states. Charlie Barnett Cherokee Club is searching for new fans and members. Address Mark Tarakajian, 701 90 Street, North Bergen, N. J. Sorry, Mark, but we never received that copy of the *Herald*. That's why we didn't comment on it. Received two nice copies of the *Howard Musical Notes* from Terry Baldino, prexy, 9242 Harper Avenue, Chicago. Of course I'd like to be made an honorary member, Terry.

Houston Club Active

Wonder what's happened to Jackie Rhodes of the Dick Jurgens Praise Agents. She's kinda sluffed us off on the *Pages of Praise* . . . or maybe the next issue isn't out yet. Rita Nasser, 860 East 27 Street, and Elaine Schwartz, 1014 East 21 Street, Brooklyn, N.Y., still looking for more members of their Ziggy Talent Fan Club. All it takes is a stamped envelope to the girls. And Lynn Capo, 2055 Grand Concourse, Bronx, N. Y., wishes it announced that the Bob Houston Club is going stronger than ever, even though Bob is in the army now. She even wants more members. She has a member of the R.A.F. in England as a club member, too.

Due to the vast number of letters, some of you must be left out again. Please bear with us and you'll be in as soon as we can get to it. Continue to write us anyhow. And this time, because of the fact that many fan clubs have disbanded in the past, we are asking all active clubs to please write in again so that we can establish which clubs are still going. Please write in the club name, president and address. We are making a new file of the clubs which write in. All

DIXIE ARRANGEMENTS—Trumpet, tenor, clarinet, drums, and piano. Also trombone and bass, if needed, 35c per arrangement. All standards and strictly fine and full. Box 102, Down Beat, Chicago.

SONGS COMPOSED, ARRANGED: Poems examined free. Post cards ignored. M.S.B. PO Box 147, Greenfield, Mass.

THE BEST IN SWING—Trumpet, Sax, Clarinet choruses copied from records. Two \$1.00. Burrows Music Service, 85 Verdale St., Brookline, Mass.

MODERN ARRANGEMENTS—Any style, any combination. Also swing solos for all instruments. Chuck Anderson, 55 W. 110th, Suite 4F6, NYC.

FOR SALE

KING ED BARITONE SAX, Silver plated, with case, \$100, cash. W. Stoops, 1305 Highland Ave., Parkersburg, W. Va.

VIBRAHARP for sale cheap. Deagan, good finish, fine motor. Write or wire Sammy Smith, Uark Apts., Fayetteville, Ark.

Send for FREE CATALOG containing over 1,000 bargains in new and finely reconditioned instruments. All the popular makes, Conn., Holton, Martin, King, Buschere, York, and many other makes. Fully reconditioned and guaranteed at bargain prices. Geo. C. Diver Music Co., 321 S. Wabash Ave., Chicago, Ill.

PHONOGRAPH RECORDS

POP'S RECORD SHOP now located at 22218 Michigan Ave., Dearborn, Mich. Records 15c up.

Boston Revels In Name Orks

Boston—Current running battle of the theaters between stage shows, movies, burlesques, nite club revues, and name band shows at RKO-Boston is giving this town's variety devotees their chance to catch a number of the current name outfits in action.

Glenn Miller hypoped RKO-Boston name band stage show to a gross of \$40,000, knocking out seven shows a day.

Uncle Sammy has moved into Boston's third hotel for the duration. This time it's the Hotel Buckminster and the army. Previously the Brunswick gave over to coast guard duty and the Somerset threw her anchor for the navy. . . The Latin Quarter opened for the new season with Tony Bruno and his outfit and a rhumba ensemble led by Don Rico.

Good old "Fats" Waller came through for the Tic-Toc bosses and got a reward of second week holdover for the band. Fletcher Henderson pencilled into Ben Ford's Tic-Toc following Waller.

Ray McKinley, well liked in Beantown, repeatedly clicks. Coupled again with local musician Ray Herbert at the Raymor-Playmor twin ballrooms, McKinley's popularity accounted for whom 4,000 hoofers in Fri-Sat jam.

—Michael Stranger

established clubs please re-register so we will know where to send new members. And pass this word on to your friends who may be club presidents. We don't want to miss anyone.

Popular Canadian Orchestra



Montreal, Canada—Mart. Kenney and His Western Gentlemen are as well known and as popular in the Maritime Provinces as they are in Montreal, Toronto and the far western reaches of the dominion. The band has toured Canada from coast to coast several times by train and airplane.

Left of entrance, front row: Bill Claydon, Ted Elfstrom; rear: Arnold Moller, Mark Mortimer; center: Frank Barnard, Mart. Kenney, Jack Fowler and Judy Richards; right of entrance: Heck McCallum, Art Hallman, Bob Gumby and Tony Bradan.

ST. CLAIR HOTEL
Special PROFESSIONAL RATES
ROOMS • SUITES
APARTMENTS
IN CHICAGO
6000 FOOD Moderately Priced

CATERING
to and offering
SPECIAL RATES
to
THE PROFESSION
WOLVERINE HOTEL
Overlooking Grand Circus Park, on Elizabeth, a half block off Woodward
DETROIT

BRING A PEBBLE TO NEW YORK
—and when you stay at The Wellington, you'll find that this comfortable, modern, tower hotel is within the proverbial "stone's throw" of Times Square, Rockefeller Center and Fifth Avenue, with transportation to every other section of the city at our door.
700 Cheerful Rooms
From \$2.50 Daily, Single
\$3.50 Double
BUY U. S. WAR BONDS
Hotel Wellington
7th AVE at 55th ST., NEW YORK
A Knott Hotel

"My Masterpiece" REED



Instantly acclaimed and endorsed as the very best reed that money can buy, by a veritable army of leading professionals, soloists and teachers. Only the finest selected and seasoned cane is used for "My Masterpiece" reeds. Made in two distinctive cuts — Artist and Professional, in a range of 6 principal strengths and 6 intermediate strengths — all of guaranteed accuracy. Once you have found the "My Masterpiece" reed that meets your requirements, just reorder by Cut and Strength and you will get an absolutely exact duplicate of your favorite reed. Get a "My Masterpiece" reed from your dealer today, or send us the coupon below.

Now on the press! Send us request for your copy of "The Romance of Reeds," fascinating new booklet by Mario Maccaferri. Tells the history of reeds. Tells how to choose, conserve and improve a reed. Takes you on pictorial trip through the Maccaferri plant.

For your Information

We are the largest and most complete organization making reeds in the U. S. A. We buy the finest cane from the best sources, no matter what the cost and trouble. The cane is carefully selected and seasoned by our experts. Our technical staff, headed by Mr. Maccaferri, is recognized as the national leader in the industry. Making fine reeds is our profession — we make millions every year. Ask for our reeds by name — "ISOVIBRANT," "POPULAIRE," "MY MASTERPIECE," "MIRACLE," and "FUTURITY." For your music's sake, switch to Maccaferri reeds now.



Please send the following "My Masterpiece" reeds:

CUT	STRENGTH								
	Soft	Med. Soft	Med.	Med. Hard	Hard	Med.	Med. Hard	Hard	Hard
Artist	Soft	Med. Soft	Med.	Med. Hard	Hard	Med.	Med. Hard	Hard	Hard
Professional	Med. Soft	Med.	Med.	Med. Hard	Hard	Med.	Med. Hard	Hard	Hard

Quantity _____ Instrument _____ Cut _____ Strength _____

Price: Clarinet _____ Alto Sax _____ Tenor Sax _____

Box of 4 \$7.00
Box of 12 \$2.94

Other Maccaferri reed prices on request

Remittance enclosed Ship C.O.D.

Send illustrated literature on all Maccaferri reeds
 Send copy (when ready) of "The Romance of Reeds"

Name _____
Address _____
City and State _____
Your regular dealer's name _____

FRENCH AMERICAN REEDS MFG. CO.
1658 BROADWAY NEW YORK CITY

XUM

Sensations record is in Der Furbur After the all orks will rest money one-flight An old down to president almost as a cause the News th is still broan if true. All that he's al The Detr Jacks Man, T Bishan, Be

Will Sdy A

New Yo last and t Rey gang B Sister Ayeve joined the t replanted t Brosen (thee libile soure Blair, youn working w will take ov hand. These san that Alwino after which with the S vocalist Bill

By

The recor were in co ording co use up a h ing to day (Mod

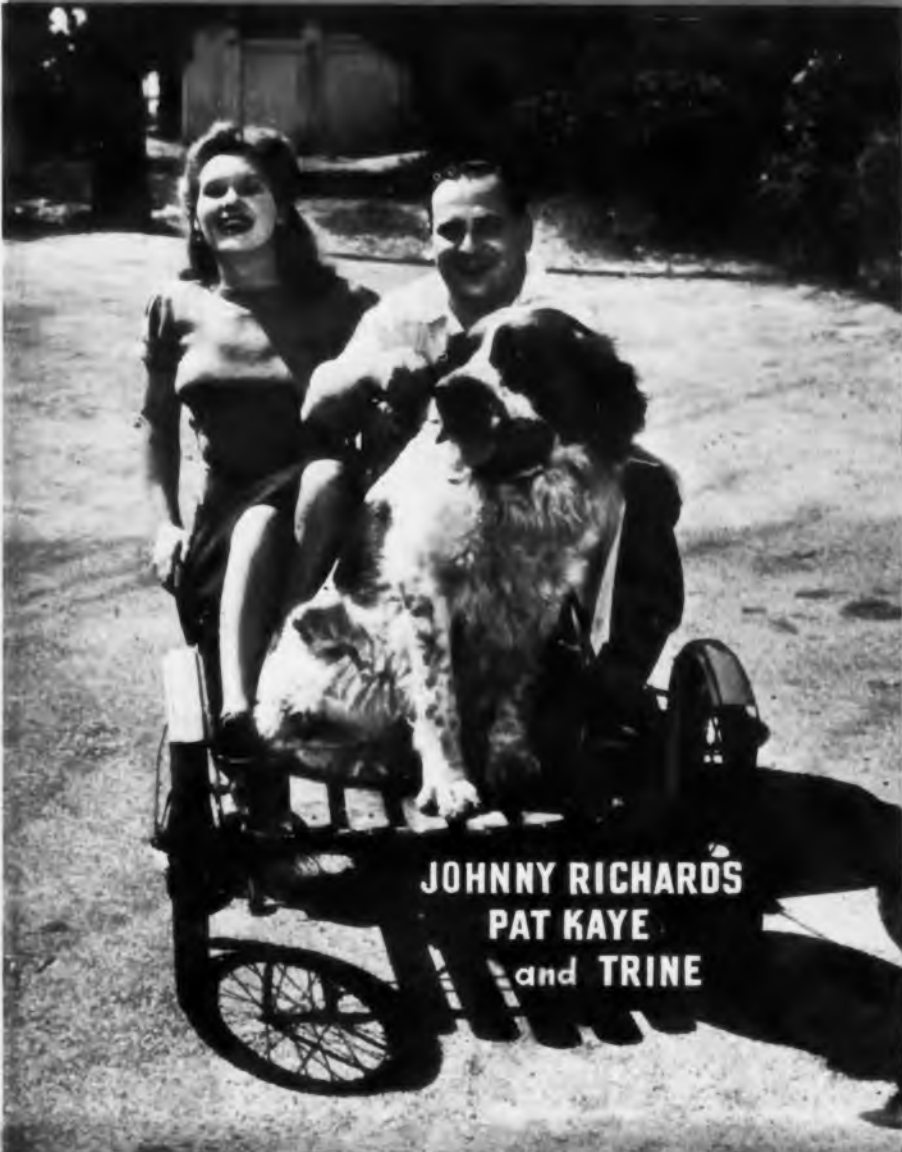
GRANDVIEW LIBRARY
557 TAYLOR

OCTOBER 15, 1942

DOWN BEAT



MUSIC NEWS FROM COAST-TO-COAST



JOHNNY RICHARDS
PAT KAYE
and TRINE

20 CENTS
CANADA and FOREIGN 25c

Disc
Petr
Indu
Mater
Made
A W
Los Ar
ure in
speaking
the "dom
on his r
Best repr
trillo's be
best thin
pened to
this time
Be
The rec
the recor
actually
tion, whic
ing a mor
activities
"Here's
the exce
enough ra