

DOWN BEAT

CHICAGO, NOVEMBER 1, 1942

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DISCS CUT IN MEXICO, SAYS ELI

Disc Exec Says Petrillo Made Industry Glad

Material Scarcity Made Ban on Wax A Welcome One

Los Angeles—A prominent figure in the recording industry, speaking "off the record" and with the "don't quote me" restriction on his remarks, told the *Down Beat* representative here that Petrillo's ban on recording is the best thing that could have happened to the waxing business at this time!

Benefit to Industry

The recording exec said that the record manufacturers were actually pleased with the situation, which had the effect of creating a moratorium on all recording activities.

"Here's the way it works out," the exec said. "We can't get enough raw material to make all the records we can sell, yet, if we were in competition, we (the recording companies) would have to use up a lot of precious stock trying to develop new bands and in (Modulate to Page 13)

Say Alvino Rey Will Join Soon

New York—Rumors are flying fast and thick about the Alvino Rey gang here at the Hotel Astor. Sister Alyce of the four Kings has joined the baby race, and has been replaced temporarily by Peggy Brosen (nee McColl). "Usually reliable sources" swear that Jimmy Blair, young NBC tenor recently working with the Modernaires, will take over a vocal slot with the band.

These same sources also state that Alvino expects the call soon, after which the band will carry on with the Sisters, and trombonist-vocalist Bill Schallan leading.

BLUE NOTES

By ROD REED

Sensational popularity of that record is explained: everybody is delighted to jab needles into *Der Fuehrer's Face*.

After the war it's predicted all orks will tour by plane. Biggest money-makers will be the one-flight stands.

An old sax can be melted down to make several hand grenades—and cause the enemy almost as much suffering as it caused the neighbors.

News that Django Reinhardt is still broadcasting is wonderful if true. All his fans are happy that he's alive an' pickin'.

The Detroit orchestra is now backed by Sam, the Burgain Man. The three B's are now Brahms, Beethoven and Bargains.

Mutual Signs Hep Contractor

New York—For the first time in many years, one of the large radio chains has got itself a really hep union contractor. Staff clarinetist Tommy Parshley will take over from Ossip Gisking in a few weeks. Parshley, a fine legitimate musician, ranks with Steve Schultz, as the best hot man in the Mutual house orchestra.

Interesting angle is that director of music Alfred Wallenstein, a cellist, had turned the contracting over to Gisking, a cellist, and was reportedly interested in having Isidor Gusikoff, also a cellist, take over. The latter, however, belongs to the opposition Unity party in the N.Y. local, and therefore wasn't acceptable to union execs.

Joe Thomas Sick, Teddy McRae Subs

New York—Joe Thomas, Lunceford tenor soloist, arrived in town last week to be treated for rheumatism. His place will be taken for the next two months by Teddy McRae, former Ella Fitzgerald-Calloway star.

Modernaires Get New Lead

New York—With Jimmy Blair out, the new lead member of the Modernaires, former Glenn Miller singing unit, will be Johnny Drake, who has just left Jan Garber's band.

Coca-Cola Plans Tour of Jazz Band Overseas

Eddie Condon May Head Six-Piece Unit to Visit Camps Abroad

New York—Previous reports of the high interest of U. S. troops stationed abroad in hot jazz were confirmed this week when the *Beat* learned exclusively that the D'Arcy agency, which produces the Coca-Cola *Spotlight Band* show (MBS), is forming a small hot jazz combo labeled *The All-American Jazz Band* to tour Ireland, England, Alaska, and any Pacific camps for which transportation can be found.

Present plans call for a six piece band under the leadership of Eddie Condon, which will specialize in nothing but non-commercial ditties of the well-known Chicago (Modulate to Page 13)

Wilson Myers Playing in N. Y.

New York—Wilson Myers, who used to jam with Grapelly and Django Reinhardt in the old Parisian days, is playing bass with a small combination at George's in the Village here. Everett Barksdale, guitar, is fronting the band which has tenor-man "Saxie" Payne, with Lloyd Phillips on piano.

Sings With Enoch Light



New York—This is Leslie James, a Connecticut miss discovered by Enoch Light and now featured with his orchestra. Leslie has culture, charm and a good voice. We don't have to tell you that she's pretty, too. James J. Kriegsmann Photo.

Lena Horne Set For Savoy-Plaza

New York—As reported exclusively a month and a half ago in *Down Beat*, Lena Horne, M-G-M singing star, and former Barnet chirpess, opens in two weeks at the new *Upper Basin St. Room* of the Savoy-Plaza hotel. The Savoy and Manager Burger walked off with the Horne contract after a stiff bidding battle with the Waldorf Astoria and the Plaza.

This booking, the engagement of the Kirby band at the Waldorf, and the interest of other East Side plush taverns in steller musical acts, represent a shift of viewpoint that would have been laughed off as hopeless a few years ago. The Savoy-Plaza evidently intends to give *Cafe Society* a stiff fight for the No. 1 night-spot title, for it has band plans in the breeze far more auspicious than anything else on that side of town.

Miller Arrangers With Kostelanetz

New York—Jerry Gray and Bill Finnegan, crack Glenn Miller arrangers, now head Andre Kostelanetz's staff, with their first assignments *Daybreak* and *Serenade In Blue* respectively.

Bobby Hackett Builds a Band

New York—Bobby Hackett, cornet-guitar man, last with the Glenn Miller outfit, moved into Nick's Village jam-joint with his own band October 22. Replacing George Brunies, hot trombonist, Bobby had lined up an impressive roster of names for his latest try as the guy out front.

Joe Sullivan has the piano stool, Rod Cless is on clarinet, Frank Orchard on valve trombone, Danny Alvin, drums and Teddy Kotsaftis has the bass spot.

Buddy Clarke And Band Enlist

New York—Buddy Clarke, band-leader last at the Park Central hotel here, has enlisted in the navy and has taken his whole band in with him. Clarke is the second leader to try en masse enlistment, Clyde McCoy's outfit having set the way a month ago.

Looks Like the Count Is Next

New York—Maybe the *Beat* is getting out on that well-known limb again, but look for Count Basie to be commissioned in the army specialist corps in the fashion of Glenn Miller, Abe Lyman, and Kay Kyser.

The Count's immediate plans call for a part in Republic's picture *Hit Parade of 1943*, now that the shooting on Columbia's *Reveille for Beverly* has been completed. If and when Basie goes into the army, his orchestra will be disbanded for the duration.

Mystery of the Elite Releases Solved at Last

'Call It Bootlegging, But It's Legal,' Says Oberstein, Buying Mexican Masters

New York—Both Eli Oberstein, head of Elite Record company, manufacturers of Elite and Hit records, and local 802 of the American Federation of Musicians are in a state of confusion following 802's claim that four sides released on Hit labels were cut after the August 31 deadline set by the AFM.

Oberstein's releases of *I Had the Craziest Dream* and *Moonlight Mood* by Johnny Jones and his orchestra, and *Der Fuehrer's Face* and *Gee But It's Great to Meet a Friend* by Arthur Fields with orchestra were both cut, 802 claims, after the deadline. Oberstein, meanwhile, when asked to explain the cutting, said that the sides were made from Mexican masters and that the sides, to his knowledge, were cut in Mexico.

No Ban on Imports

He points out the fact that nothing in the union regulations prevents foreign recording and points out that half of Victor and Columbia past labels are European imports. He further claims that since he bought them in good faith, he feels that whether or not (Modulate to Page 13)

Kay Kyser Gets Major's Leaves

New York—As predicted in *Down Beat* a month and a half ago, Kay Kyser has been given a commission in the army. Kyser's appointment as a major is the highest yet given to anyone in the music business.

Hal McIntyre To Add Strings

New York—Hal McIntyre intends to add a string quartet shortly, much in the fashion of the old Artie Shaw band of 1936. McIntyre believes his use of strings will be utterly different than any up to now, and that they will aid, rather than hinder the swing of his band.

Herman Herd Helps Uncle

Chicago—That design which Woody Herman and his good-looking vocalist Carolyn Grey are showing you on the cover of this issue is the front of one of the fourteen music stands used by the band, currently featured in the Panther Room of the Hotel Sherman. Each of those designs is composed of \$106 worth of war stamps, unredeemable because they have been varnished over for protection, which makes a sweet contribution of \$1,500 from the Herd to their Uncle Sam. Photo by Garbo of Bloom Studios.

1658 BROADWAY NEW YORK CITY

Bob Allen Band Now Sensational

Former Kemp Singer Fronts Solid 'Doozer'

Best Beat for Dancing Since Days of First Ray Noble Orchestra

by Mike Levin

New York—For the first time in seven years the Hotel Pennsylvania has a dance band working on its stand. For the first time since this paper has been howling about the lack of good dance music in this country, there is an outfit we can point to when some leader howls "if I don't play good dance music, whoinell does?"

And the amazing part is that about three months ago, when Bob Allen was working at the Pelham Heath Inn here, his band not only wasn't particularly noticed, but you could have had 50 to 1 that the ex-Kempite would never land in a N. Y. hotel, much less the prestige spot in town.

Talk of the Trade

In fact, long about then, Allen and his bookers, General Amusement corporation, had some conversations about parting, each feeling that perhaps divorce was the only way out.

Now the band is the talk of the business, and GAC is running around happily plugging its new "find."

Turning point probably was when Randy Brooks, ace Thornhill trumpet player, was brought in to handle the band's musical work, leaving Allen free to front and sing. Up until then the outfit had been styleless, noisy, and not the best crew around for backing a singing leader.

Now it's the nuts.

Turn Out a "Doozer"

In the first place, Randy and arranger George Barton (from the old Dean Hudson combo) have succeeded in taking the best parts of the Kemp and the Thornhill bands, mixing well, and turning out a "doozer."

My one kick about Claude's band was that, mixed in with all the pretty harmonics, was a leaden beat that not only ruined it for dancing, but also made it tough listening for any length of time. Thornhill was by no means the only offender on this score, Miller,

Goodman, J. Dorsey—practically all the big bands have the same trouble—and the only way they seem able to overcome it was by using "killer diller" powerhouse methods, which relieved the monotony of the beat, but blew you lightly out of the room. One of the few exceptions here was the Spivak band which, with the tremendous drumming of Davie Tough, keeps a four-four beat that jumps but quietly.

Four-Four Must Build

It's the old, old story of the two-four, light beat as opposed to what most bands use today. Once you start a four-four beat, by its very nature it has to keep building up, certainly in volume, and sometimes even in speed, otherwise it falls flat. That isn't true with a two-four beat as long as it's kept off the German street band kick.

Allen's band has captured Kemp's knack for this beat—as a result it plays some of the best dance music this country has heard in the last half decade. A lot of the old Kemp tunes are used, smartened up with good brass voicings and reed figures which tend towards, but don't imitate Thornhill.

Forgot Dance Partner

I sat through a two-hour dinner set which included exactly sixteen bars of takeoff clarinet as the "awing" for the whole 120 minutes—and enjoyed it as much as any music I've heard in a long time. The only thing bothering me was that I had neglected to bring a girl to haul around the dance floor.

Maybe I'm getting commercial in my old age, but I think that an awful lot of people would shell out shekels to hear a band like this. During the dinner set, there were nothing but medleys of show tunes which most bands don't even have in the books, played well but simply, with a good beat, and nice backing figures. There is a time and place for everything—and that definitely should include this band.

Freeman and the Duke, Benny and Lunceford, Count and Norvo are definitely for me—but on the other hand, there comes a day when you are just a little tired of digging solos all the time. "new" arranging tricks, and "sensational" voicings—all you want is good dance-music, WELL-played, and some of those fine Rodgers-Hart tunes that most bands forget.

Tasteful and Restrained

I know that this band gave me a terrific boot, solely because it was so pleasant to listen to, and such a terrific contrast to all the other outfits around. It's a fifteen-men-and-a-girl proof of the fact that you don't have to play badly

Lynn Gardner With Allen



New York—Formerly bandstand decoration with the Will Bradley crew, Lynn Gardner now sings with Bob Allen, who took Glenn Miller's spot at the Hotel Pennsylvania when the latter's engagement was cancelled by his enlistment.

to be commercial—in fact, that you can get away with much of the stuff that the so-called "advanced" bands do, and still do it tastefully and with restraint.

After all, a band of this sort is designed to appeal to everyone rather than just zooters, if it can do this, and yet still do it with ideas and good musicianship, that, in many ways, is a mess harder than merely concentrating on having a "solid" unit. Shoot if you must, Jack, but that's the way I feel.

'Don't Undersell Band'

Don't undersell this band though, from the more usual standards. On the night I heard it, the guitarist, Milt Norman, was down in Norfolk checking with his draft board—but the rhythm carried on manfully. Especial mention to Paul Lajoie's loose-plucking bassing, and Frank Cowen's piano. This band calls for a lot of double octaved single-work at which you can get awfully corny if you're not very careful. He never does slip, and as result the band never falls into that terrible "hotel style," which is what usually happens when a band tries to play two-beat grooves for dancing. Excellent alto-clary spots by Bob Wolters and some good trombone (Bob Alderson) can be heard too.

Brooks of course is a wonderful trumpet player, especially at sweet lead. There are times when he's little too good in section—you hear Randy and five other guys. However in the several times I've heard the band, this was less noticeable each time, with the section's blend improving all the time.

Allen is a pleasure to watch on the stand. None of this glamour boy jive, he works easily and sincerely, with an absence of pressure that's a big relief after some of the deadpans and gladhandlers that have graced this stand. His singing is of course patterned on the soft-voiced style that put him on top with Kemp. Once in a while it strikes me as being a little nasal, but Robert was bofed with a terrific cold when heard, so you can't convict him on that.

Lynn Gardner Good

Lynn Gardner, when she forgets to be nervous, shows up well. Gal's persistent trouble is an inability to relax on the stand. When she overcomes this, she'll be a big help in the difficult position of singer to a band led by a singer.

There are things wrong with this band. During the late sets, they build up to a style and volume that is far more like the other bands which have occupied the Pennsylvania stand.

The idea of a Down Beat staffer liking dinner sets better than supper shocked the daylight out of

Bob. The reason is, of course, that this sort of crack dance music hasn't been heard since the days of the first Ray Noble band—which included Johnny Mince, Glenn Miller, PeeWee Irwin, Claude Thornhill, Dick McDonough, and others. Playing like that, which isn't being done by anybody else, seems to me to be a lot more important than playing well in the same groove that a lot of other bands are working. From a dollars and cents standpoint, this looks like it to me.

Getting Too Dry

New York—How these dry characters do get around! Senator Josh Lee's prohibition rider to the teen age draft bill is rumored to be the reason behind the Blue Network's title change of its famed comedy-jazz program *Duffy's Tavern* to just plain *Duffy's*.

Service Bands Pass Negroes

Colored Musicians Have Slim Chance To Play in Uniform

Los Angeles—Phil Moore, former arranger for Bob Crosby, Jack Teagarden and other top bands, and recently assistant musical director to Georgie Stoll at the MGM all-Negro feature *Cabin in the Sky*, heads for Washington this month to see what can be done to prevent the exclusion of Negro musicians from the numerous army and navy musical organizations formed to absorb white musicians.

End Musical Careers

Moore said that Negro musicians who join the armed forces either via the enlistment or selective service route have very little chance of getting into band units. Almost all of them, he stated, face the fact that army life will mean the end of their musical careers.

Edward Bailey, president of Local 767, the Negro AFM local here, corroborated Moore's statement. Bailey said that of the many '767 members who were now in the service, only one, to his knowledge, had succeeded in getting into a band unit. He added that one Negro musician who had joined up under the impression that he would be placed in a music unit at the air force training center in Santa Ana, Calif., had been placed in a labor battalion in Texas.

Openings Announced

Local 47, meantime, has announced openings in army and navy band units for 600 more musicians. The "white" musicians' union, which has been functioning as a recruiting office for army and navy bands, has already put almost 1,500 white musicians into service bands.

Homer Is Teacher

Boston—Ben Homer, arranger for Les Brown, has joined the teaching staff of Phil Saltman's piano school here.

Betty Martin Gets Film Bid



Chicago—Luscious Betty Martin, Bob Strong's vocalist shown catching up with her fan mail here, is set for a screen test. The movie scout pointed out that she resembles Mary Martin in appearance, as well as name. Beat readers may recall her as the girl in the swing on the May 15th cover.

At Garden Relief Show



New York—Representing respectively the fields of music, war correspondence and politics, Glen Gray, Quentin Reynolds and ex-mayor Jimmy Walker hold a reunion backstage in Schrafft's "Appetite Relief Station" for entertainers and celebrities who participated in the mammoth army emergency relief show at Madison Square Garden. Photo Courtesy of Schrafft's.

Chicago Jim Wi... Holly untarily navy--p Board last week my Dor over Mu ities at Time) ev With sax and Jimmy J... Cost o underwri who pays cians, un pensu on Comdr. A sign Johr tion with writer. D up enlistr script. De New York He now v program press rela zation. Dorsey perman Lake wit Julie Lov "Studio P band bro believe hi the studi which he two year gram in sold the Jimmy le went east P The Do pets, now Yener, C Langone, Gentry, Shorty S Mario Se trumpets; chard, Ph Lee, trom nieri, Jac and Tomm cently re guitar. All Dor days are Mooney. M the band's One O'Cl says it's t yet heard from Moo Mooney v tongued s Kemp for M The ban at the P smashing in history my's mark night) set James. F Dec. 20 T HARM Arrangin chestra. SPECIAL 117 W. 48 Suite 41 Entered as of 1930, at Illinois, and Copyright Publishing Co., Chicago, IL Subscription was \$10.0 for Canada monthly. Pri monthly. Pri Pat. Office.

Jimmy Dorsey Air Show Wins 10,000 Navy Men

Hollywood—More than 10,000 young Americans have voluntarily enlisted in the United States Navy as a result of the navy-sponsored network radio program, *The Navy Bulletin Board*, officials of the Eleventh Naval district here estimated last week.

The show features Jimmy Dorsey's band and is heard over Mutual's coast-to-coast facilities at 6:30 p.m. (Eastern War Time) every Saturday.

With Jimmy forsaking his alto sax and clarinet to emcee the program, it's a full one-hour extravaganza produced by David Young of KHJ-Mutual. All Hollywood turns out every Saturday to dig the Dorsey clambake, sailors and coast guardsmen as well as picture stars and musicians.



Jimmy Dorsey Jimmy Pays Freight

Cost of the weekly program is underwritten by Jimmy himself, who pays the salaries of his musicians, union taxes and other expenses out of his own pocket. Lt.-Comdr. A. J. Bolton and aide Ensign John Christ work in conjunction with Dorsey and Dorsey's writer, Dave Dexter, Jr., to shape up enlistment pleas in the form of script. Dexter until last April was New York editor of *Down Beat*. He now writes the *Bulletin Board* program and is in charge of all press relations for the JD organization.

Dorsey, who now makes his permanent residence at Toluca Lake with his wife and daughter, Julie Lou, walked into Mutual's "Studio B" the first Saturday the band broadcast here and couldn't believe his eyes. It turned out that the studio is the identical one which he and Bing Crosby used for two years on the old Kraft program in the middle 1930's. NBC sold the building to Mutual after Jimmy left the Crosby show and went east with his band.

Personnel of Band

The Dorsey band, with five trumpets, now shapes up with Milton Yaner, Charlie Frazier, Frank Langone, Babe Russin and Charles Gentry, saxes; Nate Kazebier, Shorty Solomon, Steve Lipkins, Mario Seretello and Bill Oblok, trumpets; Andy Russo, Bill Pritchard, Phil Washburn and Sonny Lee, trombones, and Johnny Guarnieri, Jack Ryan, Buddy Schutz and Tommy Kay, rhythm. Kay recently replaced Allan Reuss on guitar.

All Dorsey arrangements these days are from the pen of Harold Mooney. Musicians who have heard the band's 12-minute version of *One O'Clock Jump* (Count Basie says it's the best arrangement he's yet heard) don't know that it's from Mooney's desk—the same Mooney who turned out triple-tongued schmaltz for the late Hal Kemp for so many years.

Makes Picture Next

The band winds up its six weeks at the Palladium Nov. 9 after smashing every attendance mark in history, including brother Tommy's marks and the one (Saturday night) set up last spring by Harry James. From mid-November until Dec. 20 Dorsey sticks closely to

the Metro-Goldwyn-Mayer lot in Culver City working in *I Dood It* with Red Skelton. On Christmas day, after a 3,000-mile trek on the Super-Chief without a single one-nighter to break it up, the gang goes back to the New York Strand theater for five weeks before its Hotel Pennsylvania opening in February.

Aside from all that, and the weekly *Bulletin Board* program and the picture to come, and 16 CBS shots a week from the Palladium—plus golf duels with his pals—Dorsey is really loafing these days.

Record collectors dig the record reviews and news regularly in every issue of *DOWN BEAT*.

This Is All About the Earl



New York—The Earl and the man who wrote *The Earl* got together here. It is Earl "Father" Hines, band leader and pianist extraordinary, and Mel Powell, who slaps the ivories himself on occasion and who composed the tune dedicated to "Father." The occasion was the first of a series of lectures and jam sessions staged by Robert Goffin and Leonard Feather at the New School, West 12th street. Left to right: Leonard Feather, Earl Hines, Mel Powell, Robert Goffin, Bobby Hackett, cornetist; Pete Brown, alto sax; Bill Coleman, trumpet, and Les Millington, bass. Ray Levitt Pic.

Art Hodes Can't Find Jazz Home

Solid Beat Drives 'Em Out of All Likely Places

New York—Art Hodes, jazz pianist and leading figure of the *It All Goes Back to Chicago* movement, has been bogged down in his efforts to present real jazz to the general public.

It isn't a lack of musicians nor audience, either, that's holding up proceedings. The trouble lies in finding a place (cafe, bar-room, hall) where the musicians can cut loose without fear of being pinched as disturbers of the peace. Several places have agreed to run the jam sessions but after listening to a quarter hour of solid volume, have begged off, saying that they didn't have cabaret licenses.

Hodes is griped. He figures that with so much ersatz jazz around town, there should be one spot where authentic stuff is welcome. Anybody know where there's a handy swing-easy?



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Benny Carter Getting Those Breaks at Last

Los Angeles—Carlos Gastel is his new personal manager. Eddie Kelly has just joined as road chief. General Amusement Corporation is finally hustling on him, getting him set solidly through the winter.

And things look good—awfully good—for Benny Carter.

The man with the sax, and the trumpet, and the clarinet, and—well, you name it and he'll blow it, but good—makes his first California appearance in just two weeks when he opens with his revamped orchestra at Club Trouville on Fairfax Blvd. Carter has come a long way (it's 8,000 miles to New York) but this town is

excited over his arrival.

Loads of Airtime

For one thing, he'll have loads of airtime over the Mutual network and if Mr. Petrillo gives an okay, Carter will also have a recording contract again. From here it looks as though Glenn Wallichs of Capitol Records will cut four sides by Carter just as soon as the ban is erased. Wallichs is hot for Carter's music as a result of digging a mess of Benny's Vocalion and Bluebird waxings.

Benny and gang have been playing the Rainbo Randevu in Salt



Benny Carter

Lake City, and Jerry Jones, the bigwig of the spot, is berating himself for not having options. Savannah Churchill is Benny's latest vocal find, and she's proved dynamite on every stop from New York's Apollo right through to the

Randevu.

First Coast Showing

Peculiarly enough, although Benny has been chief conductor for the BBC in London, and played every European capitol, he's never popped up on the west coast. His opening at Trouville will bring out Jimmy Dorsey, Bob Chester, Ray McKinley and other leaders in this section as guests.

Eddie Kelly, on the road with Carter, resigned his contact man position with Campbell, Porgie & Loft to accept the Carter assignment under Gastel's guidance. Carter is set for a minimum of six weeks at Trouville, and will be broadcasting almost nightly over KHJ-Mutual.

Two O'Clock Club Shifts Charter

New York—Closing of the Two O'Clock Club was officially announced as due to complete collapse of the elevator. Actual reason was that the club was shifting its charter, being anxious to avoid any possibility of conflict with the law. Operating as a bottle club, with members allowed to drink their own at any time during the wee-wee, Goldie, the club's head, wants no conflict with John Law, and intends to make sure that only musicians and performers snag membership cards.

Reason for the terrific caution is that New York expects a 1 a.m. curfew in the near future, and it is known that various mid-western gentry have looked the town over with an eye to a chain of bottle-clubs much like those run 15 years ago. Goldie wants to avoid any possible mixup and is leaning over backwards to make his spot a legitimate musicians' spot.

Crosby Band to Disband Is Hint

Dixieland Band Expected To Break up Following Chicago Theater Date

Chicago—From reliable sources, *Down Beat* has learned that the Bob Crosby orchestra, hard hit by the loss of two of its key men, Ray Bauduc and Gil Rodin, and facing other pending draft losses and transportation problems, will disband for the duration and possibly indefinitely following their week at the Chicago theater here ending October 30.

Although Music Corporation of America, who handles the band, denies the story and insists that Crosby will continue with his dates as usual, feeling in musical circles is almost positive that the story is true. That Bob may be planning on returning to Hollywood for picture work, is given as one reason for the breakup.

If the band does remain intact, it will continue from Chicago on a series of theater dates.

Dorothy Claire Plans Operation

New York—Dorothy Claire will probably join Sonny Dunham for his Paramount theater date next week, and thence to a hospital for a minor operation. The ex-Byrne songstress then intends to take a month layoff before looking around for work.

Set Records



Chicago—Griff Williams and his dance band, with Freddie Terry, the winsome vocalist seen here with the maestro himself, are setting new records at the Palmer House. Griff set marks there last season which stood until his return last month, when he proceeded to top them. The Williams crew will remain at the Palmer House until January 7th, broadcasting regularly over WGN and the Mutual network.

Hoi Polloi Hear Shostakovich

Cleveland—When the Cleveland Symphony played the lengthy Shostakovich Seventh Symphony here two weeks ago, the audience was made up of the kind of people that the composer wrote it for.

Conductor Rodzinski said he hopes working people would come, in overalls, if they felt like it, adding that it was about time the white tie-and-tails relationship with serious music was thrown out.

Wants Musicians

Chicago—Peter Piper, former dance musician and play director, is forming an entertainment group to accompany an army General Hospital unit, and is anxious to recruit dance musicians to accompany the unit. Applicants must be from the Sixth Service Command area. Potter can be contacted at 540 North Michigan, Chicago.

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Each year around Christmas time we send him out to call on over 2,000 ballroom, hotel and night club owners—each one a prospective employer of yours.

His main job is to tell these music buyers about your band. But in addition to that he'll make the rounds from Maine to California to wish all of your friends in the business a MERRY CHRISTMAS for you.

You've probably guessed it. His name is—

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4 GOOD REASONS Why Music Buyers Read Down Beat

1. *Down Beat* is not a general entertainment magazine. It is devoted exclusively to news about bands and musicians.
2. It comes out twice a month—the only bi-monthly in the field. News is always current, up-to-the-minute, not history.
3. 40 correspondents in cities from Maine to California keep the promoter informed as to the location, "draw," etc. of bands they are interested in.
4. *Down Beat* is the barometer of the business—it's profitable reading for the buyer of bands!

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CHICAGO BAND BRIEFS

Chicago is finally under way again with top business and good attractions in the major fronts. Chico Marx setting record after record at the Blackhawk with an excellent dance band. His ace 'mark' set so far is the shattering of the Blackhawk's all time weekend high set in 1926 by the Coon-Sanders

Night Hawks. . . . Woody Herman doing excellent bizz at the Sherman. . . . Red Allen and J. C. Higginbotham still on tap at the Garrick Stage Bar and may be continued through Christmas IF Louis Jordan is drafted.

Cleo Brown reappears on the scene at near north side's 606 Club. . . . Freddie Nix, recently of another near north side place, the Pelican, has taken over the piano chair with Shep Fields. . . . Gladys Palmer and Billie Holiday beefing amongst themselves at the Garrick with Billie even going so far as to threaten a walkout.

J. C. Higginbotham spreads the dope that Louis (Armstrong) slipped the minister a crisp five fins when he tied the knot for Louis and Lucille Wilson, dancer, at the home of Louis' singer, Velma Middleton, in St. Louis last fortnight.

Wald into Sherman

Jerry Wald penciled into the Sherman on December 31 in place of Claude Thornhill, now in the navy. . . . Last night was opening night for Chicago Aragon's most favorite son, Dick Jurgens. . . . Three replacements in Chico Marx's sax section are Emmet Carla, tenor (ex Bob Strong), Howard Diettermann, tenor, and Vernon Yocum, Bob Strong and Bob Chester altoist.

The Sherman Hotel celebrated two sixth birthdays two weeks ago. . . . the first was the start of the seventh year for Carl Marx, the Panther Room's traditional clown. Carl, personally known and admired by every leader and musician who has ever worked the Panther Room and whose routines are a constant source of ad lib entertainment in the room, received a terrific sendoff onto his seventh year. Long may his nose light up! . . . the second 'sixth birthday' was celebrated by Woody and the band who went into their seventh year in the band business. Congratulations again.

Freeman Interband Date

Bud Freeman's band, which started as a pickup affair for Monday night sessions in the Panther Room has become a fine set band and, besides the Monday sessions, will play a six day interband engagement following Woody Herman at the Sherman. On Mondays he also invites guest stars to sit in with the band.

He hopes to arrange for Red Allen and J. C. Higginbotham to double up between the Sherman

and the Garrick Stagebar for the engagement as they have done several times for the seasons. George Barnes, sensational guitarist who just recently cut out of Blue studios here, is playing steadily with the band. Shorty Cherock, just out of Alvino Rey's band will join Freeman on trumpet.

Billie Holiday scheduled for the Regal theater with Lionel Hampton's band over the Christmas week after she leaves the Stagebar. . . . Natalie Roy playing nice piano with Jimmy Noone's trio at the Garrick Stagebar upstairs. . . . Speaking of pianos, our review of Red Allen's band (October 1) definitely slighted pianist General Morgan. The guy plays with fine taste and solid rhythm. There are traces of Art Tatum's treble to bass ideas in his work. Bassist Benny Moten was also slighted, we realize as we see more of the band. He is fine. In as musically tops a band as this, it's hard to see it all at once. So close to the forest . . . etc. Incidentally, Paul Barbarin, ex-Armstrong drummer, replaces Kenny Clark.

Rainbow Gardens Out

Rainbow Gardens, near north side nightery, closed after only a few weeks' operation putting the excellent large band of Arne Barnett's out of work as well as the danceable three tenor unit led by Phil Levant. Arne will organize a small unit for local work. . . . Blue Drake, singer whose picture appeared on the cover of the October 1 Down Beat goes into the Dome of the Sherman hotel Nov. 2.

Dorothy Donegan's contract renewed for another three months at Elmer's Lounge. Ed Kirkeby, Fatu Waller's manager very enthused over her work. . . . Joe Sherman, manager of the Garrick Stagebar, knocked out over a singing find. She will work at the Stagebar with the Cats and a Fiddle.

Frank Carlson, Woody Herman drummer, nursed a sore arm and was out of the band for a night two weeks back. . . . Maurice Rocco doing turnaway business on the North Side. . . . The Four Blazes have returned to town and are at the West Side Whirlaway co-starring with a chick outfit. . . . Three Bits of Rhythm, a fine entertainment unit, working at Elmer's.

Vital statistics department finds Gus Bivona, sax-clary man about the country, married Ruth Robin, ex Phil Harris vocalist late last

Nope, She Couldn't Sing!



Chicago—Always on the prowl for talent, bandleader Bob Strong couldn't wait until he recovered from a recent operation before giving an audition to his nurse, Elsie Regner. Elsie will continue her nursing career.

Tubman Can't Lose 52nd St.

New York — Kansas Fields, drummer who made those fine discs with Mel Powell, BG, et al, last spring for Commodore, may be in the navy but he's still kicking the solid four-four and on 52nd Street in New York, too. Fields joined up with the blue-jackets and is stationed at a naval reception center with the band, on 52nd near the Hudson river and only about 32 bars from the Famous Door, Jimmy Ryan's and the other spots where Kansas used to go for his kicks.

Attention Brassmen!

SESSOL

A new oil for brass instruments—the finest on the market! For valves, trombones slides, keys. Only 25c per bottle. **SESSOL PRODUCTS** 2514 S. 15th St. • Philadelphia, Pa.

month. . . . Wee Bonnie Baker in town to receive engagement ring and make final plans with Orrin Tucker for that marriage date. . . . Berle Adams, GAC salesman, and the Mrs. are the proud parents of a new daughter, Helen.

Southside notes: New Rhumbogie show features Tiny Bradshaw band. . . . Owner Charlie Glenn said to be considering Benny Carter as soon as arrangements can be made. . . . T-Hone Walker a little upset about *Beat's* story in which he was quoted as saying that *Blues in the Night* was a better blues than *St. Louis Blues*. If that was a misunderstanding on our part, we apologize. . . . Tampa Red looking for a spot. . . . Cliff (Snag) Jones, Tampa's co-partner at the H. and J., also looking for another spot. . . . Charles Isom, vocalist and emcee at De Lisa due into the army. . . . 250 pound Lillie Allen playing fine boogie woogie piano at the Picadilly.

Bubbles Injured, May Halt Dancing Career

Hollywood—Bubbles, of the team Buck and Bubbles, broke his back here two weeks ago while working with Eddie 'Rochester' Anderson in a fight scene for *Cabin in the Sky*, MGM picture. Whether he will live could not be said definitely at this writing, but if he does live, it is almost certain that he will never be able to dance again.

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New Radio Contract Sweet Deal

Who's AEF Sweetheart? Dinah and Ginny in Feud

Los Angeles—Who is World War II's "Sweetheart of the AEF"? Competition for the title that Elsie Janis won for herself in World War I by wading through the mud of northern France to entertain the doughboys in the trenches has created a bona fide feud between Ginny Simms and Dinah Shore, both of whom are currently busy in Hollywood in radio and pictures.

Ginny Gets Space

Both Ginny and Dinah have been making plenty of camp appearances, but Ginny, due to the efforts of her high pressure publicity planners, has been drawing considerably more space on her "military missions."

Meantime, Dinah has been making even more camp junkets as an entertainer than Ginny (according to reliable information), even trekking into out-of-the-way encampments where she often sings many times a day to groups of soldiers numbering less than a half-a-dozen.

It got to be too much for the supporters, disinterested and otherwise, of Dinah, so a stunt was planned whereby Elsie Janis was to appear on one of Dinah's air shows, and officially pass on her "title" to Dinah.

Truce is Called

News of this little coup got to the Simms camp and Elsie was suddenly handed an offer of \$750 to do the same act on a Ginny Simms program (she was going to do it for nothing for Dinah), leaving Dinah out of the picture, of course.

At this point, Hollywood radio

big wigs heard about the fracas and stepped in to create a temporary armistice before the top blew off a nice little family quarrel and let the neighbors in on a choice little scrap that was rapidly getting out of hand. However, it was still boiling away merrily under the surface.

Four of Big T's Men Join Army

Brother Charlie in Group for Ferry Command Band

Los Angeles—Four members of Jack Teagarden's band, including Brother Charlie T., who left the slip-horn stylist last month in St. Louis, have signed up here as members of a service band attached to a Ferry Command unit at Long Beach, Calif.

Those who lined up with Little T. to put their names to a duration contract with Uncle Sam were Clint Garvin, clarinet extra-ordinary; Dale Jones, the frog-voiced bass beater; and John Smith, a trombone tigger of considerable distinction.

The Ferry Command band is one of the most recent service bands to be organized here. Among the many top-rank musicians it contains are Saxman Blake Reynolds, for many years a big earner in the Hollywood studios; "Jo-Jo"

May Play With the Groaner



Hollywood—Paramount officials are talking about a featured spot in a Bing Crosby picture for Betty Rhodes, the petite Rockford, Illinois, singer who has made good in radio and now in films. Only 21 years old, Betty has been broadcasting since she was 8. Her most recent screen appearance is in *Priorities on Parade*, with Johnny Johnston, Ann Miller, Jerry Colonna and Vera Vague. She has recorded for Decca, more recently for Capitol.

Slayer to Die With Strains of Debussy

Los Angeles—What record—if any—would you want to have played for you as you walked "the last mile" into the execution chamber? Leslie B. Gireth, of Glendale, Calif., now awaiting execution in San Quentin's gas house for the

murder of his sweetheart last spring in an auto camp, has already notified San Quentin's warden, Clinton Duffy, that his "last request" will be that the prison authorities arrange to bring his phonograph to his cell the night before he goes to his death so that he may spend his last living moments listening to the strains of Claude Debussy's *Clair de Lune*.

Kyser Says He Was Misquoted On Radio Angle

Los Angeles—Kay Kyser, who made headlines recently by making a speech at a meeting of OWI consultants here in which he stated that radio was not doing right by the war effort, was, he now says, "misquoted."

Kyser, following publication of portions of his remarks in the trade press and in dailies, issued a statement in which he said:

Qualifies Remarks

"I was greatly misquoted . . . No one knows better than I and OWI that, as a whole (qualifying remark?), radio has done one of the best jobs of all media . . ." etc., etc.

Kyser didn't get down to brass tacks as to just where and how he was "misquoted." He hasn't denied yet that he used such words

as "betrayer" and "traitor" referring to those who refused to "carry the ball," as he put it.

Not Specific Enough

However, the feeling is that the bandleader was only making a sincere effort to call attention to certain slackers and that he failed to stress sufficiently the fact that the radio industry as a body has been anything but lacking in cooperation with governmental agencies.

Another Band Added at NBC Coast Studios

Local 47 Also Sets Salary Boost of \$10 Per Week for Men

Los Angeles—Local 47's new music contract with NBC Hollywood plant was ready for signatures as this was written and can be chalked up as one of sweetest deals engineered by Local 47 tops for the Hollywood radio musicians.

New pact calls for the maintenance of a separate staff combo for the Blue Network. Under the new set-up two staff orks, one for NBC and one for the Blue, of 13 men each, will be engaged. This almost doubles the number of men formerly spotted on the NBC staff.

Get \$10 Pay Boost

The staff musicians draw a salary boost of \$10 per week, bringing the stipend to \$95 per week. At same time the staff chore was put on a five day week of five hours per day, including rehearsals, with a time spread of not more than eight hours a day permitted. As formerly, staff orks cannot be used for commercial programs.

Networks will have the privilege of combining the two staffs when and as desired.

Gilcher Dual Contractor

So NBC, which has been fighting to have its subsidiary, the Blue Network, recognized as a separate entity, succeeded with a vengeance where the staff ork set-up was concerned. However, William ("Billy") Gilcher, contractor for the NBC staff, managed to hold the spot of dual contractor for both staffs. Lou Bring draws assignment as music director of the Blue staff.

Similar Deal for CBS

All details of the new contract with CBS were not set at writing but indication was that the deal with Columbia's Hollywood outlet, KNX, would be on a similar basis, with the Mutual outlet, KHJ, falling in line by signing a pact following the same general lines. No one music deal will fit all three network plants here due to the differences in the organizations.

NBC does not operate a broadcasting station here, but maintains studios from which shows are put on both of its nets. NBC and Blue net shows are released locally by the dual station, KFI-KECA, owned by Earl C. Anthony, Inc., which also maintains a staff ork.

CBS operates station KNX, which airs CBS programs locally from its own transmitter. KHJ, the Mutual affiliate, is owned by the Don Lee Broadcasting System, which also functions as key station in a West Coast regional.

Paige Leaves Basie

Walter Paige, bass, has left Count Basie following a disagreement with Basie with whom he had been associated for years. He is said to be considering an offer from Lionel Hampton.



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Tune-Dex card service (100 a month) on new and old songs, costs only four cents a day! 74 publishers now represented. The most talked about thing in music circles this year.

FREE—Sample cards and complete information. Just write on your letterhead. WARNING—This service is only for professionals in or connected with the music business.

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LOS ANGELES

By HAL HOLLY BAND BRIEFS

Los Angeles—Benny Carter's long-rumored local appearance proves to be set, as expected, for the Trouville. It will be Billy Berg's first venture with a large band (Carter will have 13 or 14 men, we understand). Carter is due to take over at the Trouville sometime this month; date not set at writing . . . Barney Bigard and his new band finished up at the Capri after a month's run, giving way to Lorenzo Flennoy's more commercial offerings. It's our guess that Barney is off that Trouville-Capri circuit and will bob up in another Beverly Blvd. spot soon.

Paul Howard, secretary of Local 767, heads a fine little jump combo at Virginia's (formerly Bill & Virginia's), well worth going out to Eagle Rock to hear. Paul and his boys are starting their fifth year in this spot. With him are Ted Brinson (bass), Buddy Harper (guitar), Willis McDaniel (drums), Earl Willis (piano); Paul plays fine sax and clarinet.

Happy Johnson and his band, heralded by our San Diego contact as good listening, were scheduled to re-open the historic Club Alabam on Central Avenue early this month. It was at the Club Alabam that we first heard the slip horn of Lawrence Brown when he played there many years ago with Curtis Moseby's "Blue Blowers." Moseby is now manager of the Alabam. . . . Les Hite held over at Louisiana to remain with new show.

Erskine Hawkins for C. M.

Erskine Hawkins took over the Casa Manana bandstand October 15 (a surprise booking that must have been set at the last minute), replacing Bob Chester, who bowed out after an unhappy period here. Chester was almost completely unknown on the coast in spite of a good following in the east, and it takes a big name to get people out to the Casa these nights.

Freddie Slack's new band has been real dynamite at Zuccas' Terrace in Hermosa Beach (Freddie is "hot" right now on the coast and would have out-drawn Chester two-to-one at the Casa). . . . Joe Reichman finishes his long run at the Biltmore Hotel's Bowl December 23.

Freddy Martin wants to get away from the Grove to make a theater tour while it is still possible but we hear the Ambassador Hotel management won't let him get away. . . . Jimmy Dorsey, on the first Saturday night after his opening, lifted Harry James' b. o. record for that night at the Palladium.

Bits About Band-men

Organist Eddie Dunstedter, who was given a captaincy to head the Air Force Training Center Band at Santa Ana, has been raised to the rank of major, the highest military rank given to anyone for musical efforts in this war. Right?

Lyle ("Skitch") Henderson, ivory ace and assistant musical director to Lou Bring on the new Hollywood Blue Network staff ork, goes into the air force after Christmas — and not as a pianist, but as a fighter pilot! Skitch is already a skilled flyer. His training work will not be in flying but in fighting technique.

The most over-worked gag being used by local press agents for bandleaders is the one about the bandleader calling a taxi to get to work when he is in a hurry and being told by the driver that cabs

Soldier Revue Jumps in West

'Hey, Rookie' Has Pit Band of 20 Pieces and Special Score

Los Angeles—With a 20-piece pit ork comprised of army bandsmen, the first all-soldier revue to be staged here got off to a good opening on October 11 at the Belasco theater.

Pit combo, which contains many ace musicians who in civilian life were members of prominent name bands, is under the direction of

are not available for "trips to pleasure spots."

Notings Today

Joe Glaser setting up headquarters in Hollywood, expects to spend as much time here as in New York from now on. . . . Al Gayle heads a small combo for the alternate stint with Les Hite at the Louisiana. . . . Freddie Rich, former radio baton man, has been signed as general musical director for the picture Stage Door Canteen, which Sol Lesser is producing at Pathe studios for RKO release.

Mrs. Martha Stevenson Kemp Mature (she was Mrs. Hal Kemp at the time of the bandleader's death) has withdrawn her divorce action against Mature, who is now in the coast guard.

Buddy Howard, of the Down Beat staff, among recent Hollywood visitors. . . . Harry Warren & Mack Gordon had four songs on one night's recent "Hit Parade" broadcast — Kalamazoo, At Last, Serenade in Blue, and There'll Never Be Another You. . . . Irving Mills left here October 13 on a talent search for principals for the all-Negro revue he will stage here. . . . Count Basie and Freddy Martin will both be featured in Republic Studio's big musical of the year, Hit Parade of 1943.

Duke Ellington a Musical Prophet Again



Hollywood—In 1931 the Duke composed a number he called *It Don't Mean a Thing If It Ain't Got That Swing*. He was right as rain, old man, because the swing craze fell right in after that. And now, in

Cabin in the Sky, the M-G-M production in which he and the band are seen above, Ellington presents another prophetic number. *Things to Come*. Don't fail to latch on, gates!

Paul Tomkins. Music arranger for the production is Private Les Barnett, one of Hollywood's top ivory men and longtime accompanist for Martha Raye.

Songs for the show, titled *Hey, Rookie*, are by Private J. C. Lewis, formerly a production man at Station KHJ here. Publishers' reps who attended the opening night seemed to be giving attentive ears especially to *I Met a WAAC in Hackensack* and *Little Boy in Khaki, Come Blow Your Horn*.

All members of the cast and producing staff are signed up with Los Angeles harbor units of the coast artillery. Star entertainer of the show is Pvt. Sterling Holloway, well known to radio and screen audiences.

other season. Marvin's success at the Darling hotel, Wilmington, Delaware, after 10 weeks still continues strong. Band has had salary upped three times in that period.

Eddie Alkire Signed For New Jersey Spot

Easton, Pa. — Eddie Alkire, nationally known Hawaiian guitar

authority, has just signed a year's contract for his trio with Harry Banister over in Jersey. Banister's *Old Mill Movies* is one of the state's most popular and unique dining spots and sports an outdoor movie which the cash customers can view from the inside through one of the walls which is made of plate glass. Alkire had been confining most of his activities during the last eight years to teaching, writing and publishing.

Mel Marvin's Boys Save an Apple Crop

Mel Marvin's "Take it Easy" boys are "scaling a ladder" these days, a new brand of jive. Due to help shortage one of the largest apple orchards around Wilmington, Delaware, was resigned to ruin. Marvin turned the boys loose and Hobson's crop is safe for an-

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TWO ORKS FOR ONE PRICE

SPECIAL ARRANGEMENTS FOR SMALL BANDS BY VIC SCHOEN

- 1 KNOCK ME A KISS WHEN JOHNNY COMES MARCHING HOME
- 2 COW-COW BOOGIE CHIAPANECAS (Mexican Hand-Clapping Song)
- 3 MISTER FIVE BY FIVE PICCOLO PETE
- 4 RIDE ON UNDECIDED

Instrumentation Arranged for 2 or 3 Saxes, 1 Trumpet, Piano, Drums, Bass, Guitar, 1 Trombone (Optional)

Send for list in preparation

Arranged by America's foremost "hot" style arranger, Vic Schoen . . . solidly phrased . . . superbly voiced . . . orchestrated as though they were arranged especially for your band! Each arrangement has special instructions from Vic Schoen on how to get the most from each ork!

Price: Two Arrangements for . . . **75c**



ORDER FROM YOUR DEALER OR USE THIS ORDER FORM

- Knock Me a Kiss When Johnny Comes Marching Home
- Cow-Cow-Boogie Chiapanecas (Mexican Hand-clapping Song)
- Mister Five by Five Piccolo Pete
- Ride On Undecided

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Critic Doesn't Like This Hit Tune

One of Biggest Songs in Land Annoys the Mix

Hill-Billy Twang in 'There's a Star Spangled Banner' is Cause

by Mike Levin

Every once in a while a record comes along that makes a critic feel like heaving his typewriter in the nearest scrap pile. Such a disc is Arthur Fields' *There's a Star Spangled Banner Waving Somewhere*, done for the HIT label. It's not Fields' fault—he's merely doing what the tune demands.

Do you know that this "tune," a delightful mixture of *Ah Sweet Mystery of Life with God Bless America* used in the release—the whole given a warm shot of cut-plug—is one of the biggest tunes in the country—and it's never had a radio plug!

Unoriginal Tune

Do you know that its publisher, Bob Miller has been turning out the copies on a hand-press in New York City, and when the International Distributors wanted some tens of thousands of copies for their drugstore racks all over the country, he had to farm the order out to the Gilprint outfit, who do job music printing.

Now will you please tell me why. The tune is horribly unoriginal, the lyrics are suggested as a substitute for the Chinese water torture, and every recording I've heard is done in this wonderful hill-billy twang which sounds like a big, strong dog baying at the moon.

Hill-Billy Wave

Whether you've noticed it or not, we've been undergoing a wave

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Hazel's An Actress Now



Hollywood—Hazel Scott, pianist from Cafe Society in New York, is seen here with Chuckles Walker in a scene from the Columbia picture, *Something to Shout About*.

of hill-billy tunes. Bing Crosby, Bob Crosby, and even singers like Mildred Bailey have been talked into making mountain countrree songs.

Nobody can say I'm a purist, but I draw the line at this. There is lots of hill music that is music in every sense of the word—often stemming right from the old Elizabethan ballads—but this puerile junk certainly isn't it.

Frankly, I'm coming to the opinion that, just as swing has its commercial and screaming elements, so does hill-billy music have its Guy Lombardo's of the twang and gargle. Me, I'm mad. I gotta review 'em.

Hot Jazz

Wingy Mannone

When My Sugar Walks Down the Street and My Honey's Lovin' Arms (Bluebird)

Discophiles will note that with this week's releases Victor starts a new numbering system: all Bluebirds have 30- and then a four figured number. All the others are the same except that the prefixes change. Race: 34—; Red Seal 10 inch: 10—; Black Seal 10 inch: 20—; Red Seal twelve inch: 11—. These two sides were made at

a session last year of which other sides have been released. The personnel includes: Buck Scott on trombone; Gus Fetterer, clarinet; Chu Berry, tenor; Ernie Hughes, piano; Zeb Julian, guitar; Sid Jacobs, bass; Cozy Cole, drums; and Wingy on trumpet and vocals.

Sugar at the opening sounds even more like *Way Down Yonder in New Orleans* than usual. Rhythm, specially the guitar, is excellent. Chu backs Wingy's vocal, and then takes one of his own with the rhythm rocking behind him. Piano has a slight tinge of Bushkin, but neither he nor the guitar ever really get stridin' on their solos. I've heard Wingy play better than he does here, but this is still way above an awful lot of brass men. Chu sounded top-notch on both sides. Get the pianist's use of the time-honored chopsticks figure to modulate to his chorus.

Swing

Les Brown

Mexican Hat Dance and When the Lights Go on Again (Okeh)

I heard disc jockey Alan Courtney and Les have a heap big argument as to whether or not the ending on *Dance* was dissonant or not. After muchoo jive, Alan decides it is. Far be it from me to tread on authority's toes, but seems to me I read somewhere that once you accept atonalism, the only

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Top Drawer Discs

Hot Jazz: Wingy Mannone's *When My Sugar Walks Down the Street* (Bluebird).

Swing: Jimmie Lunceford's *It Had to Be You* (Decca).

Dance: Tommy Dorsey's *There Are Such Things* (Victor).

Vocal: Ivie Anderson on Duke Ellington's *Hayfoot, Strawfoot* (Victor).

Novelty: Freddy Martin's *A Touch of Texas* (Victor).

definition of dissonance is lack of sequence. In other words, as long as you build up to a series of changes with an implied order, they are not dissonant, no matter how bad they may sound when sorted out singly.

At any rate, there are plenty of good spots on this record, including much of the ensemble, and Wolfe Tannenbaum's tenor solo. But this was made over a year ago, and it certainly doesn't do the band of today justice. Les has rotten luck—he never seems to get a waxing that really shows what his very fine band can do.

Woody Herman

I Dood It and Be Not Discouraged (Decca)

Chuck Peterson repeats a vocal-trumpet performance much like his *Skunk Song* with TeeDee. Song of course is built up on comic Skelton's gag line. Record points up two things: Frankie Carlson's amazing ability to play powerful enough tubs to drive a full and screaming band. Also Peterson's knack for playing high but absolutely on pitch. Reverse is another of the jive spirituals with which Woody has had so much success. Tune rocks—and get Woody's inflection on "The Devil, he gets 'em in the eenndnd."

Harry James

Super Chief and Alice Blue Gown (Elite)

Another of Harry's platters done when the band was on its wild kick. Vido the Musso hits it off on the start of the Basie jumper (scored by Mundy) and then the trombones play the hard-bitten passage that follows with only one but too-well placed clinker. It's enthusiastic, but beyond that I don't know. Reverse has a James' chorus muted, much like that on the BG platter of *Sugar Foot Stomp*.

Charlie Barnet

Things Ain't What They Used to Be and Victory Walk (Decca)

Opening bars really sound like Duke's sign-off, but it's played at a faster clip than the Hodges' Bluebird platter. Bill Miller gets off a fine Duke mist. Flipover has a strong tinge of *Boston Tea Party* and is a little riffy for my tastes. No questioning that Charlie's records in the past months have consistently been far superior to any other comparable stretch in his career.

Jimmie Lunceford

It Had to Be You and Keep Smilin' (Decca)

Staffer Stacy and I were listening to this one, and we both agreed that the rhythm on the second side isn't nearly as good as on the first—that the bass seemed a little un-

sure. Checked with Decca, and found that the bass had been changed on the *Smilin'*, cut last June, making it Truck Parham instead of Moses Allen. Fact that the rhythm isn't as good is no reflection on Truck—he was new with band and probably hadn't time to get set when this disc was cut.

Also *Smilin'* got a bad tempo—midway between slow and fast jump—so that the band sounds as though it would like to get into another groove. Even Joe Thomas' usually quiet horn can't quite get with it.

You of course is a reversal to the days when the Lunceford band used simply phrased arrangements that rocked like mad. Here we have the Lunceford quartet of *Cheatin' on Me* fame: Willie Smith, Trummie Young, Joe Wilson, and Joe Thomas, with one of their simple-sounding-but-murderously-difficult-to-do vocals. It's a fine side—the best JL's gang has made in a long while, but it still doesn't have the easy, soft rock of *My Blue Heaven* and *Dream of You*. Also the mike balance on the vocal could have been better.

Duke Ellington

Hayfoot, Strawfoot and Sherman Shuffle (Victor)

This is excellent—but a very unusual record for Duke. It's sheer powerhouse—and anybody that thinks Duke has lost his musical innards, should rub his nose in this. Ivie Anderson gives the soldiers' marching tune a potent, punchy vocal. Certainly fits the mood wonderfully. Whole disc builds up to a terrific walkout, with Ben Webster and Harry Carney spraddled around the last chorus. Reverse has Chauncey Houghton's first recorded clarinet solo with the band—not bad, but it ain't Barney Bigard either.

Bob Crosby

The Marines' Hymn and Where Do We Go from Here (Decca)

This continues Crosby's series of jam classics on service tunes. This one as per usual as fine Yank Lawson horn—how he can always sound as full of ideas and tone as he does here is a constant source of wonder to me. Twistover is much the same.

Dance

Xavier Cugat

Brazil and Chui-Chui (Columbia)

Cugat bawled the daylights out of me for the last review I did on one of his platters—but I still feel that too often, while his orchestra and chorus do very colorful and pleasant things, that often they kill the delightful rolling beat that much South American music has. For that reason I like the *Chui* much better than *Brazil*, though frankly I think the cartoonist has made much better records than this. As far as Lina Romay's vocal goes, she has very beautiful legs.

Jack McLean

I Wanna Go Back to West Virginia and I See It in Your Eyes (Capitol)

First one, written by screen actor Bill Crago who is singing it in his own picture—which is what you call super-songplugging. A lot of people compare this band to

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Record Reviews

(Jumped from Page 8)

Guy Lombardo. I'd slug 'em if I were McLean. His band plays in tune. It is on the Lombardo style—but in much better taste musically. Opposite side makes this quite clear.

Tommy Dorsey

There Are Such Things and Daybreak (Victor)

Victor said in a letter to news-men before this record was released that they thought it was going to be a tremendous hit. It's easy to see why: It's an exact replica of *I'll Never Smile Again*—not that the melodic lines are alike, but the harmonic structures and the continuity is very similar, and then Dorsey's treatment, both instrumental and vocal (Sintra and the Pied Pipers) is in the *Smile* mold. *Daybreak* is well-done, though I still think TD is leaving a lot of holes unfilled with his strings.



Charlie Spivak

White Christmas and Yesterday's Gardenias (Columbia)

Both very prettily done, with a touch of nice tenor opening the latter side.

Johnny McGee

Schubert's Serenade and Anita's Dance (Elite)

Even when he's trying to be corny, this man's phrases still have a touch of freshness that you usually identify with hot playing. Rhythm is pretty weak, making it hard for the sections to get any solidity.

Jan Savitt

Romance A La Mode and If I Cared a Little Bit Less (Bluebird)

When are people going to get tired of rewriting *Sunrise Serenade*?

Vocal

Helen Forrest with Harry James

Mister Five by Five and That Soldier of Mine (Columbia)

It's a compliment to Miss Forrest, that even though she is essentially a ballad singer, she can take a jump ditty like this and make it go well. This is still Ella Mae Morris' private property, however, despite Miss Forrest's canny craftsmanship. James' Jivers Jump Gigantically Throughout. Reverse is a pretty tune, sounding a little like *Everything Happens to Me*—quite natural since Matt Dennis wrote the music for both—ought to be a big tune.

Johnny Johnston

Easy to Love and Dearly Beloved (Capitol)

Easy-phrased singing of the sort that H. Lillis Crosby made popular some years ago. Johnston has

Your Automatic Hostess

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MOST PLAYED RECORDS!



Rita

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

Song	Artist	Label
1—Gal in Kalamazoo	Glenn Miller	Victor
2—My Devotion	Charlie Spivak	Columbia
3—Be Careful, It's My Heart	Bing Crosby	Decca
4—Strip Polka	Kay Kyser	Columbia
5—White Christmas	Bing Crosby	Decca
6—He Wears a Pair of Silver Wings	Kay Kyser	Columbia
7—Take Me	Benny Goodman	Columbia
8—Strictly Instrumental	Harry James	Columbia
9—Stage Door Canteen	Sammy Kaye	Victor
10—At Last	Glenn Miller	Victor

COMING UP

Other favorites include:

Pass the Ammunition	Kay Kyser	Columbia
Daybreak	Tommy Dorsey	Victor
Just As Though You Were Here	Ink Spots	Decca
Der Fuehrer's Face	Spike Jones	Bluebird
Every Night About This Time	Jimmy Dorsey	Decca

only one fault—a slight tendency to linger on his phrases too long—otherwise his singing is distinctly above standard.

Peter Dawson

Waltzing Matilda and Maori Poi Song (Victor Red Seal)

This costs you an extra two bits, but it's included on the pop release. *Matilda* is the Australian tune comparable to our *Beer Barrel Polka*, and despite the Paul Whiteman choral effects, Dawson makes you see why a bunch of marching guys could like this tune. If you think we have all the slang, try and understand even half the words—or the title for that matter!

Novelty

Freddy Martin

A Touch of Texas and Softhearted (Victor)

Look out, man. If this doesn't kill the *Jingles Deep in the Heart of*, nothing will. This kind of tomfoolery is for me.

Barnet Has New Protege, Boxer

New York—Charlie Barnet has a new protege, but not in the music line. Gene Buffalo, welterweight, who not only has never been knocked out but also has a decision over Freddy Zivic, is now in the Barnet stable.

Victor Ellington Discography Out

New York—In a move perhaps to clear the way for later reissues of hot jazz, the Victor company has prepared a complete Ellington discography of all the records the Duke has made for Victor with master numbers, dates, places, and personnels. Ellington, by the way, will play his first Spotlight Bands shot on the 19th of this month from New York City, just before moving on to his theater date at the Earle in Philadelphia.

Rittelman, Barman at Meadowbrook, Joins

New York—Rudy Rittelman, popular bartender at the Meadowbrook, Cedar Grove, N.J., is scheduled for an army enlistment soon. Rudy is as well known to most musicians as the inside of a Greyhound bus, and a lot more friendly.

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'Rey King' Over the News With the Help of Donna

New York—Alvino Rey and the King Sisters opened at the Astor Roof on October 12, their second appearance in two months. Fred Waring, Les Brown, Vaughn Monroe, Harry James, Xavier Cugat, Al Donahue, Marion Hutton, Frank Daily, Martin Block and others dropped around.

Some of the replacements on the Alvino Rey bandstand are: Reid Tanner, an old Salt Lake City friend of the King Sisters and formerly with Sonny Dunham, replaces Sam Levine in the trombone section. Sam is set for the army. Russ Brown, alumnus of Charlie Barnet and Harry James, takes over Kai Winding's chair on trombone, while Kay joins more of the ex-Alvino Rey men at Curtis Bay Coast Guard Station.

Frank Ryerson, almost a permanent fixture with Casa Loma,

replaces Shorty Cherock in the trumpet section. Mike Sabol, tenor man, leaves to join the new jazz band being formed at West Point.

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Ole Chief Wet



Chicago—Here is George Wetling, drummer with the Chico Marx band and *Down Beat* columnist, all togged out on Look-out Mountain with a \$500 Indian head dress, a \$250 handmade buckskin coat and a pair of \$100 handmade gauntlets. When you spend this much on an outfit, they throw in the drum. Of course, George didn't spend, merely borrowed the stuff for a picture.



"Alright, alright, so you like Benny! I'll still take Woody's clarinet for my dough!"

Beauty Nap



Chicago—Not even sleep is sacred to Lawrence Welk's press agent, who caught Jayne Walton, the band's canary, in this unconscious pose during their last one-night jaunt. The bottle contains a gargling solution, "Dobel," it says here.

Annual Band Poll Launched for 1942

Musicians In or Out of Service Eligible for All-Star Band Rating

War or no war, *Down Beat's* annual poll of musicians everywhere to select the "All-American" band of 1942 is being launched with this issue. The boys are all playing somewhere, in or out of the service, and all instrumentalists are eligible, whether in khaki, navy blue or still in tuxedo.

Interest in dance music and in individual musicianship has been enhanced by "music for morale" campaigns, by the USO shows and by the formation of orchestras in the various branches of the service, army, navy, marines and coast guard. This year you may vote for your favorite service band, too, whether it is the Santa Ana or Navy Norfolk groups, heard regularly on the radio from the west and east coasts respectively, or the band at some camp, post or flying field in your own section of the country.

Down Beat believes that interest in this contest, in which there will be balloting from November 1st to December 15th, will indirectly contribute to the success of the "music for morale" campaign by directing attention to the music of today and to the men who make it, whether they are playing for USO dances in the old home town or with one of the many armed service units.

As in previous contests, leaders of bands will not be eligible in the voting for the all-star list of instrumentalists, but they may receive votes, of course, in the poll for favorite swing, sweet and service bands, also may receive votes as favorite soloists, if they are featured on some instrument.

Voting Must Be Fair

Rules of the poll, and a blank ballot will be found on page 20. Complete names and addresses must be filled in on the ballot by each voter, who is entitled to only ONE ballot. A cross file of names of all persons voting will be kept to prevent duplication, repeating or "stuffing" by press agents or friends of the candidates.

As in previous polls, every precaution will be taken to check unfair practices on the part of well-meaning friends of contestants, who are hereby warned that flagrant violations of the rules may result in the disqualification of the musician they are attempting to aid. All doubtful ballots will be thrown out and not tabulated.

Send in your ballots individually, enclosed in a separate envelope. It is not advisable to send in a number of them together, even though

they may represent a group, fan club or band in which each individual has voted separately.

Trophies for Winners

Whether a musician is a leader or not, and thus eligible to the voting for star instrumentalists, will be determined by his status on November 1st. Vido Musso, as an example, had broken up his band and was playing as a sideman with Woody Herman on that date, thus is eligible.

As in previous polls, *Down Beat* will present trophies to the musicians selected by its readers. The editors of *Down Beat* will act as judges in the contest, blank ballots will appear again in the November 15th and December 1st issues, and

RAGTIME MARCHES ON

TIED NOTES

- BENNETT-COFLAT—Henry F. Bennett, Jr. to Maria Zimbalist Goret, daughter of Efram Zimbalist, famous concert violinist.
- BAGGEE-COOK—Lieut. Carl Baggee and Mary Lou Cook, one of the Merry Macs, in Las Vegas, September 25.
- ROSENER-ADLER—Norman Rosener, lead alto sax with Bobby Byrne, and Ethel Adler two weeks ago in New York.
- HAYES-SKINNER—Sherman Hayes, singer with George Olson's band, and Ruth Skinner recently.
- COWARD-GIBSON—Ula Gibson to Alfred Coward, pianist-leader, August 27, in Sydney, N.S.
- ETIENNE-TULL—Ivot Tull to Sid Etienne, drummer with Alf Coward orchestra, July 15 at Whitney Pier, N.S.
- FORTNEY-DAVIS—Miss Naomi Davis of Newton, Kansas (nonpro) to Donald Fortney, Wichita dance-band trumpeter, August 15 in El Dorado, Kansas. Just now announced.
- BARROW-JOHNSON—Ray Barrow to Irene Johnson in Hot Springs, Arkansas. Ray was formerly arranger for Sweethearts of Rhythm.
- BROCK-BLASKO—Sue Blasko to Eddie Brock, Jr., in Pittsburgh on October 3. He's drummer with Eddie Peyton.
- SPIEGEL-IAMPIETRO—Lorine Iampetro to Elmer Spiegel in Pittsburgh, October 10. Both are with the Two Queens and a Jack on WWSW.
- ALYN-O'BRIEN—Virginia O'Brien to Kirk Allyn Oct. 11 in Yuma, Arizona. She

is a film singer.

HEIDHUES-COYNE—Sgt. Robert A. Heidhues to June Coyne, secretary to Cress Courtney of Chicago William Morris band department, recently in San Francisco.

NEWBOLD-VANCE—Tenny Newbold, former proprietor of Evergreen Casino, Philadelphia to Vivian Vance, pianist-singer, Sept. 27, Philadelphia.

FINAL BAR

- SEYDEN—Alfred Seyden, 51, concert violinist and teacher, in Philadelphia on September 24.
- HENDENCE—Frank ("Pinky") Hendence, 47, orchestra leader in Ravenna, Ohio, September 25.
- BRADY—Mrs. Phyllis Sterling Brady, 26, night club and orchestra singer known as Phyllis Sterling, October 2, in Philadelphia.
- CAUGHER—John Patrick Caugher, bandmaster, 72 years of age, in Newport, Va., recently.
- DE MACCHI—Clemente De Macchi, 84, operatic singing master and director of Municipal Opera Company, October 3, New York.
- HAINES—John C. Haines, 100, October 6, in Detroit, Michigan. Oldest member of Detroit local of AFM.
- WOLTER—Leo Jacob (Taz) Wolter, vocalist, 39, October 6, Huntington, Indiana.
- HYDE—Buddy Hyde, vocalist-orchestra leader, October 18, in New York.
- SMELSER—Mrs. Hazel Smelser, concert singer and pianist, September 24 in South

CHORDS AND DISCORDS

Press Classics Now

Dayton, Ohio

To the Editors: New recordings by union musicians have been banned by Mr. Petrillo. Until the situation is cleared up, the record business looks to be rather dull. Wouldn't this be a good time for the record companies to dig back into their old masters and re-issue some of the jazz classics? There would probably be no sales records set, but I think that the companies would enjoy a good steady business from re-pressed Goodmans, Ellingtons, Hendersons, Armstrongs and other greats.

Collectors like myself, who started a bit late, have but scattered examples of the old masters' works. Kids of today can't even hear the Goodmans of '37 and '38 unless they know someone with a collection. And you can't describe

an artist like Benny, Cootie, Bix, Louis, etc. You have to hear them. Just for a starting idea, how about custom made records? Your dealer takes orders and sends them to the record companies. When the orders reach a certain minimum requirement, the wax is pressed and those who ordered them get the pressings. Remember, cats, if you are in favor of an idea like this, we'll all have to yell loudly and long for it, so write in. What say?

ERNEST L. DAVIS

Send Old Beats

Queensmere
9 Montpelier Spa Road
Cheltenham
Gloucestershire, England

To the Editors: Up until six months ago I used to enjoy reading *Down Beat* regularly but now, owing to the war, I can no longer obtain it in this country. So I make this brief appeal to your readers.

If any of you have any old *Down Beats* (from Feb. 1, 1942 on) which you would be good enough to send me so I can keep up with things on your side of the pond, I shall be most grateful.

I am afraid that I can offer nothing in return except my thanks and the satisfaction of knowing that you will not only be doing me a favor but also a bunch of musicians who are in the same cart here. I shall pass the *Down Beats* on to others. Also, if any one (preferably a musician...I am a pianist) is interested in corresponding, please drop me a line.

LESLIE R. ELSTON

Well, Mr. Knapp!

To the Editors: That jerk Knapp ought to set the alarm on his clock and wake up. If he thinks the juke boxes stink, he should take a big noseful of some of the local pickup combos playing small joints.

Thousands of men are needed for defense work, so why not make machines cover as many jobs as possible to save on manpower? That's my opinion and I'm a pro- (Modulate to Page 11)

Autumn Ball

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MU 240 Adv

Australia Has Swing Band for Boys Now

Somewhere in Australia—A few months ago, a soldier stationed in Australia got a package from his girl back home. He opened it, found a stack of swing records and before you could say Meade Lux Lewis, had a hundred soldier swing fans around him clamoring for a listen. It had been so long since these fellows had heard anything except marches that a mickey mouse outfit grinding out *Trees* would have sent them. Imagine how they felt when they realized that there wasn't a phonograph within three days' hiking maneuvers. Records without a turn-table, like eggs without ham, were nowhere.

Finally some bright guy remembered seeing one in a store window of a nearby town, rushed over, did some fast persuading, and that night the camp jumped.

Stars a Check-Up

This incident, when it reached the ears of morale officers, started them wondering what the general set-up on music supplies was for the soldiers. Investigation showed that while nearly all of the men wanted to hear music and a lot of them were good musicians, nothing ever happened because of the lack of instruments and arrangements.

Back in the U. S. the army newspaper, *Yank*, heard the story and sent out an urgent call for all kinds of musical equipment. To

Peck Kelley Goes Fishing, Then to Army

Houston, Texas—Nine local musicians, including three orchestra leaders, have started training at Chicago's Great Lakes Naval Training Station. Heading the list is Lee Waters, KTRH staff leader for the past five years. Local leaders Jimmie Mitchell and Richard Shannon, and musicians Spiz Berg, Henry Laverty, Bill McWhorter, Eddie Quinn, Forest Kincannon and Leo Stell completed the list.

Peck Kelley, Houston's wizard of the left hand boogie, has quit the Southern Dinner Club where he has held forth for so long, to take a rest and do a lot of fishing for a month before going into the army.

"I guess I'm through with the music business for the duration. After the war, who knows?" queries Peck.

Now, this will be '30' for my columns for the duration, for by the time you read this I will be on the high seas with the merchant marine. Thanks to everyone and goodbye for now.

—C. Phil Henderson

Watch Those Notes, Tommy!



Hollywood—Theo Coffman thought this one up herself. She is one of the glamour girls imported from New York for M-G-M's *DuBarry Was a Lady*, in which TD and his band are featured. Theo also designs clothes, so she dreamed up this pink crepe number, with the melody of *Deep Purple* embroidered on the hem. She's certainly more decorative than the usual music stand, but could the boys keep their eyes on the notes?

muck. The Characters must be admirers of Guy Lombardo's solid mickey mouse crew. Let's hear more of James and his fine horn.

JOE ORTIZ

How About Kenton?

San Francisco

To the Editors:

Thanks for a swell magazine. I've been reading it for four years now. But believe it or not, I have never written you a letter before. I have never had a complaint before. Comes the revolution!

I notice that lately your mag is noticeable because of lack of publicity about America's number one non commercial white band . . . Stan Kenton.

Most of your comment about Stan's band has been sluffed off as a 'stylized production band.' Hell, yes, Kenton has a style . . . original, non commercial and 100% musical.

I don't think he's recorded it yet, but the greatest number in his books is a little opus entitled *Concerto to End All Concertos* and it's just that. Words can't describe it. It's the best thing as a tie up between jazz and symphony you could find with big deep chords and fine solos.

Kenton cracked all records at Meadowbrook despite the tire shortage. New Jersey is sold on Stan. So is the west coast and so will Chicago be in December when he goes into the Panther Room in the Sherman. Wait till the rest of the country gets wise.

FRED BECKWITH

Manzanar Shots

Manzanar, California

To the Editors:

I would like you to list my three piece combo in your next issue of *Down Beat*. We are a jive outfit . . . the only one of its kind in this war relocation center. We are

Clevelanders Hold Bash for Ray Anthony

Cleveland, O.—The biggest jam session that Cleveland has had since last spring was held early last month at the Wonderbar, a farewell party for Ray Anthony, former Glen Miller trumpet man, who left to join the Great Lakes naval training station band in Chicago.

Cats at the session included Tony Cabot, tenor; Marvin Arnold, piano; Ham Bell, bass; Dick Galvin, drums. The Barries Trio, Mutual artists, and Charlotte Morris, pianist, were also present.

Singer Sparks Session

The vocals were well taken by Lynn, of the Barries, who sings a combination of Holiday and Fitzgerald. This gal really sparked the session.

If it wasn't for sessions such as this one this town would have no competition for the title of "the country's louisest town for music and entertainment."

Hot Club Starts Up

Frankie Laine, writer and vocalist, will be happy to hear that his newest tune, *It Only Happens Once*, is being featured in New York by both the Billy Moore Trio and Lester Young's band.

Fans will be glad to hear that Cleveland's Hot Club plans to hold its first session of the fall season this month. These sessions provide most of the kicks for the local musicians.

—Nathan Silberman and Dick Galvin

Peter Rabbit Jumps

New York—Cafe Life, new club opening here with Oscar, former Cafe Society greeter, at the helm, will probably spot Peter Rabbit, septia leader of a small Washington (D.C.) jump band.

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Chords and Discords

(Jumped from Page 10)

fessional musician. Where's your answer?

DOC WATERS

James Still Has It

To the Editors:

I heard a record today that took me back five years to the days when a young trumpeter from Texas was first coming to the attention of the public through his work in the band of a well known clarinetist.

Harry James played solid, imaginative, driving choruses then and continued to do so for several months after he formed his own band. But something finally happened to his work. His playing began to degenerate until now he plays the most outrageous schmaltz that ever came from a jazzman's horn.

Let Me Up, the disc to which I referred in the first paragraph, shows that Harry still has the stuff if he would only deign to unbend more often and play jazz. After all, that's how he made his name in the music business.

CHARLES C. SORDS

He Likes Muck

Los Angeles

To the Editors:

Say, who are these Characters Worse than Caen who have formed the Harry James Gripe Club? Whoever they are, nuts to them. I think James is solid and so do a million other people. If his music is muck, let's have more of that

make sure that the boys overseas would get the kind of stuff they wanted, *Yank* got in touch with all the name band leaders and asked for advice and contributions. Result: photostatic copies of 57 different tunes were whipped across the Pacific. Men like Miller, Benny Goodman, and the Dorseys sent representative arrangements from each of their bands, including standards, pops, the new ballads, and swing killers.

Have Swing Band Now

Right now, a real American dance band is not only entertaining the troops but introducing swing to the Australians and knocking them out.

Sergeant Bill Walker, pianist-leader, who used to have a band of his own back in college, originally put this bunch together during maneuvers a year ago. Because of the lack of good arrangements, mutes, and the other stuff that a top band needs, however, it wasn't until *Yank* began its campaign that the boys got a chance to show what they could do.

Part of Personnel

Personnel includes Sgt. Jack Frey, who played trumpet for the old Bunny Berigan band; Pvt. Joe Jenny, trumpet; Cpl. Vic Bohacek, trombone; and P. F. C. Louis Caffini, sax. Vocals are handled by Sgt. Jack Fisher, who worked for Henry Busse and Bob Chester.

Some night if you're fooling around with your short wave set and hear the same band playing a Miller-like ballad, followed by a Dorsey-ish pop and a BG jump tune, don't be too surprised. That will be the boys down under having themselves a ball.

MURIEL REGER
240 West 12 St., N. Y. City

Advice to songwriters
(Don't forget return postage with manuscripts)

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Fisk Deletes Strings; Band

Draft Inroads and Transportation Problems Lead to Leader's Move

Chicago—Charlie Fisk, who recently added a string section to his increasingly popular band, has dropped the section again. He has also dropped reeds, brass, and rhythm in favor of a featured trumpet spot with Russ Morgan for the duration.

Following his engagement at Detroit's Graystone Ballroom, the band was set for Valley Dale, but due to draft inroads into the band and transportation problems, a duration disbandment seemed the most logical move for Fisk.

Morgan is currently featuring Fisk on a theater tour and will give him a radio buildup via Blue network from the Edgewater Beach Hotel where Morgan returns December 11 for an indefinite stay, according to Nick Porosoff, p.a. and manager of Morgan's music publishing enterprises.

When conditions improve Morgan will help Fisk reorganize and will probably handle the music library of the new Fisk band. It is expected that the original Morgan library will be turned over to the new band.

Morgan has also added Vera Lane, former CBS singer, and George Devron, ex bandleader, to the band.

Shaw Band to Tour Army Too

New York—There are definite indications that Artie Shaw, seaman now whipping together a band at Newport, will take the outfit on a tour of Navy and Army establishments when it is set. With a personnel that will probably include Toots Mondello, Davey Tough, Max Kaminsky, and others, Shaw's tour is in line with shifting government policy on music and morale.

Backing of the Coca-Cola show, making buses available to bands, and facilitating camp shows in every way possible, make it clearly evident that the government is going all-out in this angle. It's actually nothing new, as the British have been shipping whole symphony orchestras around the country for quite some time despite rail shortages.

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

Air Corps Song



Miami Florida—Captain Bob Crawford, assistant director of flight training here, is the composer of *Mech's of the Air Corps*, published by Jack Robbins and scheduled for a radio buildup. The captain formerly taught at the Juilliard school of music in New York.

Sherwood Opens At Glen Island

New York—Glen Island's future status is still in doubt—whether it will remain open or not still depends on the whim of military authorities. At the moment, Bobby Sherwood, coast bandleader is in for thirteen weeks, with airtime.

Amoozin' and confoozin' note is that he had his quartette, the Bobettes working at the opening. Les Brown at the Meadowbrook, also had Bobby Sherwood's Bobettes working. Seems that the original foursome had left BS and joined Brown just before the former's opening at Glen Island. Nothing daunted, he rounded up another group in time for his own unveiling. Odd feature to the Sherwood outfit is that the average age of its members is 19.

Girl Dance Duo Uses Hep Music

New York—Cafe Society Uptown started something new again with the debut of Beatrice and Evelyn Kraft, concert dancers. Here's one act that differs from the inevitable military tap-Balinese-contortion routines which clutter up floor shows. The girls use strictly hep music and dance to boogie-woogie and Ellington's *Pyramid*.

Enoch Light Band Lost in Own Agency

New York—Honest, I don't understand booking agencies. Every office in the business is tearing its hair out trying to find a leader who is draft-exempt and yet is musician enough to cater to the kids in and out of uniform, plus handling the request of the older crowd, going out more these days and consequently more important than formerly.

I called the William Morris office the other day to find out something about Enoch Light's band, and the guy in the office had me wait till he made sure that Morris booked Light!

Sure, I know that Morris, like everyone else, has its headaches these days, but Light is too good a bet to book and forget.

A few years ago he was a really big money man in Europe. Back to the stock-market bash and all his money gone, he waited round and built himself a unit at the Hotel Taft, doing well until the terrible auto crash a few years ago that almost cost him his life.

Back on his feet again, Light's rebuilding with good sense. His crew is no Miller outfit, but it plays well. Some tasty bits are to be heard from George Handy's piano, and his front tooth looks lovely on his vocals. Excellent tenor and trumpet out of Frank Crolene and Chubby Kusten, both doing good solos on the *Basie 9:20 Special*. Band is full and resonant, and stands up under five hours of show a night!

Light's fronting is superb. Knows everybody in the business, picks good programs, very genial with the fiddle, and does a terrific job with the show—which at this spot is a real problem.

Vocalist Leslie James (real moniker Joan Bailey) tries hard, and sells well. Needs a mite more warbling for top rating though.

Very shortly there is going to be a heavy demand for bands with leaders smart enough to handle all categories of work. Light fits the bill but good. Speaking of fitting, you should dig the tails he wears—that fine Bond Street bounce, old man.

Personnel: Trumpets: Renny Kropp, Cubby Kusten, and Charlie Cognata. Trombone: Lenny Ray (Cognata). Saxes: Julie Harrison, Frank Crolene, Vic Christenson, William Orest. Bass: Manny Ricardel. Drums: Tex Hagen. Piano and vocals: George Handy. Vocalist: Leslie James. Leader and violin: Enoch Light.

—mix

Plan Navy Band In Virgin Islands

New York—Reports from the Virgin Islands announce the formation of a twenty-three piece navy band composed chiefly of native Virgin Islanders. Secretary of the Navy Knox has promised the band, with the idea of using it as a morale booster.

The Islands, most eastern defenders of the Panama Canal and the gulf areas, have been living a restricted life because of stringent war conditions and while band concerts aren't everybody's idea of a big time, they decidedly have a healthy effect on low spirits.



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Lovely Jeanne



Beloit, Wis.—The boys who visit the Blue Diamond say that Jeanne Lanning sings a terrific song. Jeanne is featured with Jack Weldon and his band. Her dimples speak for themselves.

Dick Rogers at Edison Hotel

New York—Dick Rogers, last at the Meadowbrook, opened at the Hotel Edison Green Room here two weeks ago, replacing Bobby Byrne's band, now on tour.

USO Jobs Will Not Defer Men

New York—It became known here definitely last week that participation in the USO-Camp Shows program either as an entertainer or musician means no deferment from Selective Service. Four members of Lee Williams' septa combo were lightly waived, while several ofay bands have been badly scragged of late.

Georgia Gibbs Making Good

New York—Georgia Gibbs, songstress reported last issue as having taken over Connee Boswell's place on the Camel show, has been signed to a thirteen week contract and is being considered as a replacement for Carol Bruce on the Al Jolson show. Miss Gibbs, whose real name is well known to dance fans, but can't be released at present, was originally given the show slot as the result of the excellent impression she made at an agency audition. Her costuming was by Dorso, well known Welsh couturier.

Roger Kay Set For Toronto

New York—Roger Kay is set for the King's Way Cafe in Toronto following the Nick Jerret band. Kay, a non-citizen without a working card, is currently worrying about border difficulties which have stiffened enormously due to the war.

Stage Door Canteen Filmed in New York

New York—Production crews arrive here shortly to start filming *Stage Door Canteen*, movie built around the famous American Theater Wing service spot. Included will be Benny Goodman, Kay Kyser, and several singers as well as a mess of Hollywood beauties.

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Tucker III; Out of Band Two Weeks

New York—Tommy Tucker, working with his band at the Essex House here last week, was out for a period due to a very bad case of pneumonia. Upon wobbling out for the first time, he set three successive camp shows—and did 'em—even though he looked a lovely shade of pale green.

Essex House proved its rep as being a pleasant spot to work when it made no effort to dock the Tucker organization for the lack of its leader for almost two weeks. This came right after the room had handed itself a booking problem by letting Sammy Kaye out of his contract so that he could play theaters for higher dough up until the time of his induction late this year.

Tucker Adds Guitar Tucker added a guitarist last week, when Jack Gordon, formerly of WPTF, Raleigh, North Carolina, joined the band. When the *Beat's* Mix reviewed the band a few months ago, his one big beef about the band was its need of a guitar.

Adding to his own service record, Tucker and publicist Charlie Stone (slated soon for the army), talked the whole band into collecting scrap next week in Passaic where they are playing. The boys are supposed to report in dungarees on a dump truck at 12 noon for some heavy metal finding.

Jacques Fray Weds Socialite

New York—Ace jazz and classical pianist, Jacques Fray, was married to socialite Barbara Topping here on October 16. Fray is the piano partner of Mario Braggiotti.

There's an interesting legend about the way the now famous two-piano team got its start. Unknown to each other, Fray and Braggiotti were in a night club and took turns at the keyboard in an attempt to impress a good-looking girl listener. The upshot was that the girl was cut and the pianists decided that each of them was what the other had been looking for as an 88 side-kick.

George Hoefler Will Appear on WCFL

Chicago—George Hoefler, *Down Beat's* Hot Box editor, has been chosen by Bob Purcell to appear every Saturday from 4:15 to 4:30 p.m. to give historical notes on the Band of the Week on the Make Believe Danceland program over WCFL.

Curses, Lincoln Bars Zoot Suits

New York—Zoot suits, reet pleats, and drape shapes are out during Harry James' stay at the Hotel Lincoln. The management has issued orders that characters, hep or otherwise, in the baggy over-long pants and coats which somehow have become associated with swing, will cut not a single rug while the nation's top drawing card is in view. Motive for this dastardly blow at the pegged pant-leg, cat-hat and beat-seat is that "the zoot suit is a symbol of days when the public had no cares about conservation . . . now is no time for wastefulness." It also gives the press agent a paragraph or two.

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Chicago. Eli C Says Cut i (Jum they were concern. Now 802 they have who cut i can punish because: botly fictitious called Ober but he sa jurisdiction nothing wh master inal Miss "Call it legal," shru Although pear on the union to ex sides, he di when given before they guilty with The issue were cut a when Ober mann, Vocce l Had the forming the side and as were astou impression made the Columbia. It is al that, in a l the Beat, S Der Fuehr that the tur Spike Jones latter not however, w Fields. Despite th 20 releases sides by ' Fields, and other newc Frank Smi Record co reviews an every issue Fee

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Eli Oberstein Says Records Cut in Mexico

(Jumped from Page 1)
 they were cut in Mexico is not his concern.
 Now 802 is facing the fact that they have to find the musicians who cut the records before they can punish them. This is difficult because both names are admittedly fictitious names. They have called Oberstein before the board, but he says that they have no jurisdiction over him since he had nothing whatsoever to do with the master making.

Missed First Hearing
 "Call it bootlegging, but it's legal," shrugs Oberstein.
 Although Oberstein did not appear on the first date set by the union to explain when he cut the sides, he did appear on October 22 when given until that date by 802 before they would consider him guilty without explanation.
 The issue of whether the sides were cut after the ban came up when Oberstein contacted Bregmann, Vocco, Conn, publishers of *I Had the Craziest Dream*, informing them that he had cut the side and asked their license. BVC were astounded, being under the impression that Harry James had made the only side and that on Columbia.

More Releases
 It is also interesting to note that, in a letter two weeks ago to the Beat, Southern, publishers of *Der Fuehrer's Face*, announced that the tune had been recorded by Spike Jones and Johnny Bond, the latter not released. No mention, however, was made of a side by Fields.
 Despite the fuss, Elite's October 20 releases announce two more sides by 'Jones,' two other by Fields, and an added two by another newcomer to record labels, Frank Smith and his orchestra.

Record collectors dig the record reviews and news regularly in every issue of *DOWN BEAT*.

Feeds Wolf



Hollywood—Chief Lone Wolf, wooden Indian on Vine street, is the wolf being fed, and Wingy Mannone is doing the feeding—a bit of gossip destined for the Lamplighter, who broadcasts daily, also writes a column in the *Daily News*. The mailbox on Lone Wolf's foot is for the convenience of characters who want to tip off the Lamplighter about something hot.

Oh, Lily Ann!



Washington, D.C.—Lily Ann Carol carols with the Louis Prima band at the Roosevelt hotel. You can hear her on CBS, but that television deal is still around the other corner.

Disc Exec Says Ban Welcome

(Jumped from Page 1)
 experiments just to keep one of us from getting ahead of the other. If the major recording companies had gotten together of their own accord and agreed to stop recording they would probably have been judged guilty of 'restraint of trade' or something.

Selling More Albums

"As it stands, none of us has to worry about what the other fellow is doing. We simply throw what raw material we can get into our sure-fire best sellers and let it go at that. All of us are doing a whopping business in moving albums and other slow items off our shelves. We don't have to record a hundred tunes now with a batch of bands just to be sure we have next month's 'best seller' in our catalogue. Thanks to Jimmy D-trillo, our problem has been completely simplified."

Wald to Take Thornhill Spot

New York—Jerry Wald is moving right along. He goes in the Strand theater the end of next month, and again in March, making his third booking in eight months, and takes Claude Thornhill's spot at the Hotel Sherman on January 1st, moving in for six weeks. Anita Boyer, current chirp with the crew, stays until the end of the theater tour, and leaves the band the beginning of the year. Lillian Lane, ex-Thornhill, is talked of as the replacement.

Stock Second Death To Hit Columbia

New York—Death of Frederick Stock, world-famous symphonic conductor, was the second great artist that Columbia Records has lost in the past few months. Felix Weingartner, considered among the best as a Beethoven interpreter, died in England a few months ago.

Jenny Leads Again

New York—Two days ago, trombonist Jack Jenny played his first date as a bandleader in some time. Fronting a seven man jam outfit, he played a dance at Baird College near here.

Coca-Cola to Send Jazz on Tour Abroad

(Jumped from Page 1)
 vintage. Coca-Cola plans, if possible, to pipe the shows back here once a week for a five minute *Spotlight* shot. If possible, the tour will start in three weeks.

Personnel of the band is of course tentative at presstime as the final plans for the tour have not yet been concluded. Discussed though were: Max Kaminsky (trumpet), Brad Gowans or George Brunies (trombone), Pee-Wee Russell (clarinet), George Wettling (drums), Dave Bowman or Mel Powell (piano), a bassman, and Condon (guitar). Deferment will be up to the local boards.

Kaminsky has passed his navy physical, and is tentatively set for the Artie Shaw band at Newport. Powell of course is working with Ray Scott, and several other possibilities are working at Nick's, N. Y. tavern.

Indicative of the way the government feels about the *Spotlight* show is a letter recently sent out to all newspapers by the WPB, requesting all cooperation possible in building the program, stating that anything which builds morale is vital to the war effort, and should be given every boost possible.

—mix

Juke Box Under Senator's Attack

New York—Now the juke boxes face a new attack—this time from Senator Claude Pepper who told a manpower committee that he thought that the Southern joints were among the most unnecessary things in his state. He said though that there was a distinct difference in the uses of jukeboxes for army camps, and "the parties that sometimes occur in the joints along Florida roadsides."

Toscanini Note Raises Brows

New York—The music world is slightly agog over the letter which top long-hair Arturo Toscanini sent to the publishers of Morton Gould's music. Addressed to "Maestro Gould", the note asked respectfully for permission to use his *Lincoln Legend* score on one of the All-American NBC shows.

The use of Gould's music is not surprising, of course, but what really startles local Tin-Pan-Alleyites is the fiery symphony conductor on a sweetness and light kick.



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THE MUSICIAN'S WIFE SAYS

By PEGGY

(The conductress of this column, as the wife of a side-man has faced and is facing the same problems which present themselves to the average musician's wife. Other wives are invited to write to Peggy in care of Down Beat discussing their problems or presenting their views. Full names and addresses must be signed to all communications as evidence of good faith, but upon request, will not be used in this column.)

Here's a complaint from a new quarter. This issue the first letter published is slanted against ourselves, so we feel veddy veddy democratic—anyway, here goes. It reads:

"Why is the *Beat* so insultingly indifferent to musicians

playing in so-called 'schmaltz' bands? As the wife of a musician working in a conventional band catering to the every-day public, I would like to ask that question. What's wrong with working in a straight band, would someone tell me that? It makes me burn to see all the space devoted to swing (?) bands every month, and hardly ever even a mention, let alone praise, for the bands like Kay Kyser's, Shep Fields, Eddie Duchin's, etc., and all the fine musicians working in them. Not every one cares what the critics think. The indifference (or is it ignorance?) of the critics can't alter the swell musicianship of these modest Don Juans who aren't always blowing off their mouths when they're not blowing out their brains.

"I don't mean to sound snazzy, but it does make me sick to be always reading the same old blah about whose guts tie up whose and 'superior inspiration' and all that stuff, when good old straight home cooking never rates even a mention. What's the objection to praising Kay Kyser's saxophones, and the beautiful tone one of those boys gets on soprano? Or Shep Fields for his originality in using only reed instruments? I think it's about time someone spoke up for

the unsung heroes, and for that matter, judging by some of the letters I've seen in *Chords & Discords*, I think there's a lot of *Beat* readers agree with me.

"So, Peggy, all I can say is I just wish any that do would write in like I have and say so, because I'm getting awfully sick of Bix Beiderbecke and think it's about time the *Beat* gave every one an even fair deal."

Whoa!!! Anyway, here's another letter that takes us back to last month's bono of contention. It comes from an impartial source.

"Last month sometime you published a letter attacking the critics for their own attacks on musicians whose only crime is revealed that of trying to earn a livelihood. I should say the writer of that letter is guilty of the same kind of error in judgment. When the critics 'criticize,' aren't they only trying to fulfill their own functional duties? After all, there have to be critics just as there have to be artists, and critics, as a general rule, in reality only reflect popular opinion (only critics conceive the trend set in motion by themselves) and so really now, they shouldn't, should they, be unduly blamed for their expressions of belief?"

"Besides, isn't it only fair to acknowledge that the average critic generally is a little better equipped in musical grounding than just the ordinary fan and so his dictum should be, at worst, somewhat more palatable than what might be that of his readers. Since the musician has a trade, who can be counted on to supply the field with fertilizer if not always the critic?"

Secure in Army

New York—Roger Segure, top arranger, has left Alvino Rey's band and is now in the army, writing dotted eights for the *This is the Army* show.

Di Pardo Back at Nicollet



Minneapolis, Minn.—Four months after marrying his vocalist, Ann Ryan, and closing his engagement at the Hotel Nicollet here, Tony Di Pardo, trumpet-tootin' leader, his orchestra and his bride, who still sings with the band, are back for a return engagement. This photo was taken just after the marriage ceremony in the Nordic suite of the Nicollet last May.

Lounging with the Longhairs

★ By H.E.P.

Several months ago, I frothed at length here about the atrocious things that go on in many symphony orchestra brass sections. Lately several of them have broken with long tradition and have hired some dance men with good classic training to fill the chairs. Reasons offered for this change

vary from less money to the first trombonist having been swept up by accident the day before.

At any rate, I had a fast beer last week with one of these unhappy stepchildren, and he confirms much of what was said here before. It seems in the first place that his ragtime friends make with the scissors every time his head pops into view, while his new-found pals in the symphony snort every time they think of his background.

At any rate he agrees that the brass generally are the most overlooked part of the large orchestras. He claims in the first place that the men play completely as individuals, with no thought of section blend or phrasing. That the utter lack of vibrato makes for a very boring tone—though he doesn't agree with me that a nice Armstrong tone would do wonders for the average horn solo.

But most of all, he claims that the troubles with the brass sections lie in the music and the conductors. He feels that the average composer uses horns only for varying dynamics, but goes further than my beefs to say that the real trouble lies with what the conductor wants. He told me that one of the world's most famous baton-wavers makes his trombones play so loud, that the leader of the section had to get himself a special small-bore horn to stay up with the rest of the team. He claims that when you play this loud for most of the few section passages that symphony scores allow the brass, it invariably ruins your tune, making it broad and harsh—and that almost all the conductors seem to



expect this sort of playing from their brassmen, without regard to delicacy of phrasing and interpretation.

In short, and various impassioned notes I've received to the contrary, the longhair boys still have an awful lot to learn from the crechhaircut contingent, when it comes to horn tootling.

Word just arrived by canoe from Pittsburgh that Fritz Reiner has commissioned Morton Gould, Mutual's golden-haired boy, to do a "stirring" special arrangement of the *Star Spangled Banner* for the Pittsburgh Symphony.

This is praiseworthy for several reasons: One, it's about time the boys got around to really doing a job on the anthem instead of hacking it up every time they tackle it. Two: Reiner is a very progressive conductor, and I'm glad to see that he takes talent where he finds it, instead of sticking to the three or four arrangers who do most of the topflight symphony work.

Incidentally, Gould, who as our friend *The Square* has noted, is being honored by a Toscanini performance of one of his works, was recently billed by Walter Winchell as being 22 years old. That would mean that the *Pavanne* was composed between diaper changes.

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by THE SQUARE STRICTLY AD LIB

Jack Egan, former Alvino Rey manager now in coast guard public relations at Washington, writes that he can place a limited number of good musicians with dance bands, if they will write him promptly at 1300 E Street NW.

They will get ratings. Jack is specially interested in a first trombone, can use a name leader, an arranger and a vocalist, too.

Gale Robbins, chirper with Ben Bernie on WBBM, has been signed by 20th Century-Fox, leaves within a month. . . . Isham Jones has broken up the band he formed just a couple of months ago. . . . Alcyon King has retired to become a mother and Peggy McColl is substituting.

Johnny Mercer's tune, *Strip Polka*, has two strikes against it. Banned first from radio, the lyrics now have been labeled too blue for movies by the Hays office. . . . Jack Robbins hosted Ben Bernie, Woody Herman, Henry King, Art Kassel and other band leaders, to watch Chico Marx and Ben Polack work at the Blackhawk.

Cab Calloway, who missed entire opening day at the Orpheum in Omaha when his plane was grounded, still mulling a Broadway club to feature the Duke, the Count and himself in rotation, may play the lead in a 20th Century musical first. . . . Woody Herman tore frantically through handfuls of telegrams on his opening night at the Sherman. He was looking for one from his wife advising him on which train he would arrive from the west coast.

Bandleader Ted Straeter's *Symphony for Americans* is nearly done and will be heard first over the air in December. . . . That Jack Teagarden mess will be quite noisy when it blows up, and it probably will. . . . David Hall's *Record Book*, invaluable classical disc guide published recently by Smith-Durrell, has gone into a Braille edition.

Marian Anderson, contralto, will sign for the D.A.R. provided that anyone will be permitted to attend the concert. Last year Miss Anderson was the center of a racial controversy with the group, and they agreed to her proposal not only will the organization strengthen its claim to democratic lineage but Mr. James Crow will take a licking.

Bernie Cummins Gets New Girl Vocalist

Cleveland, O.—Bernie Cummins outfit has a new singer, Elaine Castle, to replace Adrene Hollan at the Bronze Room of the Hotel Cleveland. The leader's brother, Walter, guitarist, is also out army-bound. Miss Castle lost previous job with Clint Noble due to under-age and the liquor law.

Tony Zimmers Alive

Tony Zimmers, saxist, reportedly killed in action in the Solomons, is not the Tony Zimmers who played with Artie Shaw and Larry Clinton as reported in the *Beat* last issue. According to reports from his mother, Tony is in the band at Fort Davis, Panama, in the army. In the army he is registered as Anton Zimmers.

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PROFILING the PLAYERS

WOODY HERMAN AND HIS ORCHESTRA

WOODY HERMAN . . . Born Woodrow Wilson Herman in Milwaukee 29 years ago, Woody had little more than opened his eyes on the greenery of Wisconsin before he found himself a party to the music business. At the age of 14

he had placed classical music gently aside for the duration in favor of dance music and, at that age, started work with his first dance band. From the time that Woody discovered jazz, there was one part of that "new" music that loomed over all other types in his mind . . . the blues. It crept into his mind slowly and quietly and even Woody is at a loss to explain how he finally did get a blues background clear up in Wisconsin. Maybe it was from so many one-nighters in Texas, but whatever the source, Woody took it to his heart and knew that some day he would lead a band that played the blues. He played with Tom Gerun, now operating the Bal Tabarin in San Francisco, as his first name job in 1932. With Woody in that band was a young saxophone player who later turned singer, Tony Martin, and a girl vocalist, Ginny Sims. From Gerun, Woody went to Harry Sosnick, to Gus Arnheim and finally to Isham Jones.



In the big Isham Jones breakup of 1936, the band suddenly found itself out of work and six of the men got their heads together, organized a corporation, and started the Woody Herman band. Only three of the originals, Neal Reid, Frank Carleson, drums, and Walter Yoder, bass, are left of the corporation besides Woody. True to a statement which Woody made in 1940, he is never satisfied that his band (or any band) is perfect. There is always room for improvement, but he does say that the band is on a steady upgrade. For our opinion, look under *Bands Dug by the Beat*.

Although Woody is in position to coast on his reputation until the draft gets him, he feels that now is the time to build a band and he wants to leave with the best band possible when the army does strike. His replacements will constantly

Joins Washie



Washington, D. C.—Formerly featured with Ralph Hawkins band at the Crossroads, Betty-Jane Greer, upon her return from a screen test in Hollywood, switched to the bandstand of Washie Bratcher, with whom she is seen here. The move was a surprise to her Washington fans.

be the best replacements he can make. In the army Woody supposes he will go into music. "That's my life," he explains. If he is "fortunate enough" he will reorganize after he comes out of the army. Of course, talk about Woody and the army is premature at this time for he is married and is the father of a terrific little girl, Ingrid, now about one year old. A shrewd, genial, sincere music maker, in our language Woody, with or without the band, is tops.

LES ROBINSON . . . alto sax. Les is a newcomer to the band but not the business. He has been with Woody for a month preceding which he worked with Artie Shaw (on three different occasions and for a sum total of almost five years), Goodman and Jerry Wald, among others. Born in South Bend, Indiana, Les has been playing professionally for about 14 years. He is 27 years old. Les is married and the father of a daughter a year old. He considers Johnny Hodges tops on his instrument and has a secret ambition to lead a band of his own playing sweet tunes like Shaw and Goodman.

JIMMY HORVATH . . . alto sax. Jimmy was born in New Haven, Conn., in 1916 and has been playing professionally for six years, two with Woody. Previous to his work with Woody and the Herd he worked with Goodman and Charlie Barnet. He agrees with Les that Hodges takes the cake for alto sax work and would like to work with Duke or Basie if he weren't with Woody. James is married and the father of a four month old saxophone player (male). Flying is his hobby and he hopes to get his license before too long.

VIDO MUSSO . . . tenor sax. Born in Sicily, Italy, in 1913, Vido is happy that he is not there now and can't say too much for the fine way the American government is treating American Italians. He has been playing for 10 years professionally and has worked with Goodman, James, Krupa, Tommy Dorsey, Benny again, and Bunny Berigan besides having a couple of bands of his own. He admires Ben Webster, Coleman Hawkins and Babe Russin on tenor. Baseball is his hobby and was the star pitcher on Harry James' team when with him. Favorite records he has made are *Jam Session* with Benny Goodman, *Jetset Bounce* by Benny, and *Jessies Blues* with James.

PETE MONDELLO . . . tenor sax. Born in Boston in 1913. Pete has worked with Will Bradley, Goodman, Red Norvo, and Teddy Powell before Woody. He has been with the band for about five months. Pete is married and has two children. His hobby is working around his place.

SKIPPY DE SAIR . . . tenor sax. A genial guy is Skip. Born in Albany, New York, he is married and has one child. He has worked with George Auld and Bob Chester and soloed on clarinet with Chester on the band's record of *Green Eyes*. Skip has more hobbies than you can shake a stick at.

CAPPY LEWIS . . . trumpet. Cappy was born in Brillion, Wisconsin, in 1917 and has been with Woody's band for three years. It is his first name band job. Woody discovered him playing in Nick Harper's band in Woody's home town. He considers Bunny Berigan the best trumpet man he has

heard. He enjoyed working with Bing Crosby and the Woodchoppers on their record of *Deep in the Heart of Texas*. Cappy is married and has a three year old son. If not working with Woody, his next choice would be Tommy Dorsey. Fishing and drinking are his pet hobbies.

CHUCK PETERSON . . . trumpet. Chuck first peered at a waiting world in Detroit in 1915. Upon shaking the crib from his ample frame he took to music and has been playing professionally for about 10 of his 27 years. In that time he has played with such as Artie Shaw, Tony Pastor and Tommy Dorsey besides his present job. Has been with the Herd for four months. Besides the trumpet business he sings novelty stuff and has just recorded (ah, ah, Mr. Petrillo . . . BEFORE the ban) *I Dood It* with Woody et l'ensemble. Would work with Duke Ellington as his favorite band besides Woody. He is married. Collects symphony records as a hobby and may go into symphony work eventually. Louis Armstrong is his favorite trumpet man.

GEORGE SEABERG . . . trumpet. Was born in Everett, Washington in 1915. George was picked by Woody about one year ago while he was playing studio with CBS in San Francisco and jobbing with every band in the area. George is a typical west coast



Billie Rogers

sports enthusiast. Goes in for sailing and deep sea fishing. He is married and has two boys, Spike, four, and Jake, two. Berigan is his favorite trumpeter . . . for Berigan is the "only one," says George. Another casual hobby is bourbon.

BILLIE ROGERS . . . trumpet. Billie (Jemmo) was born in North Plains, Oregon. The family left there while Billie was very young, however, and she was raised in Washington and Montana. She has been playing professionally for eight years, mostly with small combos. She was discovered by Woody while working on a picture short in Hollywood. Has been with the band for about a year. Besides playing fine trumpet, Billie sings several numbers in the book. Her favorite at the present time is *Cow Cow Boogie* and she considers Even Steven her best recording with the band.

NEAL REID . . . trombone. Neal was born in Pine Bluff, Arkansas in 1912 and started his professional career there with Virgil Howard's local band. He eventually wended his way to New York, jobbed there, and worked steadily with Johnny Johnson and Isham Jones. He is one of the original

men in the band and so has been with Woody for six years. His favorite tram man is Jackson Teagarden but he would like to work with Tommy Dorsey if he couldn't work with Woody. Neal has been playing professionally for about 13 years. Says that *Woodchopper's Ball* was the most popular record the band ever made but he didn't like it. Neal's hobby is raising dogs, specializing in dachshunds. Smokes a pipe which looks like a cross section of a California redwood tree. His personality is terrific. He is married. He plays hot solos in the band.

TOMMY FARR . . . trombone. The baby of the band, Tommy is a scant twenty years old. He was born in Charlotte, North Carolina, at a very early age in 1922. He likes Tommy Dorsey's work on trombone because he prefers sweet trombone to swing, himself. Considers J. C. Higginbotham tops on swing. If he weren't working with Herman, he would like to work with a band like the recent Miller outfit. He has worked with Tony Pastor and Dean Hudson before Woody. Has been with the band 6 months. Tommy is an outdoor man . . . likes hunting. He is not married . . . the only single man in the band.

LEE SCOTT . . . trombone. Lee has been with the band for three months. He was born in Pond Creek, Oklahoma, in 1912. Has worked with Ted Fio Rito and jobbed out of the Chicago local before joining the Herd. Lee considers Jack Teagarden the finest man on trombone. He has been playing for 15 years in all. His hobby is bridge and he'll take all comers . . . for money. Studied economics at the University of Oklahoma. Would like working with Jimmy Dorsey if not with Herman.

TOMMY LINEHAN . . . piano. Tommy was born in North Adams, Mass., in 1911 and has been with Woody for six years, having just missed the very beginning of the band's career. Before that he played with Charlie Boulanger and Paul Tremain. Likes a lot of pianists . . . Duke, Teddy Wilson, and Joe Sullivan on top of the list. He has been with Woody so long that he can't think of another band he'd like to be with if not with Woody. His favorite recordings with the band are *Blues Upstairs* and *Blues Downstairs*. Tom is married and has a daughter three years old. His hobbies are targets . . . gun and archery.

HY WHITE . . . guitar. Hy was born in Boston in 1915 and has been playing professionally for 10 years. He has been with Woody for four years, his first name band job. If he couldn't play with Woody, his next choice would be Woody Herman. Considers Georgie Van Eps the top guitar man. He has no hobbies other than the blues and

his favorite records he has made with the band are *Blues Upstairs*, *Deep Night*, *Riverbed Blues*, and *Sleepy Serenade*. He is married and is the father of an 18 month old son.

WALT YODER . . . bass. Walt doesn't commit himself on anything but we did find out that he was born in 1914 in Hutchinson, Kansas. He is one of the original boys, having come over from the Isham Jones breakup. He is married. Golf is his favorite pastime.

FRANK CARLSON . . . drums. Frankie was born in New York City approximately 1916. Frank has been with the band from the beginning and previous to that jobbed with small bands. Has made two featured records that he especially likes, *Golden Wedding* and *Las Chiapanecas*. Favorite drummers are Cozy Cole, Jo Jones and Gene Krupa. Frank is married and the father of a daughter 1½ years old. Shooting and photography are his hobbies.

CAROLYN GREY . . . vocalist. Carolyn was born in Los Angeles about 20 years ago. She has been working with Woody for one year before which she worked with Gary Nottingham and Carl Ravazza in San Francisco. Her favorite vocalist is Billie Holiday and the Duke is her favorite band (excluding Woody, of course). Her favorite records with Woody are *'Tis Autumn* and a new one, *Be Not Discouraged*. Her hobby is cooking and she flings a mean dish of spaghetti. Likes the blues.

USO Camp Shows Up for Revision

New York—All the summer USO-Camp Show units are being hauled in for a change in bands and stars before being sent out again. It's still uncertain as to whether the same personnel will be used and merely reshuffled, or whether completely new groups will be set up by USO-Camp Shows.

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See Page 21

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Of interest to music publishers is the new tie-up between WHN in New York and Tune-Dex, musical information bureau for the music business, in which advance song hit material will be rated as to its potential hit-ability. The two hour show will feature Tune-Dex predicted hits, tell the story behind the tune, why it looms as a hit and then will finale in a production of the number using the entire show cast. In addition, publishers, arrangers, pluggers and the music business in general will be publicized and glamorized. The feature will be part of WHN's daily variety show from 3 to 5 p.m.

Elmer Fuchs, Brooklyn instructor of jazz hot claims the theory that the average musician can't and never will play a good old lib chorus is so much tripe.

Fuchs, who has a 28 lesson course on how to make with the jazz says that any good musician who applies himself can swing and proves it with a galaxy of pupils who used to be strictly of the golden bantam type and can now cook up hot licks with the best of them.

Skyler Again

Sonny Skyler, Vincent Lopez vocalist (currently at the Hotel Taft in New York), is up with a new tune of the *Over There* type. Song was introed at Camp Upton and later aired over Blue coast to coast. The title is *Move It Over*. J. V. DeCimber, Milwaukee publisher, has just released a new tune written by himself and Lt. Henry Mulberger, of the air cadet board, called *Fly to Tokyo*.

Profits from the song will go to the Army Air Cadettes, a group of charming chicks who are helping to recruit fliers for the army.

One of *Down Beat's* correspondents, Tommy MacWilliams, of Nashville, Tennessee, has written a song with Frank Grey which has just been released by the New Dawn Music Corporation, Hollywood, called *Little Jack Frost*. Paull-Pioneer previously published their *Kappa Sigma Waltz*.

Dorsey Sales Record

Miller Music placed *Rolero Rolling Along* with MGM for Red Skelton's pic, *I Dood It*. The Merry Mac's record of the tune is on both burners and the sheet music is turning over well. Tommy Dorsey's record of *Miller's Street of Dreams* has passed the 250,000 sales mark.

Ray Seeley, lifetermer in Folsom Prison, has clicked with his

war tune, *Hi Buddy*, which won honorable mention in the *Chicago Times War Song Contest*. Only seven others received the mention out of 8,000 submitted. Bell, who is publishing the song, wired Seeley of his fortune to which he said, "I'm the happiest guy in the world." Bell Music has previously published Seeley's *Try Smilin'* and *We Don't Want No Goosestep Over Here*.

Desert Song Series

Harms, Inc., is publishing the music to the *Desert Song* including such favorites as *Desert Song*, *The Riff Song* and *One Alone*. Harms is also publishing a picture edition of *It Can't Be Wrong* written by Max Steiner and Kim Gannon for the new picture *New Voyager*, starring Bette Davis.

Remick Music Corporation will publish a picture edition of the music to *Power Girl*. The titles are *Three Dreams*, *The Lady Who Didn't Believe in Love*, *Out of This World* and *Partners*. All four tunes were written by Kim Gannon and Jule Styne.

My Best to You is Forster Publishers' newest plug. It's a sentimental ditty with a birthday, wedding, or what have you greeting appeal. Pretty, too. *Down Beat* has received a veritable flood of naval pop songs following Seaman Broussard's beef that the navy wasn't getting the consideration that the army was. Maybe the boys will get a break.

Milwaukee Man Pens War Song

Milwaukee, Wis.—Local composer J. V. De Cimber has written a new tune called *Fly to Tokyo* which is clicking very well at the Schroeder hotel, where it is being introduced by Ralph Barlow and his orchestra. The local recruiting station of the army is very much interested in this song, according to Maj. Henry O. Walters, senior officer.

The Wisconsin State Musicians association, reelected Volmar Dahlstrand as president; Erwin Sorenson, vice president; W. Clayton Dow, secretary, and Tony Vandenberg, treasurer. The conference was told that up to 47 per cent of the Wisconsin musicians are in the armed forces.

—Sig Heller

MCA After Warnow To Start Own Band

New York—MCA is reportedly trying to interest Mark Warnow, *Hit Parade* leader, in forming his own dance band. Last *Hit Parade* to do this was Carl Hoff, now at the Roseland here.

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Nita's Neat



New York—This is Nita Bradley, wife of Cliff Leeman. He plays drums for Charlie Barnet. and Nita sings with the band.

Trumbauer's Son Leads Orchestra In Kansas City

Kansas City—One of the up and coming better bands of K.C. is fronted by a fine trumpet man, Bill Trumbauer. He is the son of famed Frankie Trumbauer, who is doing a fine job for the government in Washington. Bill is playing trumpet almost as good as his father played sax, and the band is really going places.

Featured with the orchestra is the 2nd placer in the middle western Gene Krupa contest, a terrific drummer, Norman McReynolds, who is strictly Buddy Rich style. The band is currently playing all Kansas City university dances.

Opening in about a month is a new club for strictly swing bands. It will feature jam sessions on Saturdays from six to one and Sundays three to six. Any musician who wants to join is invited. Straight admission will be charged and the operators are trying to arrange air shots through a local station. The exact date for opening and the location will be announced later in this column.

Continuing at Tooties Mayfair are the Streamliners and Pedro DeLeon playing at the Drum Room. Judy Conrad still in the pit of K.C.'s biggest burlesque house, The Folly and Johnny Coon and his orchestra at the Sky-Hy Victory Roof of Hotel Continental.

—Don Rose

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

SHEET MUSIC BEST SELLERS

- MY DEVOTION (Sandy-Joy-Select)
- WHITE CHRISTMAS (Berlin)
- KALAMAZOO (Brogmann, Vesce, Conn)
- SERENADE IN BLUE (Brogmann, Vesce, Conn)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- I LEFT MY HEART AT THE STAGE DOOR CANTEN (U.S. Army)
- BE CAREFUL IT'S MY HEART (Berlin)
- TAKE ME (Brogmann-Vesco-Conn)
- PRINCE THE LORD AND PASS THE AMMUNITION (Famous)
- WHEN THE LIGHTS GO ON AGAIN (Campbell-Loff-Pargis)

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- MY DEVOTION (Sandy-Joy-Select)
- DAYBREAK (Folies)
- MANHATTAN SERENADE (Robbins)
- BE CAREFUL IT'S MY HEART (Berlin)
- DEARLY BELLOVED (Chappell)
- KALAMAZOO (Brogmann-Vesco-Conn)
- HIS MY GUY (Lords)
- I CAME HERE TO TALK FOR JOE (Shapiro-Bernstein)
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Dialings for Dancetime

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

SUNDAY		
A.M.	11:00	Clara Gray and the Casa Loma Band . . . Blue
P.M.	1:00	Horace Heidt . . . from Boston . . . Blue
2:00		Sammy Kaye's Sunday Serenade . . . NBC
11:15		Dick Rogers . . . Hotel Edison, N.Y. . . Blue
11:15		Woody Herman . . . Hotel Sherman, Chicago . . . Blue
11:30		Tommy Tucker . . . Essex House, N.Y. . . CBS
11:30		Johnny Long . . . Roseland, N.Y. . . Blue
12:00		Lawrence Welk . . . Trianon, Chicago . . . MBS
12:00		Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:00		Les Brown . . . Meadowbrook, Cedar Grove, N.J. . . CBS
12:00		Lawrence Welk . . . Trianon, Chicago . . . MBS
A.M.	12:15	Dick Jurgens . . . Aragon, Chicago . . . MBS
12:30		Vaughn Monroe . . . Commodore Hotel, N.Y. . . CBS
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
P.M.	4:15	Raymond Scott . . . CBS
10:45		Bud Freeman . . . Hotel Sherman, Chicago . . . Blue
11:15		Stan Kenton . . . from Washington . . . CBS
11:30		Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS
11:30		John Kirby . . . Waldorf-Astoria, N.Y. . . Blue
12:00		Chico Marx . . . Blackhawk, Chicago . . . MBS
12:00		Bob Allen . . . Hotel Pennsylvania, N.Y. . . Blue
A.M.	12:05	Harry James . . . Hotel Lincoln, N.Y. . . CBS
12:15		Chico Marx . . . Blackhawk, Chicago . . . MBS
12:35		Harry James . . . Hotel Lincoln, N.Y. . . MBS
1:15		Coatie Williams . . . Savoy Ballroom, N.Y. . . MBS
1:30		Russ Morgan . . . MBS
TUESDAY		
P.M.	7:15	Harry James . . . from N.Y. . . CBS
8:30		Horace Heidt . . . NBC
10:30		Griff Williams . . . Palmer House, Chicago . . . MBS
10:45		Les Brown . . . Meadowbrook, Cedar Grove, N.J. . . MBS
11:15		Dick Rogers . . . Hotel Edison, N.Y. . . CBS
11:15		Harry James . . . from N.Y. . . CBS
11:15		Henry King . . . Edgewater Beach, Chicago . . . Blue
11:30		Benny Goodman . . . Hotel New Yorker, N.Y. . . CBS
11:30		Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue
11:30		Alvin Ray . . . Hotel Astor, N.Y. . . MBS
12:00		Lawrence Welk . . . Trianon, Chicago . . . MBS
12:05		Alvino Rey . . . Hotel Astor, N.Y. . . CBS
12:15		Dick Jurgens . . . Aragon, Chicago . . . MBS
A.M.	12:30	Les Brown . . . Meadowbrook . . . CBS
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
1:45		Milt Herib . . . Dempsey's, N.Y. . . MBS
2:00		Jan Savitt . . . New Hollywood Casino . . . MBS
WEDNESDAY		
P.M.	4:15	Raymond Scott . . . CBS
6:45		Hal McIntyre . . . Glen Island Casino . . . MBS
7:15		Ella Fitzgerald and the Four Keys . . . Blue
8:00		Harry James . . . from N.Y. . . CBS
9:00		Basin Street Chamber Music . . . Blue
10:00		Kay Kyser . . . NBC
10:45		Dick Jurgens . . . MBS
11:15		Alvino Rey . . . Hotel New Yorker . . . CBS
11:15		Woody Herman . . . Hotel Sherman, Chicago . . . Blue
11:15		Harry James . . . from N.Y. . . CBS
11:30		Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS
11:30		Tommy Dorsey . . . NBC
12:00		Griff Williams . . . Palmer House, Chicago . . . MBS
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 Casino . . . MBS
12:30		Vaughn Monroe . . . Hotel Commodore, N.Y. . . CBS
12:30		Henry King . . . Edgewater Beach, Chicago . . . Blue
12:35		Les Brown . . . Meadowbrook . . . MBS
1:00		Erskine Hawkins . . . Casa Manana . . . MBS
1:15		Enoch Light . . . Greenwich Village Inn, N.Y. . . MBS
1:30		Russ Morgan . . . Chase Club . . . MBS
THURSDAY		
P.M.	4:45	Raymond Scott . . . CBS
6:45		Hal McIntyre . . . Glen Island Casino . . . MBS
7:15		Ella Fitzgerald and the Four Keys . . . Blue
7:15		Harry James . . . from N.Y. . . CBS
9:00		Bing Crosby . . . Music Hall . . . NBC
9:30		Hal McIntyre . . . Glen Island Casino . . . CBS
10:30		Griff Williams . . . Palmer House, Chicago . . . MBS
10:45		Sonny Dunham . . . Hotel Roosevelt, Washington, D.C. . . MBS
11:15		Tommy Tucker . . . Essex House, N.Y. . . CBS
11:15		Russ Morgan . . . Chase Club . . . MBS
11:15		Woody Herman . . . Hotel Sherman, Chicago . . . Blue
11:15		Woody Herman . . . from N.Y. . . CBS
11:30		John Kirby . . . Waldorf-Astoria, N.Y. . . Blue
11:30		Benny Goodman . . . Hotel New Yorker . . . CBS
A.M.	12:05	Alvino Rey . . . Hotel Astor, N.Y. . . CBS
12:30		Joe Marsala . . . Log Cabin, Armonk, N.Y. . . NBC
12:30		Carmen Cavalliere . . . Syracuse Hotel, Syracuse, N.Y. . . Blue
1:00		Ray McKinley . . . Trianon Cafe . . . MBS
1:15		Bob Astor . . . William Penn Hotel, Pittsburgh . . . MBS
1:45		Milt Herib . . . Dempsey's, N.Y. . . MBS
2:00		Erskine Hawkins . . . Casa Manana, L.A. . . MBS
FRIDAY		
P.M.	4:15	Raymond Scott . . . CBS
10:45		Dick Jurgens . . . Aragon, Chicago . . . MBS
11:15		Baron Elliott . . . Bill Greene's Casino . . . MBS
11:15		Dick Rogers . . . Hotel Edison, N.Y. . . CBS
11:15		Bud Freeman . . . Hotel Sherman, Chicago . . . Blue
11:15		Woody Herman . . . Hotel Sherman, Chicago . . . Blue
11:30		Les Brown . . . Meadowbrook . . . CBS
12:00		Griff Williams . . . Palmer House, Chicago . . . MBS
12:00		Tommy Dorsey . . . from Washington . . . CBS
A.M.	12:05	Stan Kenton . . . from Washington . . . CBS
12:30		Johnny Long . . . Roseland, N.Y. . . Blue
12:30		Benny Goodman . . . Hotel New Yorker, N.Y. . . CBS
12:35		Alvino Rey . . . Hotel Astor, N.Y. . . MBS
1:00		Hal McIntyre . . . Glen Island Casino . . . MBS
1:30		Jan Savitt . . . New Hollywood Casino . . . MBS
2:00		Erskine Hawkins . . . Casa Manana, L.A. . . MBS
SATURDAY		
P.M.	5:30	Sabby Lewis . . . Savoy Ballroom, N.Y. . . Blue
7:45		Bob Astor . . . William Penn Hotel, Pittsburgh . . . MBS
10:30		Dick Rogers . . . Hotel Edison, N.Y. . . CBS
10:45		Sonny Dunham . . . Hotel Roosevelt, Washington, D.C. . . MBS
11:00		Bernie Cummins . . . Hotel Cleveland . . . MBS
11:15		Russ Morgan . . . Chase Club . . . MBS
11:15		Hal McIntyre . . . Glen Island Casino . . . CBS
11:15		Woody Herman . . . Hotel Sherman, Chicago . . . Blue
11:30		Tommy Tucker . . . Essex House, N.Y. . . CBS
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1:15		Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:30		McFarland Twins . . . Dempsey's, N.Y. . . MBS
2:00		Erskine Hawkins . . . Casa Manana, L.A. . . MBS

Woody Hyde Dies In Auto Crash

New York—Woody Hyde, popular vocalist who recently took over Buddy King's orchestra, was killed instantly in an automobile accident last month as he was returning from a USO dance he had played. He was alone at the time of the accident.

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Chicago.

Here's a series. This each is of phones, which is doesn't ad—Schoen ng boogie to f moderately kick and feusly thro the first c and there's ensemble a nice. *Chicago* a fairly b brand. After first chor deal behind with the j and G are low for a

Published b A reviva on Victor Y There's an opening cu off with 8 t up by 3 s on clarinet at the sec brass take over. In the open up s with brass as a backg of the seco chorus at th nically orch

Published b Written "Eye for M moderately the intro, chorus spec brass voice per registe background peat choru shared by in the la tricker with er brass eff light sax fi

If A solid l on the blu opens up f sock and i to a mediu holds good rangement. 12 bars of there's an some laug tenor, trum drum solo. ment buildi ion with tr saxes all v one another

I Had t Arr. The new James' Tw *Springtime* slow ballad of get-read open trum change to first 8 of th tasty sax ground. Th out both c tune and a and a brie a phrased

RICH PUT

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XUM

ORCHESTRATION REVIEWS

By TOM HERRICK

Cow-Cow Boogie Chiapanecas

Published by Leeds, Arr. by Vic Schoen

Here's one of the first of Leeds' new "2 for 1" orchestra series. There are two arrangements within the one cover and each is orchestrated for small bands, a couple or three saxophones, trumpet, piano, bass, guitar, and a trombone part

which is optional. The series doesn't adhere to any one style—Schoen mixes them up from slow boogie to fast swing. *Cow-Cow* is moderately slow with a boogie kick and features piano quite copiously throughout. Trumpet plays the first chorus in a blues style and there's a piano solo at B. The ensemble at D is tricky but lays nice. *Chiapanecas* is performed in a fairly bright tempo a la Dixieland. After the ensemble rhythm first chorus there's handclapping deal behind piano at B. Alto makes with the jazz at D and letters F and G are respectively soft and low for a rollicking ending.

occasional cup muted brass figures. Piano bites off a chunk of lead before the last chorus which is fully voiced ensemble.

Ayer

Published by Harmonia, Arr. by Lewis Raymond

A tuneful Beguine which, oddly enough, has been arranged by the composer. There are 8 bars of intro with cup muted rhythm brass in the background and brass in cup mutes take over the lead in the first of the two repeat choruses. It's a 40-measure tune so most of the arrangement is taken up with the melody choruses. However, there's a light jump cut chorus at the end. Pretty.

Two O'Clock Jump

Published by Robbins, Arr. by Will Hudson

Two O'Clock, which differs not a great deal from Benny's original *One O'Clock*, is a Harry James special and a conglomeration of stuff and things from the various ways in which the jump has been played by James, Basie, and Goodman. It's known familiarly to musicians by the next to the last chorus where Harry plays the fast descending triplet figure starting on his high Eb. Hudson establishes the lead in the intro after which there is twelve bars of rhythm with right hand piano treble figures, such as the Count performs in so many of his originals. Brass pick up the lead at B with saxes filling in the cracks and then play shake figures behind unison saxes who get the lead at C. There's a second trumpet solo at D and a sax chorus at E. Tenor gets off at F and the successively wilder choruses start at G and continue through to the end, after which the first trumpet man who has scarcely taken his horn from his mouth throughout the whole arrangement retires to dress the wounds. Awfully good, but tough on the brass.

Quick Watson! The Rhythm

Published by Bishop, Arr. by Edgar Sampson

A clever, new, novelty tune, arranged by that very sharp pen man, Mr. Sampson. The first two choruses are conventionally orchestrated with brass leading off and a split at the middle. Ditto for No. 2. After a modulating interlude following the second ending, reeds in unison with clarinet on top play a rhythm melody with brass in hats underneath. Trombone gets the bridge, and the last chorus is typical of the kind of stuff Sampson has arranged for the name swing bands.

ALSO RECOMMENDED

The Army Mule, The Navy Goat, and the Kick of the Kangaroo. Published by Marks, Arr. by Paul Weirick.

Early Hours. Published by Lewis, Arr. by Roy Blakeman.

Baile De Bole-Bole. Published by Robbins, Arr. by Charles L. Cooke.

Frazier's New Job

New York—George Frazier, Boston booking agent for the Dink Stover combo, arrived here in town last week to start work as a researcher for *Life*.

Street of Dreams

Published by Miller, Arr. by Jack Mason

A revival and new arrangement on Victor Young's beautiful *Street*. There's an ensemble intro and the opening cut special chorus leads off with 8 bars of trombone backed up by 3 saxes and the first alto on clarinet. Reeds grab the lead at the second 8 briefly and then brass take over while alto changes over. In the brace choruses saxes open up and split the choruses with brass, playing a full organ as a background at the beginning of the second repeat. The rhythm chorus at the end is restrained and nicely orchestrated.

'Bye for Now

Published by Bell, Arr. by Archie Bleyer

Written by *Baton's* Tim Gayle, *'Bye for Now* is a pleasing and moderately slow ballad tune. After the intro, Bleyer injects a half chorus specially orchestrated with brass voiced brilliantly in the upper register out in front of a sax background, clary atop. The repeat choruses follow which are shared by ensemble and saxes and in the last chorus Bleyer gets tricky with a semi-staccato plunger brass effect on the melody with light sax figures in support.

It Must Be Jelly

Published by Mutual, Arr. by George Williams

A solid little Glenn Miller opus on the blues sequence. The intro opens up for 4 bars with a drag sock and immediately after goes to a medium bounce tempo which holds good for the rest of the arrangement. Piano starts off with 12 bars of the blues, after which there's an ensemble vocal with some laughable words. Follows tenor, trumpet, alto, and a 4-bar drum solo. After that the arrangement builds up in true Miller fashion with trumpets, trombones and saxes all working independent of one another.

I Had the Craziest Dream

Published by B.V.C., Arr. by Charley Hathaway

The new tune from Harry James' Twentieth Century effort, *Springtime in the Rockies*. It's a slow ballad tune and after 7 bars of get-ready which features an open trumpet solo, the brass change to straight mutes for the first 8 of the opening chorus with tasty sax figures in the background. The lead is split throughout both choruses of the 24-bar tune and after the second ending and a brief interlude saxes play a phrased melody in unison with

Welk at Treasury Center



Chicago—Lawrence Welk and his orchestra play at Treasury Center in the Commonwealth Edison building, while Milton G. Wolf (left) of the treasury department's special events committee, takes a gander at the "Music Inspires" poster, created and distributed by the Music Industries War Council to give visual expression to the value of music in wartime.

Dean Raps All Music on Radio

Montreal Musicians Claim He Listened to Wrong Stations

Montreal, Canada—Last month local musicians took exception to the published statement of Dr. Douglas Clarke, dean of music at McGill University that "there is little music worth listening to on the radio."

Dr. Clarke who was addressing a message to the already enrolled students of the conservatorium, wrote: "I am writing this to you from the hospital where I have been for some months... the only music I have heard has been on the radio and I can tell you that there is little music worth listening to on the radio."

Got Wrong Stations?

Dr. Clarke urged the students to stick to their study of music and not to give up since "radio music will never take the place of music on makes by oneself or with others."

"Dr. Clarke just hasn't been able to hit on the right station at the right time," said Buddy Payne, organist, who declared that there was plenty of "good" music on the air, and went on to cite as examples, the *Serenade for Strings*, the *Toronto Symphony*, the *Concerts Symphonique*, the *Metropolitan Opera*, and a number of smaller Montreal groups such as the *Montreal Womens Symphony* and *Twenty Melodious Fingers*.

A man whose business it is to create music on the air said that Dr. Clarke's statement was "basically unfair" and that "too narrow a horizon prompted such a statement." Another prominent local musician said "there must be all kinds of music on the air, because the world is made up of an awful lot of people, and everybody doesn't like the same kind of music."

In commenting on Dr. Clarke's statement, Don Turner, orchestra leader, said: "The networks today in the United States and Canada are doing all that's possible to please the public. Every type of music possible to be played is on the air throughout the day. Today music is not bad, any kind of it, there are just different kinds, that's all."

—Bob Redmond

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Spotlight Band Schedule

Coca-Cola Victory Parade will be heard over the Blue Network every week-day night from 9:30 to 9:55 E.W.T.

- Nov. 2—Vaughn Monroe . . . from U. S. N. Supply Dept., Bayonne, N. J.
- 3—Jan Garber . . . from Lake Field, Phoenix, Arizona.
- 4—Sammy Kaye . . . indefinite spot.
- 5—Tommy Tucker . . . en route between Passaic, N. J. and Pittsburgh.
- 6—Horace Heidt . . . from Syracuse Air Base, Syracuse, N. Y.
- 7—Band of the week.
- 9—Dick Stabile . . . Quantico Marine Base, Quantico, Virginia.
- 10—Stan Kenton . . . Naval Training Station, Norfolk, Virginia.
- 11—Sammy Kaye . . . indefinite spot.
- 12—No band booked at press time.
- 13—Ray McKinley . . . between San Jose and Sacramento, Cal.
- 14—Band of the week.

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

Changes in Personnel Of Bands

Tiny Isgro, from Dick Rogers, has joined Johnny Long's band as the fifth sax.

Bill Coleman, trumpet, is playing with Noble Sissle.

Reports from Boston have Joe (BG, Larry Bennett) Philips, tenor, playing with Wingy Mannone.

Walter (Tommy Tucker) McGuffin replaces Walter Burleson on trombone, while Max (Carl Hoff) Gussak, trumpet, moves in for Joe Ferrani with Charlie Barnet.

Tony Carlo, bass-man, now in khaki, has been replaced by Eddie (Muggsy Spanier) Spinger in the Louis Prima line-up. Dave Schildkraut, new sax-man, builds the reed section up to five men.

Sax-man Marvin Johnson has replaced army-bound Couchy Roberts in Count Basie's reed section.

Teddy McRae, Ella Fitzgerald-Cab Calloway saxist-arranger, has taken over Joe Thomas' tenor seat with Jimmie Lunceford.

Rodney Ogle succeeds Tommy Farr on tram in the Woody Herman band.

HORACE HEIDT

wishes to thank the musicians who have done so much to build his band's success . . .

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'Rockin' Rhythm Pays Rocco Off

Pianist Draws Highest Salary of Any Colored Single in Chicago Clubs

by SHARON A. PEASE

Maurice Rocco is back in Chicago, much to the delight of his host of fans. With his usual exuberance of spirit, he is beating out the boogie and giving with the jive—this time at the Silhouette club, where he opened on October 6. A large portion of Rocco's extensive following was developed during his extraordinary run of 182 consecutive weeks at the once gay Capitol Cocktail Lounge, now darkened and collecting dust behind a government padlock. There, nightly, he packed the place to capacity with his boisterous singing and equally boisterous piano renditions.

Rocco makes no pretense toward the delicate, refined type of artistry, his specialty is showmanship and a bombastic brand of entertainment which he has dubbed "rockin' rhythm." Proof that it is paying off is the fact that his salary at the Silhouette is the highest ever paid a colored single in Chicago, according to the records of Local 208 which date back to 1902.

Comes from Ohio

Twenty-six years old, Rocco is a native of Oxford, Ohio, a college town of 5,000, about 26 miles north of Cincinnati. His mother was a piano teacher and guided his musical studies from age nine until he entered the music school of Miami University, Oxford, seven years later. Maurice showed an early interest in dance music, to which his mother had no objection as long as his regular assignments were not neglected. A brother, Malcom, played trumpet and sang, and as a duo, the boys worked many school affairs and rush parties. Their work came to the attention of WCKY in Cincinnati, and a regular weekly broadcast was arranged. Later the boys moved over to WKRC. Then Maurice was made an offer by WLW and as a result left school and went on staff as a single.

Noble Sissle, who heard his work on the air, teamed him with the Rogers Sisters as an act for Coney Island, in Cincinnati, where Sissle's band was playing. It was at this time Maurice started going by the name of Rocco, instead of his real name Rockhold. He has since had the change legalized, so it is now official. The act, billed as The Three Roccos, went into New York with Sissle and opened with him at the Kit Kat Club. Later the unit toured theaters along the eastern seaboard. While at the Kit Kat, Rocco had been heard by movie producer, Walter Wanger, who persuaded him to come to Hollywood at the close of the theater tour. Rocco worked in two of Wanger's productions, *Vogues of 1938* and *52nd Street*. In each he portrayed a night club pianist.

Returns to Kit Kat

Back in New York after the pictures, he fronted a band at the Kit Kat. Billed as Maurice Rocco and his Rockin' Rhythm Boys, they had three shots weekly on WMCA.

Later he took the band out as part of a theater unit and when

the run closed in Toronto, Rocco came to Chicago to investigate the possibilities. He started working at Bartell's Restaurant on the north side, where he was heard by



Maurice Rocco

Phil Shelley, a radio production man. Shelley, impressed with Rocco's work, took over his management, more as a hobby than as a business deal. Shelley's first move was to put Rocco into the Capitol for a trial. The previously mentioned run of 182 weeks was the result.

Cuts Sides for Decca

While at the Capitol, Rocco made several guest appearances on MBS and cut a series of 14 sides for Decca's Sepia Series, including several of his own compositions. After the Capitol, he did two eight-week hitches at the Rumba Casino. These were alternated with runs of 16 and 13 weeks at the Sky Club in Cleveland.

Shelley and Rocco have done well together, the association being of mutual benefit. Gradually Shelley's interest has shifted from radio to booking and he recently opened an artist representative office on a full time basis. Rocco, meanwhile has been working steadily and at ever increasing remuneration. At twenty-six, he owns a six-flat apartment building on Chicago's south side. Also a summer home on a modest farm near Oxford. Nearby, he has purchased a home and small acreage for his parents. In Oxford he has several vacant properties where he plans to build later.

'Andre Comes On'

Rocco's hobbies lean toward sports and include swimming, horseback riding, tennis, and golf. He lists as his favorite pianists Teddy Wilson, Fats Waller, Bob Zurke, and Joe Bushkin. His favorite bands include Duke Ellington, Glenn Miller, and Andre Kostelanetz. Of the latter he says, "That cat really comes on—he is the best that ever messed with them fiddles on that swing."

Rocco plays blues and jump

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AND HIS ORCHESTRA
Grove-Finton, La.

"Rockin' With Rocco," An Original By Maurice

47628

tunes but is best known for his boogie. In the latter department, he not only plays all the regulars but will give the boogie treatment to most any tune and includes in his repertoire boogie arrangements on such numbers as *Nola*, *Donkey Serenade*, *Jungle Drums*, *Begin the Beguine*, *In a Persian Market*, *Country Gardens*, and *Concerto in B Flat Minor*.

Ideas on Boogie

Herewith is a Rocco original, done expressly for *Down Beat* and bearing the title *Rockin' With Rocco*. In it he has employed some of his favorite boogie ideas. Note especially the two-beat treble figure used in the first measure of the A chorus. The harmony being B flat, he uses the root octave on beat one, then through the root, sixth and fifth, as a triplet in sixteenths, to the minor third (D flat) on beat two, followed by a repeat of the root octave. The idea is repeated in the last two beats and is used prominently throughout. A variation of the same form occurs in measures nine and ten of the B chorus with the ninth (C) replacing the minor third. There are many other interesting treble patterns and numerous ideas for bass variety. Note the broken tenths employed in measure seven of both the A and B choruses.

Six-Day Rule Effective on November 1

Los Angeles—Under new ruling passed (after many years of talk) by Local 47 board of directors, the six-day week was scheduled to go into effect November 1 at all niteries employing musicians in the Local 47 jurisdiction.

Up to the Spots

Those spots which have been operating seven nights a week will have the choice of hiring another band one night a week or doing without music for one night.

The ruling will not apply in cases where a definite contract calling for seven nights has been signed with a band until this contract expires. This will prevent the edict from going into effect at the Palladium, the most important spot now operating seven nights per week, during the engagement of Jimmy Dorsey, who remains here until November 10, but it will probably be effective starting with engagement of Gene Krupa

on November 11.

Policy Unformed

Palladium associates said no decision on what policy would prevail would be made until the return here of Manager Maurine Cohen, now in the east.

Only hotels here with supper room bands, the Biltmore and Ambassador, now operate six nights only and will not be affected.

WHERE IS?

- PAUL HARMON, Saxophone, formerly with Johnny Long
- CHARLIE FEATHERSTONE, DICK ALLIGER, Drummer, formerly with Abe Lyman
- BOB HIGGINS, Trumpet, formerly with Carl Hoff
- ALLAN DeWITT, Vocalist, formerly with Jan Savitt
- JIM MILIONE, Tenor Sax, formerly with Gene Krupa
- GREC PHILLIPS, Trombone, formerly with Gene Krupa
- ED JOHNSON, Tenor Sax, formerly with Will Bradley
- RONNY BAXTER, former Ork. Leader
- AL VIERRA, former Ork. Leader
- JACK STAULCUP, former Ork. Leader
- BOBBY DAY, former Ork. Leader

WE FOUND

- MORREY BRENNAN, new leading sax orchestra at Pier Ballroom, Colton, N.Y.
- AL KRASIC, formerly with Grov Gordon, now at Ft. Sheridan, Illinois

Lockie's
HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

1521 N. VINE STREET

Say, you curlers an issue. W... runnin' I too many involved. N enough five eating fricissy army. Well any lorn busin who's code Culver, 341 his, Minnes against the abouts of N Krupa trun frill tabbed going maas Isaacs, dru at Camp went into was recentl Ga We have Foster, ex for the rem Chi who wa Seems there inamoratas were also gave his se Pet. Joe extraordinary my Dorsey Gardner F appearing coast 'cant a Pts. Irvin Wally Milf Jerry Wald fledged mer Lester B a Heart is now in Aus another tun which he h soon. Honol Nice note at Gardner all the gan a flock of pu all the arm over. The g in the arm civvy. Alan Lisse (Honolulu) room has de Sarj on the service band lot of jive colored bar leadership Marshall. The outf drums, pia trumpets an though the l much about really come ser. Solo me The

Camp R Santa Barb port to Sta infantry de Roberts.

RAVINGS at REVELLE

By "SARJ"

Say, you lovely fellows out there. Sarj has his hair up in curlers and is wearing an organdy, V neck G.I. shirt for this issue. What the devil is this, a goldurn lovelorn column we're runnin' here or what's cookin'? That's what I always said . . .

too many women gettin' my boys involved. Not enough drill . . . not enough five a.m. . . not enough eating fried boot soles. What a sissy army!

Well anyhow, let's get this lovelorn business over with. A chick who's code to her abode is Mildred Culver, 3415 Irving So., Minneapolis, Minnesota, is batting her head against the wall over the whereabouts of Norman Murphy, former Krupa trumpet man. And another frill tabbed Peggie Hale is slowly going maaad trying to locate Russ Isaacs, drummer, who is, or was, at Camp Pine, New York. Russ went into service in March and was recently with Muggsy Spanier.

Gals Catch Foster

We have to apologize to Allan Foster, ex Sammy Kaye vocalist for the remark about that chick in Chi who was trying to locate him. Seems there were a couple of other innamoratas outside of Chicago who were also on the search and we gave his secret away.

Pet. Joe Bushkin, piano pounder extraordinaire, formerly with Tommy Dorsey, joined the band at Gardner Field, California, after appearing on Tommy's coast to coast 'cast a fortnight or two back. Pts. Irving Ditson, tram., and Wally Milford, saxist, recently of Jerry Wald fame, are now full fledged members of the band also.

Lester Blossom, writer of *Half a Heart is Worse than None*, is now in Australia and has written another tune, *So Long For Awhile*, which he hopes to have published soon.

Honolulu Ballroom Cat

Nice note from Pvt. Sid Beller at Gardner Field saying "hello" to all the gang. Sarj sure could use a flock of publicity men like Sid in all the army camps the country over. The guy's doing a swell job in the army just like he did in civvy.

Alan Liaser, who tackles KGMB's (Honolulu) *Make Believe Ballroom* has done some checking for Sarj on the state of Hawaii-posted service bands and comes on with a lot of jive about a really solid colored band there under the leadership of Major Edward I. Marshall.

The outfit uses two basses, drums, piano, five reeds, four trumpets and two trombones. Although the band doesn't worry too much about playing in tune, they really come on, according to Liaser. Solo men are all fine. Al says

They're Inspiring the Sergeant



Camp Roberts, Calif.—Betty Hancock and Rosalie Viscarra of Santa Barbara are giving pulchritudinous inspiration and moral support to Staff Sergeant Harvey Thomas, who plays trumpet in the infantry dance band. Photo from Public Relations Office, Camp Roberts.



Chicago—This is Pvt. Mario Centofanti of Niagara Falls, guitar strummer extraordinary, who attends the radio school of the signal corps by days, and may be found by night jamming with Red Allen at the Garrick Bar or in other hot spots.

we'll be able to handle it. Sarj has been holding out on the gang at Camp Chaffee, Arkansas, because the fellows really have a knocked out outfit up there in the 69th Armored Regiment band. Max Weigand, pianist, is arranging for the outfit and it's strictly on the jump side. Ted Feldman reminds the boys of Benny on clarinet. The band consists of six brass, four saxes and three rhythm.

How About a Band

Sgt. Dan Maer of Camp Kilmer, New Jersey, writes to ask why someone at the camp doesn't start a band. He says there are some fine men there. Vinnie Steele, ex Lyman and Wald, is playing fine clarinet on sessions there, but no band.

Russ Curie and Chuck Fonda

Chicago alto men, recently joined the navy band at Great Lakes. Russ was formerly with Ozzie Nelson and Bob Chester, while Fonda was with Dick Barrie and some local crews. Charlie Abbott, our ex Philly correspondent writes from Kessler Field, Mississippi, to say that he has finished his basic training. And Eddie (Guy) Gayeski (Private first class now) is all muddled up with officers' training school and some other deal cooking. He was our Pittsburgh correspondent on the Beat.

So that's that for this issue. How about some letters from you characters so that we know what's doing at your camp? Okay, chum, play reveille.

Davenport Cats Organize Band At U. S. Arsenal

Davenport, Iowa — The former *Ice Palace* has been remodeled and is now being operated as a roller skating rink with dancing from ten until one, every Saturday night. Name has been changed to *The Prom* and music is furnished by Bob Goodell at the Hammond organ. Local bands supply the jive for the Saturday night dance sessions.

Big Band at Arsenal

Due largely to the efforts of three local musicians (Jack Willett, drums; Dale Meyers, trombone; and Carl Stoddard, drums) the Rock Island Arsenal now has an excellent seventy-five piece uniformed band under the baton of Darrel Cressey. Band gives regular concerts for the employees every Friday noon and adds the necessary spirit for numerous patriotic rallies, drives, etc.

Walt Anthony, former Emil Flindt valve man, now fronts his own band and is grabbing his share of local work. . . Ray Winegar, former Herbie Kay trumpeter and arranger, replaces Bill Holmes as director of The Lark Rhythm-aires. Holmes has temporarily deserted the music business for a college education. . . Tram man Jimmy Bruns is back on the Hal Wiese bandwagon, replacing Russ

Ace Musicians and Star Performers Give Fort Dix Plenty of Entertainment

Fort Dix, N.J.—This army post, one of the largest receiving centers for inducted draftees in the country, might not be connected with the music business in an off-hand thought, but if you want to find out what's happened to that "eligible I-A" musician friend of yours, just look him up here. Chances are, he'll have passed through or been stationed here, as have so many other leading lights from the entertainment profession.

In my first day here, I was running into band-leaders, musicians, press agents, song pluggers, singers, bookers, managers and almost every form of professional, all attired in the khaki of Uncle Sam's army. My third day of army life at this post found me wandering to the first battalion recreation hall where I found Broadway and its former inhabitants in full force.

Good Entertainment

It's quite an entertainment set-up they have at this camp to give its thousands of soldiers solid recreation and relaxation after a tough day of work. And those boys are really given first rate entertainment, produced, directed and performed by their fellow soldiers, whose weekly salaries used to run into three and four figures before they entered the service.

Lieut. George A. Hedley is in charge of the recreation department. His aides include Staff Sgt. Joseph Scandur, former musical comedy singer who was most recently featured in the Broadway hit, *Boys From Syracuse*; Sgt. Arthur Barnett, an ex-master of ceremonies, comedian and actor; Sgt. Jack Leonard, whose work with Tommy Dorsey's band, and later on his own, made him one of the country's most popular song stars; Sgt. Herbie Fields, formerly an ace tenor man with a number of name bands and now leader of the Recreation Center's dance band, and Pvt. Bobby Burns, ex-manager of the Tommy Dorsey and Charley Spivak bands.

Plenty of Camp Talent

Unlike other army camps, Fort Dix very rarely imports outside entertainment. There's very little need for it. As a matter of fact, the camp has so many star entertainers and musicians that when new ones arrive, it's hard to find places for them. There's a 45 minute show every night but Saturday, which would put many a Broadway theater stage show to shame. They're strictly "soldier shows for soldiers by soldiers." New men are amazed at the type of shows they're treated to. Expecting a military show, they see instead a fast moving and well paced program of solid entertainment.

A typical Fort Dix reception center show might feature maestro Sgt. Herbie Fields' fine jump band, popular songs by Sgt. Jack Leonard, a boogie woogie specialty by Pvt. Kenneth Kersey, musical comedy selections sung by Pvt. Harold Wright, just recently a soloist at the Roxy theater in New York, comedy and m.c. work by Sgt. Art Barnett, as well as a variety of other performances. Often a new soldier will be called on to entertain on his first night here.

Soldiers Good Audience

Performers report that soldier audiences are the most enthusiastic

Doose, who is picking 'em up and laying 'em down for Uncle Sam.

Rohlf Takes Up Magic

Marlin Fellner, fine alto sax man has transferred from Iowa U. to a local college and is kept busy playing club dates. . . Wayne Rohlf, trumpeter, arranger and "Bixologist" has joined Richard Himber and Lawrence Welk in their quest to master the art of prestidigitation. Wayne is kept quite busy presenting professional magic when it does not interfere with his musical affairs.

Louie Bellson, who now pounds the hides for Mr. B.G., is a Moline, Illinois, boy. Louie is just eighteen and has only been in the business, professionally, about two or three years.

in the world and the boys at Fort Dix are no exceptions. They're particularly grateful to their fellow soldiers, who give up their spare time to entertain them. They don't go for the sad songs pertaining to the war, but rather prefer a good swing tune or a smart ballad.

It might be well to add that all soldiers who do recreation and entertainment work here do it in their off hours. No man is excused from his regular duties. Before the country went into war last December 7, Fort Dix performers often toured other eastern army camps. However, these tours have since been discontinued because of the pressure of regular training work. When entertainers arrive here to start their army careers, the recreation office usually sends for them immediately for show work, but, chances are, they may remain only a week or so, after which they are shipped to other camps throughout the country.

Musicians Flock In

Arrivals here during the past few weeks have included Adolfo Pancho Racuellas (better known as Pancho, the rumba maestro); Pvt. Kenneth Kersey, just recently pianist with Andy Kirk's band; Pvt. Georgie Auld, former Shaw and Goodman tenor saxist and ex-leader, and a flock of other musicians.

Musicians are usually referred to Sgt. Herbie Fields, whose band's personnel is constantly changing because of members being shipped to other camps. His current outfit lines up as follows: trumpets, Pvt. Charlie Guiri and Mario Librizzi; trombones, Cpl. Louis Cunihan (formerly with the Boston Symphony Orch.) and Pvt. Bill Robertson (ex-Charley Barnet sideman); saxes, Pts. John Avanzino and Sam Levinson on tenors and Cpl. Bill Shine (T. Dorsey and Alvino Rey) and Pvt. Jack Landerman on alto; drums, Pvt. Jack Seery; bass, Cpl. John Ficarotta and piano, Pvt. Frank Stance, Sgt. Fields, of course, fronts the band and solos on tenor sax and clarinet. He was with Raymond Scott's crew at the time of his induction about a year ago.

Howard and Jack Sing

Cpl. Howard Dulany, ex-Gene Krupa vocalist, and Sgt. Jack Leonard alternate as vocalists with the band. Incidentally, newcomer Pvt. Horatio Zito, formerly Xavier Cugat's first violinist, may help the Fort Dix band follow the trend with a string section!

The entertainment personnel also participates in four radio broadcasts a week. One is the well-known coast-to-coaster, *This Is Fort Dix*, which has been heard on the Mutual network for the past year and a half. This show is produced and announced by Tom Slater of Mutual's staff. Then there are broadcasts every Monday, Wednesday and Friday nights via Station WTTM in nearby Trenton, known as *Fort Dix Passes In Review*. The latter are produced and m.c.'s by Sgt. Art Barnett, who often gets a program together a half hour before air-time and makes it sound better than many a high-priced net-work commercial. The musical talents of men here, of course, are featured wholly on all four of these radio broadcasts.

On May 27, 1941, Jack Leonard started the parade of big name talent from the music business into uniform when he arrived here as a private. He's now a sergeant and is considered one of the most popular men on the post. Leonard was a big factor in organizing the extensive entertainment program of the camp.

—Pvt. James McCarthy
Co. G, 1229 R.C.

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Union Seeks Rule re Death Benefit Fund

Los Angeles—Local 47's \$1,000 death benefit and whether it shall or shall not be paid to members who die in the service of their country was scheduled for a going over at the union's October 26 general meeting.

Membership Action

Indication was that union heads wanted to get a membership action of some sort on the matter of the death benefit, even though it has already been announced that union musicians in the service of their country are not eligible to the pay-off.

The union bosses apparently suddenly awoke to the fact that a mere announcement to effect that the death benefit was cancelled for musicians in the armed services, even if okayed by board of directors, might not stand up in a civil court if heirs decided to bring a suit. Many of the union musicians now in Uncle Sam's forces have paid for many years what is re-

corded as a "death assessment." **Fear Drain on Fund**

Those responsible for the administration of the union's affairs see a possibility that with hundreds of men in the service, heavy casualties among them might wreck the organization's financial structure.

Jivesters who have been poking around at the fact that almost every member of Local 47 who went "into the army" is in a good safe spot in a base band for the duration, are making fun over the local's worry about the death benefit payment. However, there is always the possibility that the base bandmen may yet find themselves in the combat zones before the war is over.

BANDS DIG BY THE Beat

WOODY HERMAN AND HIS ORCHESTRA

(Reviewed at the Hotel Sherman, Chicago)

Praise the lord and pass a sheaf of paper, Woody Herman's back in town! And once again from the wilds of the Hotel Sherman's Panther Room comes the solid beat, the inspired drive, the tasteful arrangement, the excellent voicing, the fine soloing and the completely satisfactory music of the Herman Herd. God's in his heaven and all's right in Chicago. One of the amazingly interesting

features of this band is the fact that they seem completely at home and play the same fine unrestrained brand of music when they are in a large ballroom or in the usually confining atmosphere of a hotel room. The band doesn't find it necessary (or possible, maybe) to play in mutes, in hats, and each man heavily surrounded by pillows to keep the guest asleep on the second floor from complaining. Instead, driven by the driving, powerful, lifting beat of a superb rhythm section, the band plays with complete abandon and enthusiasm. The results are terrific.

Attracts All Comers

You expect the college crowd to push against the plush rope in front of the band (although you do wonder where they all came from . . . they don't for most bands). But what you don't expect is to see a very sour faced character with white hair turn from his soup to see what all the racket is about and end up by letting his soup get cold in his enthusiasm for the band, but it happens.

I've spoken of that rhythm section. It definitely leads the band. Frankie Carlson's drums are strictly powerhouse with a possible complaint from our side of the table that there may be just a little too much beat. Frank could restrain a little and not hurt his rhythm or his drive. Yoder's bass pluckings, Hy White's guitar and Tommy Linehan's piano fill out the section and there is never a lag in the department. No matter what the arrangement or tempo, the beat is firm and expectant.

Vido's Solos Great

Saxes are working excellently with Les Robinson's lead and Vido Musso's solos naturally standing out. Despite the fact that there are several new men in the section, it is working as one. Vido sounds fine with his tone full and rough. Vido has always worked best in front of a solid rhythm . . . in the old Goodman band and in the first James band, for instance . . . and this band has that. Pete Mondello takes alternate solos in smoother tone and nice taste.

The brass section is fine. Trumpets work well high or low. The section is powerful, fully toned throughout and completely capable. Clinkers don't exist. Cappy and Chuck take most of the solos. Cappy admires Louie and sounds it. His open horn is big, well phrased and his ideas come out well. Progressions are always neat. Chuck doesn't have the brilliance and fullness that Cappy has, but his range is fine and his ideas are good.

Billie Rogers Fine

In her new spot in the brass section, Billie Rogers works well. Her range and volume are both limited, but neither are called on to any extent and are capable for occasional touches of either. Her middle range work in the section never fails and her front solos are well done, though memorized too often. She is the most capable band girl we have ever seen. Her vocals are fine.

We have always admired the trombone section for the firm way

A COLUMN FOR RECORD COLLECTORS . . . THE HOT BOX By GEORGE HOEFER, Jr.

Punch Miller, colorful New Orleans horn man, is one of those musicians whom you run into when you least expect it. When you are looking for him you can never find him. Private Med Havens, collector from Trenton, now in the army, went to a travelling carnival in Spartanburg, South Carolina

the other nite and stopped to listen to what proved to be a fine four piece hot combination. Featured on cornet was the erstwhile Ernest Punch Miller in fine fettle. The group was led by the drummer, whose name was Joe E. Brown. The *Hot Box* has been hunting for Punch ever since the latter sent in a signed letter to the effect that the horn on Morton's *Doctor Jazz* was played by none other than Punch himself (See *Hot Box* December 15, 1940). This gross error (it was George Mitchell) caused Jazz Information's Chicago Editor Wesley Neff to take the *Hot Box* to task. However, Neff, recently in Chicago on furlough from the army, revealed that he believed Punch may have recorded *Doctor Jazz* but on the Okeh label. Miller told Neff emphatically that he was on a date with Morton on which he played second trumpet. King Swasey—first trumpet, Slim Jones—third trumpet, and Charles Newman played second piano. The others on the date were strangers to Punch. Jelly Roll Morton made some sides on Okeh two of which are listed below as our record of the month and it is possible that *Doctor Jazz* was one of the tunes waxed although to the collector's knowledge it was never released. The partial personnel as given above very likely applies to our feature record listed below.

Record of the Month: Omitted from Hot Discography and the Jazz Record Book.

JELLY ROLL MORTON'S JAZZ BAND

London Blues (9499a) Okeh 8105
Some Day Sweetheart (8498a)

FALL DRIVE

Bud Jacobson, Chicago hot clarinetist is now playing at the Club Flamingo on West Madison

it is written into the arrangements. Neal Reid's solos are easy and excellent.

Woody Is in There

Woody plays the same excellent clarinet he has always played with fine ideas, good rough blues tone, impeccable taste and complete sincerity. His vocals have a sincere, fresh quality, much the same as that which first thrilled me in Bing Crosby's voice way back in *Black Moonlight* and *Learn to Croon* days. His tones are sure and the rhythmic touch never drops from his voice. Running the gamut from *Lamplighter's Serenade to Amen*, he can't miss. Personality—tops.

Carolyn Grey sings clearly and well. Does slow rhythm numbers especially well. All in all, the band thrills me more than any I have heard in months. And to top it off, from Woody on through, the kids are swell people. —dix

Street with the Erwin Honsa four piece orchestra.

Bill Gottlieb of the Washington (D.C.) *Post* did a piece entitled "Adventures of a Phonograph Record Collector" which was reprinted in *Fact Digest*.

Regarding the Keppard fine (*Box* Oct. 15); the record is on the Challenge label.

Johnny Wittwer of Seattle, Washington, University of Washington pianist has a three piece jazz combination that plays nothing but the good old tunes like *Ballin' the Jack*, *Muskrat Ramble* and *Fidgety Feet*. Wittwer collects the finer jazz items.

Carl Rinker, Chicago trumpet player associated with Bud Jacobson's *Jungle Kings*, is in the army.

Harry Lim's Village Vanguard sessions on Sundays and Mondays are in full swing for the season in New York. Charley Shavers (trpt) and Edmond Hall (clar) were featured on a recent Sunday Swing Matinee.

Gordon Gullickson's Record Changer has developed from a haphazardly mimeographed letter to a very effective and new monthly booklet with a mine of collector information. Address is 100 25th St., Washington, D.C.

COLLECTORS IN SERVICE

Ed Girsback, San Francisco hot collector and ex-tuba man with Lu Watters is a patient in the Surgical Ward, B-6, Station Hospital at Camp White, Ore. with an injured shoulder.

Sgt. L. M. Tough, III, barely escaped an explosion recently at the flying field in Coleman, Tex.

Pvt. Joe Mason, collector from Whitinsville, Mass. and formerly connected with Jack Teagarden's Band is in Ward 22, Station Hospital, Fort Dix, N.J. Would like to hear from any U.S. or foreign collectors in regards to trading for Lang-Venuti Melotones, Goodman Victors, Shaw Brunswick and anything by Teagarden.

Med Havens of Trenton, N.J. is now a private in the Army in Co. B, 40th Bat. Camp Croft, South Carolina and expects to go to Fort Benning Officers Training School soon.

COLLECTORS CATALOGUE

J. L. Webb, 51 Stafford Road, Bloxwich, Staffs., England. Interest based on Chicago and New Orleans white and mixed groups. Will trade British releases for Commodore, HRS and Columbia re-issues.

Ed Leet, 7 Evergreen Rd., Westfield, N.J. Collector of Henderson records trying to fill in gaps in the Vocalion 14000 series by Fletcher. Attends Newark University.

Sam Watts, Jr., 1314 Pacific Ave., Alameda, Calif. Ardent collector of Jan Garber records.

Red Hot Peppers of About 1926



Chicago—George Hoefler talks about a Jelly Roll Morton recording in his *Hot Box* this issue. Here's the way Jelly Roll's Red Hot Peppers looked in Chicago about 1926. Left to right: Kid Ory, trombone; Andrew Hilaire, drums; George Mitchell, trumpet; John Lindsay, bass; Jelly Roll, piano; John St. Cyr, banjo; Omer Simeon, clarinet. Photo courtesy of Wesley Hef.

VOTE HERE!

For your favorite musician and band and send your selection to contest editor care *Down Beat*—608 South Dearborn St., Chicago, Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

_____	Trumpet
_____	Trumpet
_____	Trumpet
_____	Trombone
_____	Trombone
_____	Alto Sax
_____	Alto Sax
_____	Tenor Sax
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_____	Piano
_____	Drums
_____	Bass
_____	Guitar
_____	Clarinet
_____	Arranger
_____	Male Singer
_____	Girl Singer

YOUR FAVORITES OF 1942

(Leaders are Eligible for Votes Here)

Swing Band _____

Second Choice _____

Sweet Band _____

Second Choice _____

Service Band _____

Second Choice _____

Trio or Small Combo _____

"King of Corn" _____

Favorite Soloist (May include any instrument not listed above, such as violin, accordion, etc.) _____

Your Name _____

Street Address _____

City _____ State _____

Professional Musician? Yes No

Contest Rules

Send only ONE ballot. Names of voters will be checked and all duplicate votes eliminated.

Do NOT vote for musicians who were leaders on or after November 1st in the blanks for selection of the all-star band.

DO vote for leaders in the swing, sweet and service band divisions or as "King of Corn" or favorite soloist. In voting for bands in the armed services, identification of the unit itself is sufficient, if you do not know the leader's name.

Sign your correct name and address, and in full detail. Doubtful ballots will be checked to determine their authenticity.

Be fair in your selections, and base them on musical talent alone. Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, *Down Beat*, 608 South Dearborn street, Chicago, Ill., to arrive before midnight, December 15th, 1942.

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A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

This is a continuation of a feature the *Beat* started last issue to help you pick records for your library or your friends, that are pretty universally liked. These aren't "the best," but they're plenty good for all tastes. Badly recorded or completely unobtainable discs aren't used.

Hot Jazz

Dicky Wells Blues (with Dicky Wells, trombone; Sam Allen, piano; Roger Chaput, guitar; Bill Beason, drums) and **Bill Coleman Blues** (with Bill Coleman, trumpet; Django Reinhardt, guitar)—Victor 27318 (1939)

Originally recorded on French Swing, these are two of the best brass solos on wax, particularly

the Wells side. He has everything: drive, ideas, good blues feeling, and taste. It's a revelation in trombone playing. Coleman's work is more delicate and is interwoven with occasional solo spurts from Reinhardt. Best comparison for Coleman is probably a cross between Buck Clayton and Frankie Newton.

Swing

Jimmy Dorsey

Serenade to Nobody in Particular and Dorsey Dervish—Decca 1040 (1937)

This is the Dorsey band when I liked it—light, frothy, and with a musical sense of humor. *Serenade* (by Pat McCarthy, author of *Bar Babble*) is typical JD tongue-in-the-cheek stuff. Starts out with an eccentric-beated figure then into a short but good George Thow trumpet solo, followed by a far better chorus than the sort Jimmy plays today on alto. Then a weird break into a riff chorus with split tempos. Nice thing about the disc is the easy-riding kick drummer McKinley gives it. Listen to this and you'll see how heavy the average band is today, and also how lacking in arranging ideas.

Dervish, originally labeled *Waddlin' At The Waldorf* (this right after the *Stompin' At The Savoy* craze), is a Larry Clinton script. Not as original as the other (in fact, containing some Will Hudson figures) JD's gang still rips it off well.

Dance

Benny Goodman

Ballad in Blue and Get Rhythm In Your Feet—Victor 25081 (1935)

For some reason, *Ballad*, a lovely Hoagy Carmichael tune, was given the dead go-by by BG's fans. Recorded before he came popular, it never caught on afterwards. Recorded on much the same groove as *Goodbye*, his sign-off theme, only faster. And is that '35 Goodman sax section's tone unmatched anywhere else! A Spud Murphy scribbling, this is lovely dance music. Reverse has a Helen Ward vocal, but isn't anything to worry about.

Vocal

La Nina De Los Peines

Saetas and Alegrias—Columbia 36178 (1938)

These were recorded in Spain by The Lady With The Combs In Her Hair—a famous flamenco singer who is rumored to have helped lead a brigade in the Civil War. Whether she did or not, she certainly sounds capable of it. If Bessie Smith chills you, this will scare the heck out of you. Quarter tones, slurred runs—she uses everything in a wailing style that's half Moor, half Negro. This is the genuine article and don't let any Latin singer tell you otherwise.

Novelty

Larry Adler

Rhapsody In Blue (Parts 1 and 2)—Columbia 35513 (1940)

Frankly I'm not too fond of this Gershwin epic for many reasons. But Adler gives it amazing treatment, considering that he is playing a harmonica. He isn't given the beat backing in the world here, but still manages to play his part with feeling and guts. When you remember the difficulties involved in his instrument, some of his stunts are nothing short of wonderful.

Dig the Horns on Pops!



Hollywood—Strictly a triple threat hornman is Louis Armstrong here, with one horn in his chops and two on his head. The latter pair signify that he is playing the role of *Lucifer, Jr.* (a polite way of saying that he is the devil's son) in *M-G-M's Cabin in the Sky*.

Liessman in Ohio

Bob Liessman, music tradesman and former executive v.p. of the H. N. White Co. is now working

for the Invincible Vacuum Cleaner Mfg. Co. in Dover, Ohio, where he is assisting in the job of converting the company to 100 per cent war work.

Nashville Gate Plays Home Town With Army Band

Nashville, Tenn. — Ted Lewis drew good crowds last month for his concert at War Memorial auditorium and dance at Maxwell House ballroom. Local Lewis fans say it was the same old Ted, but his band was below par. His floor show acts drew much applause and Lewis' shadow, Charley Whittier, was a show stopper.

Red Cunningham, former WSM trumpeter, now with the army air corps band at Maxwell Field, played Nashville with this service outfit recently. . . . Manny Davis and Mac McGarr are new AFM additions to the WSIX staff. They augment Frank Bobo to form a trio of clarinet, guitar and novachord.

Red Newbill is directing a 11-piece outfit at the Palms night club. . . . Ira Trotter, former Nashville guitarist, now an army air corps cadet, was back on a furlough.

—Tommy MacWilliams

BANDS DUG BY THE BEAT

RAY MCKINLEY

(Reviewed at the Pacific Square, San Diego, California)

The comparatively youthful Ray McKinley band lines up with five saxes, three trams, three trumpets, four rhythm including a bass horn, and a little anaemic character named Frankie Snyder who Mac uses as a standby drummer and vocalist. The little guy seemed awfully self conscious but kept himself happy by clapping his hands in solid fashion.

I particularly liked the way that the three trumpets worked together on certain of the McKinley arrangements. All are good on solos and they often collaborate on solos with each one giving a different slant on the ditty. An excellent growl trumpet man sharpened the section considerably.

The most prominent member of the band besides Mac himself is a sharp looking boy named Mahlon Clark who has been mentioned in *DB* before. He plays clarinet and



Imogene Lynn

alto, with emphasis on his clarinet. He did an especially fine job on a small group number called *Solo Hop*. He sounds somewhat Goodmanish but he plays with ease and good intonation.

The gal singer is Imogene Lynn. She has a pleasing voice, good looks, and a nice personality.

Of course McKinley himself was terrific as usual and the crowd ate up his vocals. Some of his good ones were *St. Louis Blues*, *Blues in the Night*, *I'm Tired of Waiting for You*, and some of the old Will Bradley stuff. His way of directing the band from the center-front of the bandstand behind his drums was very effective and the band seemed to respond to his fine beat.

As far as the style is concerned, it is not strictly the eight beat variety (as might be assumed from his Bradley association), but includes all types of material. *St. Louis Blues*, for instance, introduced a la Ellington and then dashed off into good old American swing, following, however, a fine Mac vocal. There was plenty of smooth, danceable stuff, but all with a firm beat.

To sum the thing up, the audience reaction was terrific and my reaction likewise. —hop

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Preston Jackson Recalls First Gig—and Satchmo's Box Coat and Tan Shoes

by ONAH SPENCER

"Man, I had a right to be scared when I played my first gig back in 1920 and, believe me, I was," says Preston Jackson, ace trombonist of the twenties and now an official of local 208, the Chicago colored local of AFM. "Those were the days of tough competition in solid cats like Roy Palmer and Kid Ory on trombone and Joe Oliver, Tig Chambers and Sugar Johnnie on trumpet . . . competition that would scare the good notes out of anybody and I was no exception."



Jackson

"I remember I was taking lessons from Roy Palmer when the gig came up. Roy was trombonist with Doc Watson who had all the gigs in town sewed up. Doc had some fine men in his outfit like Roy and William Hightower and Horace Eubanks. After hearing them play so much, I was really scared when Richard Jones asked me to sit in with his band here in Chicago."

"Jones was a wonderful pianist, who knew Buddy Bolden and came to Chicago with King Oliver long before Lil Hardin became known as the wizard of the keys. Besides Jones, Tig Chambers was also in the band. I'd seen him years before when I was a kid in New Orleans and he was pioneering hot rhythms at Cole's Pavilion. It was probably the thrill of sitting in with Tig that made me accept the gig down on 39th and Rhodes."

He Got Choked Up
"I'll never know how I got through that first hour, I was so choked up, but I finally came around because musicians like that really inspire you . . . especially on your first gig. 'Blow it, kid. Sock it out.' Tig and Jones kept shouting until I finally loosened up and did tricks with that slide that I probably never did before or since."

"Tig and Richard's encouragement, and Roy's ace teaching were responsible for my success later. I remember Chambers shouting, 'Kid, you came on just like Ory!' I knew I was playing solid then, because Kid Ory was considered boss trombonist in New Orleans. He later came to Chicago too."

"My next job was in Gary, Indiana, with a now forgotten leader, Bernie Young. Omer Simeon, the top notch New Orleans clarinetist who is still terrific, was in the band along with his brother Albert on violin, Cliff Jones on the hides and Richard Jones dishing out piano. Richard was later replaced by Casino Simpson. We recorded on Paramount but I'll bet there aren't many of those things left."

Hung Around Oliver
"At that time we used to hang around Joe Oliver's band on off nights. Joe was at Royal Gardens then and coaching Louis Panico, Ish Jones' cornetist. Joe's band was probably at its peak then with Johnny Dodds on clarinet, brother Baby Dodds drumming, Honore Dutray, trombone, Bill Johnson, bass, little Lil Hardin on the ivory."

"I used to sit behind Dutray every night and watch him play cello parts all night long because cello parts were easier to get than trom music. Other musicians were considered out of the ordinary if they could play just one cello part. Dutray was wonderful about showing me fine points on the horn. I learned lots from him."

"Honore had had an accident that gave him wind trouble and he used to listen to me and say, 'Partner, if I only had your wind!'"

Concealed the Music
"Yes, in those days the king was really king and the boys tore the tops off their music so that no one

else could see what they were playing. Probably no one would have known it even if they had seen the name and they sure couldn't have copied it. That band just went mad when they played. Usually fast stuff, the Garden was a turmoil and a tumult from the start of the evening until the last note died away. Why! I thought they'd blow the roof off the place for dead sure . . . especially after Louis Armstrong joined the band."

"In 1924 Johnnie and Baby Dodds and Dutray left Joe to work at Kelly's Stables in Chicago. That was when Joe hit the toboggan. A little later Louis left and Joe had to drop then with Louis in competition, for Louis was younger and had been taught by King. As such as Louis loved Joe, his leaving clinched the decline of Oliver's band. Louis would hate to think that, though."

Missed Record Date

"The reason Honore and Johnny left was because King used Eddie Atkins and Jimmy Noone on a record date instead of them. Joe wanted me to take Honore's place but I couldn't just then because I was working with Al Simeon. He asked me again but I still couldn't join. Kid Ory finally took the job."

"Going back to Louis. I'll never forget the day he came into town (about 1920 or 1921). He wore a brown box back coat, straw hat and tan shoes. We called him Dippermouth. Satchmo's was unheard of then. Well, Louis played a horn like nobody had ever heard. He and Joe were wonderful together. I had heard Louis play before in 1915 at a playground dedication when the Jones Waif Band featured Louis and Henri Rena. Louis was terrific even then. I was going to the school where the playground was. That's how I happened to hear him."

"Incidentally, that Rena was

Canuck Chick



Toronto, Canada—Margaret Henry is her name, she is five feet three of personality and charm, has a sultry voice and is featured with Jimmy Namoro on the CKCL Musical Cocktail show. Margaret comes originally from Victoria, British Columbia.

Big Tea, Kenton and James in Youngstown

Youngstown, Ohio—Jack Teagard and band played the Elms here October 13th, with Harry James and Stan Kenton swinging in later in the month. . . . Eddie Campbell is back at the Elms as assistant manager. . . . Dolly Dawn did a terrific stop-over at Jurko's Yankee Lake.

Buddy Walker and combo are at the Torch club. . . . Joe Lucarell with the hottest band in town swing nately at the Oak Hill Gardens. . . . Mary Fleece, the new gal leader and vocalist, is tops.

—Elinore Alexander

solid, too. I played with him in 1922 and he got off like Roy Eldridge does today. Rena, Louis, and Buddy Petite were the coming cornetists when Joe was in his prime, as was Mutt Carey. You don't hear much of Mutt now, but he made King throw away his horn once in a New Orleans street parade. Not much on the high stuff, he didn't try to play it, but he sure did murder them downstairs. He used a drinking glass for a mute. "I've sat in with some fine musicians, but those boys stand out in my memory. Those are the moments I'd like to live over again. And that first gig . . ."

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cate another R.K. club and so is forming her own. Ronnie, you remember, made the famous record of Cecilia. Franklin Murphy, 316 Alder Street, Scranton, Pa. has a new Gene Krupa club and announces that the first letters received will be lined up for officership in the new club.

We Are Members
We received membership cards from the Original Georgie Auld Swing Club, 244 North 11th Street, Newark, N. J. and the Chuck Foster Club, 1455 Cortez Street, Chicago, Illinois. Thanks for the cards and the honorary memberships, Virginia Kaye and Walt King, respectively. Both clubs are starting up their papers soon, now, too, so good luck on your writing.

The Tommy Dorsey Club formerly run by Harriet Plumley of Brooklyn has been turned over to vice president, Juanita Foote (address in second paragraph). Good luck, Juanita. The Cool-Co-operators, Harry Cool fan club, celebrated their first anniversary in September. They now have 300 members. President is Lucille Herrmann, 2939 North Neenah Ave., Chicago.

Clubs Merge
We also received cards from the Dick Jurgens, Harry Cool, Buddy Moreno Fan Club, Box 548, Northbrook, Illinois, and the Jerry Wald

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MISCELLANEOUS

YOUR New York private mail address, telephone service, free forwarding, \$2 monthly. Established 1922. CBS, 642 Fifth Avenue.

Fan Club, 510 West 11th Avenue, Huntington, West Va. Thanks Bob Corrado and Milton Supman. The Jurgens Club, like the Tommy Dorsey Club, is now sending name stickers for all members. Bob Corrado also announces that his All Presidents Fan Club has merged with that of Rita Pendergast. Bob will be editor of their paper.

George Santos, 57 Sullivan Street, New York City, is on a membership drive for charter clubs in every state. His club is for the Woody Herman band, and George will get a kick out of this issue because the cover, Profiling the Players and one of the bands dug by the Beat is about the very fine Herman Herd. Notice the new address. The club has moved.

The Modern Music Makers come in with their new paper and it's a killer. Steve Frank also wishes to announce that the club's address has been changed to 200 Myrtle Avenue, Jersey City, N. J. and that this month's papers will not come out because of moving. Things will be right in the groove for the next issue, however. And with that and a lot of letters still in file we'll have to close. Thanks to those of you who have written about how our new fan club series is helping your club. That's nice to hear.

The BANDBOX

By BILL DUGAN

The fourth installment on How to Start a Fan Club really changes to the title, How to Run a Fan Club, for by now, if you have followed the installments to date, you should have your organization problems pretty well settled. Now comes the problem of officers and I think that I will outline from the Tommy Dorsey Fan Club Bulletin on How to Run a Fan Club put out by Juanita Foote, 1139 S. Quincy, Tulsa, Okla. (price 10c). The problem has been well worked out by the Dorsey club.

Some of your officers will be doing two jobs, one on the club and another on the paper. Your president will probably be paper editor, vice-president will be co-editor or assistant editor, secretary-treasurer may be contest editor, etc. You will also probably have state representatives in large towns where your band is likely to play or where you have several members. These officers will be able to act as correspondents for the paper, too.

Have Representatives
You should certainly have a Hollywood representative and a New York representative to keep track of your band while they are settled in these spots. A Chicago representative is also recommended. Here it is important that your representatives remember that they are trying to help the band, not hinder it. They should make it a point not to act a nuisance . . . bothering the leader when he is busy or in the morning when he is sleeping. Consider the hours of his work and the strain he is under and be respectful of that. Try to pick intelligent officers and representatives. That will have to do until next issue when I will continue the feature.



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