

# DOWN BEAT

CHICAGO, NOVEMBER 15, 1942

Vol. 9—No. 22

## SHAW SUES BARNET FOR 100 G'S

### Shaw May Use Thornhill and Sam Donahue

Artie's 20-Piece Crew to Make Movie, Head for Pearl Harbor

New York—C.P.O. Artie Shaw was in town two weeks ago, looking for talent for his navy band. Completed, the outfit is due to have twenty pieces and the strongest rumor in town has band-leaders Claude Thornhill and Sam Donahue lined up to join the sailor-clarinetist.

Just what Thornhill's status will be is uncertain because Rocco Calucci, pianist who has worked previously with Dick Stabile, Tommy Reynolds and Ina Ray Hutton, is supposedly set to take the keyboard spot. Joe (Paul Whiteman) Aglara and Donahue will have the tenor positions and Max Pierce will be in on alto. Conrad Gozzo, now filling in with Benny Goodman, is named as trumpet, along with Max Kaminsky.

Rhythm has Barney (Georgie Auld) Spieler on bass; Al Horst, guitar. Dave Rose, the arranger, not the band-leader, will set the style.

Reports have it that the boys will move out to the west coast as soon as they are thoroughly organized, make a movie to match the army's *This is the Army* picture, then travel to Pearl Harbor in time to spend Christmas there.

### Teddy Powell Opens Dixie

New York—The Dixie Hotel has changed its mind again and decided that a name band policy in the best policy, after all. Teddy Powell's band was set to start the ball rolling, moving in on November 10.

### Colonel Prager's Spot

New York—Colonel Manny Prager, ex-Ben Bernie vocalist, has moved his band into Child's Paramount Rendezvous.

### BLUE NOTES

—By ROD REED—

New Song: "I Got a Gal in a Kalamazoot Suit."

Maestro Benny Goodman has slipped so far he had to take a job in another fellow's band—Toscanini's.

Variety Headline: "Musicians Good Mechanics." But is it polite to point?

Joe Blow says they oughta fire outa the union that band leader, A. Cappella, who has been recording despite the Petrillo edict.

Song least likely to be revived at this time: *Let's Have Another Cuppa Coffee.*

### McIntyre and Haynes Split

Does Not Affect Shribman - Miller Setup, However

New York—Rumors of a split between Glenn Miller and Cy Shribman, New England band pilot, were squashed here emphatically by Don Haynes, Miller personal manager, before leaving on his first vacation in years to his home in Cleveland.

"The fact that I am no longer managing Hal McIntyre's band in no way reflects a disagreement between Miller, Shribman, or anyone else," said Haynes. "Hal is now booked by the Morris agency. He and I decided it might be best to change our management plans, and two weeks ago dissolved our agreement. Mac and I are the best of friends, and this change should in no way reflect on anyone."

At press-time Haynes was dicker with Carl Hoff and it seems likely he will take over Hoff's business affairs. Haynes has closed the office that he and Miller shared in the RKO building, and will move to smaller quarters when he returns to town. In addition to the various Miller groups such as the Modernaires, Haynes also handles the Charlie Spivak band, which opens in two weeks at the Meadowbrook (NJ).

### Donahue Ork Scatters, Sam Still Waiting

New York—Sam Donahue, sax-leader, still uncertain about his navy plans. His band broke up two weeks ago on November 1, but although Sam is expected to join C.P.O. Artie Shaw's outfit, at press time he was still a civilian. Most of the men in the band have already found spots for themselves and in view of the present acute shortage of competent sidemen, the others should have no trouble in landing a seat in some good band.

Arranger Charles Shirley has moved into Stan Kenton's band, Pianist Wayne Herdell and Kenny Meisel, trombone, are both taking a short vacation before signing up with anyone. Drummer Harold Hahn replaced Irving Cottler with Les Brown. Teddy Powell took guitarist Turk Van Lake. Fern Caron, trumpet, joined Jan Savitt and Dick LeFave, trombone, who rehearsed with RG, passed his naval exam and is going with Shaw.

Leo Mazzucco, bass, replaced Morris Reyman with Jerry Wald and rumors have Donahue trumpets Pete Abramo and Billy Marshall army-bound. Donna Mason, vocalist, joins Mal Hallett.

### Muggsy at Dempsey's

New York—Muggsy Spanier, back in town with a band, opened at Jack Dempsey's Broadway restaurant two weeks ago, replacing the McFarland Twins.

### Ole 70-Week Riley In There



Hollywood—What's Mike Riley laughing about here? Well, for one thing, he's surrounded by Lana Turner, Connie Haines and his own vocalist, Marion Miller, which ain't too hard to take. And then he's just learned that when his crew finishes its forty week stretch in January at the Radio Room, it will be held over for an additional thirty weeks. That's not an engagement, old man, that's a career!

## War Blows American Cats Out of Shanghai

by HAL P. MILLS

Shanghai, June 29—The outbreak of war in the Pacific dealt American and other musicians here a staggering blow. Night clubs, ballrooms, cafes and cabarets closed down at the outset and less than 50 per cent have reopened. In the intimate night clubs European refugee musicians rule the roost. The night clubs are almost 100 per cent refugee-owned.

Closing time supposedly is 11 p.m. but out Yu Yuen Road way night clubs remain open all night. The area is the happy hunting grounds of the playboys of the Japanese army and navy and of pro-Japanese Chinese.

### Union Local Folds

Oddly enough, the Mandarin Club, owned and operated by an American—Jimmy James, friend of musicians—has not been taken over by the Japs. The Mandarin has a one-man orchestra—Pomping Vila, Filipino, master of the Hammond organ. Sings, too.

The war in the Pacific ended the local union of musicians. M. Gleizer, president, resigned, and the union disbanded. Chiefly because members hadn't the wherewithal to pay dues. And the union was not in a position to aid its needy members.

### Four Americans Left

In Shanghai at this writing about 250 Filipino musicians hold forth. Four white American musicians, they being Tommy Missman

### Charlie Spivak Set for Pennsy

New York—Charlie Spivak is set to go into the Meadowbrook for two weeks on December 4, then move over to the Hotel Pennsylvania on December 21 for an eight weeks' stay. Cab Calloway will take over on December 19 at the Meadowbrook for four weeks.

### Reggie Childs Truck Crashes

New York—Reggie Childs had his first accident in his stay in the business two weeks ago when his truck overturned going into Pittsburgh. Drew Walker and vocalist Loretta Vale were shaken up badly enough to warrant a trip to Greensburg Hospital, but joined the band at the Casa Loma Ballroom in St. Louis later by train.

of California, Ralph Cony of Chicago, Henry Francis Parks of Chicago, and Bob Fockler. Fockler, however, ceased to be a musician and is broadcasting for a Nazi radio station. Few of his one-time friends condescend to speak to him.

Musicians' salaries? Wotta laff. Top men are drawing down about \$1,500, Central Reserve Bank money, or about U. S. \$50 per month. And a suit of clothes of passable material costs \$2,000. Average musicians are fortunate if they receive the equivalent of U. S. \$35 per month.

In the small night clubs the musicians are paid less than U. S. \$20 per month but tips are good.

### Whitey in Jap Camp

Whitey Smith, perhaps one of the most famous white American musicians and band leaders Shanghai ever has known, is in a Japanese military camp at Manila.

The Winter Garden, a Jimmy James enterprise, has an all American trio of musicians, Tommy Missman, Lester Vactor and Charley Jones, the latter two colored boys.

### Booker Charges Charlie Forgot His Agreement

Failure to Demand Settlement Sooner May Jeopardize Case

New York—The man has bit the dog. A band booker and manager has filed suit against an orchestra leader, alleging nonpayment of monies due, and demanding a restitution and accounting! Tersely, Billy Shaw, Morris office booking exec, is suing Charlie Barnet, claiming that the latter has never lived up to their agreement signed several years ago when Shaw was at Consolidated and Barnet was just starting out. The pact inked then reads that all profits above \$5,000 (this amount Barnet was to have used for debts) should be split 75-25 with Barnet taking the larger hunk. Also, that each one had to approve any of the other's expense items.

Shaw claims that within three months after this agreement was signed, he was getting Barnet \$1,000 a night, that he went to great trouble to do this, and that he certainly has a share coming his way. He added that while he didn't mind Barnet spending money for traveling electricians to give his stage show special care, he did object when dough, his share included, went to the mutual windows. The suit, filed in New York county supreme court, asks for a judgment of \$100,000.

Interesting legal point involved is this: while lawyers who have examined the agreement seem to think it is valid, Shaw's statement that he has received no money at all might throw a shadow on his case. Courts have been known to hold that when over a period of time, no money or consideration has been paid out by one party to an agreement, and the other makes no legal protest, that it can be held that "there is no real meeting of the minds" and that therefore the agreement was never actually consummated.

Barnet could not be reached at press time for a statement.

### Carnegie at Last?

New York—Duke Ellington's long postponed Carnegie Hall concert date has finally been set for January 23.

### Duke and Lena On the Cover

Giving out with the personality and the coke, Duke Ellington is seen with songstress Lena Horne on the M-G-M set for *Cabin in the Sky* in Hollywood. Now Lena is in New York for her engagement at the Savoy-Plaza hotel, and the Duke is making a theater tour with his band, will be heard on the Coca-Cola radio program on November 19th.

# GAC Files Claim For Thornhill Commissions

### Allege that Shribman Promised Petrillo He Would Settle

New York—Affairs which have been sizzling for some time between Cy Shribman and General Amusement Corp., broke into an open fight here last week when GAC in formal charges filed with the AFM's national office, accused Shribman of renegeing on commissions owed the office by Claude Thornhill, bandleader now in the navy.

GAC claimed that Thornhill, who had paid no commissions while he was at the Glen Island Casino, had fallen behind after he started his theater tour. At that time, GAC, feeling worried about the money owed them, asked for payment, and reported that Thornhill stated monies would be paid as soon as the Santa Fe railroad came across with a rebate due from his postponed California trip. GAC went to the Petrillo office at this time to ask for protection, pointing out that they had no protection in the event that Thornhill enlisted, and Petrillo is said to have called Shribman, and extracted an oral promise guaranteeing the account from Shribman.

Under ordinary circumstances, personal manager Shribman could in no way be held responsible for the account, but since they say he gave his word on it to Prexy Petrillo, GAC seems to feel that they have sufficient case to warrant filing a claim against Shribman.

# Specialist Corps No Longer Angle

New York—Abolishment of the army specialist corps has aroused some consternation among various parties that were figuring on getting themselves soft "music" berths, but should cause very little difference in the roster of men already commissioned.

Wayne King, Glenn Miller, and several others figure to be made army officers without much trouble. In any event very few music commissions had been handed out, since the total for the whole corps at the time of its abolishment was not over 1,000. At presstime, it was understood that Horace Henderson had been made a warrant officer by Captain King, and assigned an Arizona band.

# Mailing Early



New York—Helen Forrest, vocalist with Harry James at the Lincoln hotel, heeded the advice about getting Christmas packages off to the soldiers on or before November 1st. We hope you did, too!

# Terrific Band Featured in Broadway Stage Show



New York—First Broadway show to spot a terrific band on the stage is George Abbott's *Beat the Band*. Romo Vincent, comedy star, fronts the crew here: Ford Leary, Spud Murphy, trombones; Steady Nelson, Clarence Willard, trumpets; Len Suga, featured horn player (also inset); Johnny Mack, drums; Dave Harris, sax; Pete Pumiglio, clarinet; Dick Kinsinger, bass, and Dave LeWinter, piano. Eunice Healy supplies the band's s.a. department.



# Gremlins Get Goodman, Also Some Mix Scratch

Remember when Mickey Owen dropped that third strike last year? Well, once again there is no joy in Mudville. Two weeks ago at 5:37 p.m. in NBC's studio 8-H a gremlin got tangled in Benny Goodman's clarinet, causing him to fluff mightily at the peak of his solo entrance in the Gershwin *Rhapsody in Blue*. This not only caused Benny considerable embarrassment, it cost me a fast double fin or sawbuck.

You see, the night before Benny appeared as guest clarinetist on Arturo Toscanini's first program of the season with the NBC symphony, I had a terrific battle with various Carnegie Hall beachcombers, claiming that it was far better to have a jazz-trained musician for parts like this, rather than a symphony boy who would play all the black marks and none of the feeling.

In the heat of the fracas, various parties (me included in) mentioned that all the symphonic recordings of the *Rhapsody* have the famous clarinet passage phrased so rickily that it sounds like grandpappy trying out his first paper comb. One thing led to the usual, and the bets were down that if I took a discing of the show, Goodman's phrasing and conception would stand out far above any yet done, especially the Ted Lewis approach so often used.

Benny played wonderfully. If Toscanini's choice of tempos and Earle Wilde's pianoings had been as good, it would have been a marvelous performance. I was all set to collect my ten bucks after the first two bars, when BAM, in bounded one of the biggest, lush-est clinkers I've yet heard on the air. It wasn't BG's fault—the opposition had sneaked Horace, of the smaller green gremlins, under his reed, and the impeccable Benny, who is famous for never missing 'em, didn't even stand a chance. He was blitzed. So was I, still claiming he plays Gershwin better than any of the symphony men that have tackled it. I also claim that I wuz robbed of my ten-spot.

—mix

# Dolores at Essex

New York—Xavier Cugat's protegee, Dolores, opened with her band at the Casino-on-the-Park of the Essex House here two weeks ago. Sammy Kaye, rumored bound for the army, is also set to open at the same spot on December 18.

# Is He Kiddin'?

Why the public thinks that all press agents use reefers department: A recent press release states that Mel Powell, CBS pianist, has composed a tune called *Vignette to Veronica Lake*, which features only those notes which can be seen with the left eye.

# Spike Jones in New NBC Spot

New York—Spike Jones, of the *Der Fuehrer's Face* fame, is now in a movie and has a new air show. Radio job is an NBC spot with Beryl Wallace, ex-chorine turned vocalist and comic George Riley. Warner Brothers has Jones and His City Slickers in their new musical *Thank Your Lucky Stars*, while Disney's *Nutzi Land* from which the hit anti-Nazi tune came, has been retitled *Der Fuehrer's Face*.

# Swankery Gets All-Girl Band

New York—Another all-girl band, this time led by pianist Ruth Cleary, who has been 88ing at the Waldorf-Astoria here. It went into the Cog Rouge, swankery, yesterday.

# Prescott Closes Show, Goes Navy

New York—*Prescott's Varieties* had its last Blue Network fling two weeks ago when Allen Prescott, in charge of the musical variety show, left for the navy and a lieutenantcy. The show will be replaced on Monday by *Open House at the Blue*, a program used to audition likely singers, and the next four days by the *3 R's*, another musical show with Joe Rines, the Blue's batoner, in there pitching.

# Ed Flynn Promoted To Captain's Rank

Fort Bragg, N. C.—Promotion to the rank of captain was announced October 26, 1942, for 1st Lieut. Edward J. Flynn, public relations officer of the field artillery replacement training center here. Captain Flynn began active duty in the army on February 1, 1942, is former *Beat* staffer.

# Condon Presents Town Hall Jazz

New York—Eddie Condon presented his first Town Hall jazz concert on Saturday, November 7, here. Produced by Ernest Anderson, the show has many of the big names in jazz of the Dixieland and Chicago schools including Bobby Hackett, Mel Powell, Pee Wee Russell, Max Kaminsky, Cozy Cole, Hot Lips Page and George Brunies. Series is planned to run every two weeks.

# McIntyre Has New Boy Singer

New York—Hal McIntyre has a new singer, 17-year-old Tony Dexter, to take over the vocal spot left vacant when Terry Allen went into the navy. Tony is a Bronxville, N. Y., boy and has never sung with a band before.

Another change in the McIntyre band, which has moved out of Glen Island and is now doing theater dates, has Johnny Hayes, tenor, out and set to join a navy band. Ralph Tilkins, drums, due to be drafted, has been deferred and will stay with the band.

# Henry Levine Forms Jazz Unit at Capitol

New York—Henry Levine, former Memphis Five and NBC trumpet star, now a sergeant in the army, has been transferred from Fort Monmouth to the army band in Washington, where he not only plays with the main 86 piece unit, but is forming a small jazz unit as well. Levine has written the network, asking to borrow some of the arrangements for his jazz shows, for the new group.

# Gus the Gob Gets Girl



Chicago—Gus Bivona, well known sax-clary man, made the trek down from the Glenview Naval Aviation training station a couple of weeks ago to annex a bride. She is Ruth Robin, vocalist with Phil Harris for a number of years. Here is the happy couple in a shot posed exclusively for *Down Beat* just after the ceremony. Loop Photo Service.

# Maritime Band Gets Crack Men

### Jack Lawrence Heads Fine New Group at Sheepshead Bay

New York—The Maritime Service (Merchant Marine) is wasting no time in forming bands that will compare with any produced by the army and the navy. Latest crack outfit to be organized has a list of names that will match almost any name band you can think of. The group, headed by Ensign Jack Lawrence, songwriter who composed *Yes, My Darling Daughter*, is stationed at Sheepshead Bay in Brooklyn, N. Y. Lawrence, originally front man of the band at Manhattan Beach Station, moved over to form this one a few months ago and has taken his time in selecting crack side-men and arrangers.

### Rehearse Dance Music

The band, which includes ex-members of Thornhill, Les Brown, Bobby Byrne, Larry Clinton, Dick Stable, and Glenn Miller, rehearses one and a half hours of dance music daily along with an hour of straight military numbers. Their regular routine includes marching past the Merchant Marine barracks and giving a band concert every day. Tuesday and Thursday nights are party nights and the boys play for dancing.

Newest additions are Sy Baker, ex-Bobby Byrne trumpet man who has taken the lead horn seat and Doc Goldberg, bass, last with Glenn Miller. Dave Lawrence, arranger from NBC, is working along with Bob Mersie, guitarist-arranger, to turn out an all-around style that will match name stuff without being imitative.

### Stabile May Join

Here's the rest of the line-up: Trumpets: Johnny (Larry Clinton) Smith, Eddie (Les Brown) Bailey, Milt (Claude Thornhill) Reskin; Saxes: Bernie (CBS) Kaufman, Eddie (NBC) Saracen, Arnold (Ruby Newman) Lubinstein. Hawkie (Dick Stable) Kogen; Drums: Nat Poland; Violin: Zellie (NBC) Smirnoff.

At press time, tenor-man George (NBC) Dessinger was slated to join the group, while another strong rumor had leader Dick Stable lined up to go into the service as director of the Manhattan Beach band, although not until the first of the year.

# Teagarden Loses MacPartland, Others

New York—Jack Teagarden in town doing dance dates has lost not only his brother Charlie, trumpet, to the army but trumpet Jimmy MacPartland is also out of the band. To top it off, the trombonist-leader lost eight other men in one day.

Chicago... Holly David R... into the b... ing for st... accord... Rose p... Mutual C... Gray as... titled Co... continue... Lou Brin... Musician... staff here... present jo... Only re... national... around C... finally le... Hollywood... fer" turn... Rose, emb... return to... Last year... land. She... ment for... Victor... bum of... before th... it's exp... month. Th... have won... awards. R... Victor, J... Strings, C... the Spani... terrific pl... to coast... area adm... up fast en... Rose w... Hollywood... instructor... pert mech... Basic... Lincol... New Y... around t... might go... replacing... some cont... Basic's m... Kramer, l... terested... Hitch no... is pulling... west for... technicol... Ball subs... lane in th... that the p... that he n... from Mrs... early, but... about char... Basic is... pic on the... by way of... Or Di... Robert... New Yo... ter press-a... dancer Di... pic of her... was labele... Roberts, of... club... kidding so... Reisman... New Yo... his band b... ber 28, fo... the Rainbo... Keep... The... The B... seven stal... the three... Ebbett's... with the... Should th... the band... next seas... supply wil... and the l... cordant... fans.

# Mutual Leader Dave Rose Enlists for Active Service

Hollywood—Mutual's Pacific coast musical conductor David Rose laid aside his baton November 3 and was sworn into the U. S. army. Rose, one of the most brilliant musicians in the business and most noted for his composing and arranging for strings, enlisted of his own accord.

### Program Continues

Rose put on his final show for Mutual October 31 with Maxine Gray as vocalist. The program, titled *California Melodies*, may continue under the leadership of Lou Bring and others around town. Musicians on the Mutual-Don Lee staff here will continue in their present jobs.

Only recently did Rose rise into national prominence. He kicked around Chicago for many years, finally leaving to accept a fat Hollywood offer in 1938. The "offer" turned out to be a phony and Rose, embarrassed and refusing to return to Chicago, stuck it out. Last year he married Judy Garland. She is moving into an apartment for the duration of the war.

### Victor Album Due

Victor recorded a complete album of Rose arrangements just before the July 31 deadline and it's expected to be released next month. The songs are those which have won Motion Picture Academy awards. Rose's four other sides for Victor, *Poinisiana*, *Holiday for Strings*, *Our Waltz and Dance of the Spanish Onion*, are getting a terrific play by disc jockeys coast to coast. Victor reps in the L. A. area admit they can't press 'em up fast enough.

Rose will be stationed in the Hollywood area temporarily as an instructor in motors. He's an expert mechanic.

# Basie May Get Lincoln Spot

New York—Rumors floating around town that Count Basie might go into the Hotel Lincoln replacing Harry James were given some confirmation when one of Basie's mentors said that Maria Kramer, Lincoln owner, was interested.

Hitch now is that Harry James is pulling out in two weeks to head west for a 20th-Century pic in technicolor which will have Lucille Ball substituted for Rosemary Lane in the fem lead. James felt that the picture was so important that he not only got permission from Mrs. Kramer to pull out early, but talked to Chesterfield about changing his contract there.

Basie is currently finishing his pic on the coast and will head east by way of theaters.

# Or Dixie Kelly of Roberts Stable?

New York—Whose got the better press-agent, Kelly's Stables, or dancer Dixie Roberts? A recent pic of her in the *Journal-American* was labeled "... pretty Dixie Roberts, of the Dixie Stable night club..." Or is maybe somebody kidding somebody?

# Reisman at Rainbow

New York—Leo Reisman brought his band back to New York October 28, for an indefinite stay at the Rainbow Room.

# Keepin' Up with The Dodgers

The Brooklyn Bums' Band, seven stalwarts who played in the three-ringed circus over at Ebbett's Field have joined up with the New York state guard. Should their new duties keep the band from the ball park next season, the Dodgers music supply will consist of one organ and the loud if somewhat discordant battle-songs of their fans.

# Now the Fourth Chorus!



New York—Indicating same to the men in his band is Raymond Scott, sharp jacket and all. Left to right: Stanley Webb, Scott tenor standby; Emmett Berry, trumpet; George Johnson, alto and clarinet; Mel Powell, piano; Cozy Cole, drums, and Billy Taylor, bass.

# Moe Gale Adds Cocktail Dept.

Higgins to Handle Small Units—Sign All-Girl Band

New York—A sign of the times is the new department added to the Moe Gale booking office. Called Gale Miniature Attractions, it will be headed by Joe Higgins, ex-Ella Fitzgerald manager. Units already contracted include the Milt Herth Trio, the Inkspots, Erskine Butterfield, and Ella Fitzgerald and the Keys.

The move is regarded by local insters as a smart one because war conditions are cutting wide gaps in the list of available sidemen and the new band slogan is "the smaller the better."

With its other eye also on draft boards, the Gale office signed up Eddie Durham's all-girl band and brought it into the Savoy ballroom two weeks ago for its first job.

## Memo

TO TONY CICCONE  
FROM JIMMY DORSEY

TUES. 22 SEPT.

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

265 - TUES., SEPT. 22, 1942 - 100

Symmetricuts come in five strengths: No. 2 soft; 2½ medium soft; 3 medium; 3½ medium hard; 4 hard. Try one at your dealer's or write us for his name.

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

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

# Symmetricut REEDS

Demand a Symmetricut CANE Reed

## Uncle Sam Cuts Tea, Ousts Men

Weed Users Quietly Discharged, Tossed Back By Draft

Los Angeles—Uncle Sam makes short work of musicians caught smoking weed after they become members of army, navy and marine bands.

It has been learned from reliable sources that a number of musicians have drawn dishonorable discharges during the past several months, although every effort has been made to keep the cases quiet.

Musicians' union officials have full information on the cases, which concerned some members of Local 47, but are not making it public. However, it was learned that there were no penalties other than the dishonorable discharges.

It was stated by acquaintances of some of the musicians kicked out of the bands that they were promptly pounced on by their draft boards and are already back in the army. But this time not for a soft job in a base band!

## Five Band Leaders and Two Other Fellows



Chicago—Here's a typical Monday night gathering at the Blackhawk restaurant, where Chico Marx and his orchestra are hanging up new records. Monday is the night off for most other leaders in town. Left to right: Marty Bloom, talent booker; Ben Pollack, swing pioneer and manager of the Marx crew; Jack Robbins, music publisher; Ben Bernie (you know who he is); Art Kessel, Henry King and Chico. Loop Photo Service.

## Northwestern Postpones Its Big Naval Ball

Evanston, Ill.—Northwestern university's annual Naval ROTC ball, scheduled for November 14, has been delayed until early next year because of band trouble, it was learned early this month. Teddy Powell was originally signed for the affair but cancelled. Since no other names were available at the time, the ball will be moved up to January or February.

Bob Wyatt, ace colored pianist, has been providing kicks for fans in impromptu sessions at the student grill. An N. U. student in the daytime, Bob plays jazz electric organ at the El Gaucho club in Skokie nights.

Eddie Stanton, trumpeting leader who toured with his campus band this summer, grabbed the Lake Forrest homecoming dance and the Sigma Alpha Epsilon formal for his first jobs the new season. Stanton's present lineup: Sam Heiss, Wally Koelle, and Stanton, trumpets; Orrin Ballin and Erv Mack, trombones; Cal Schneider, Bob Anderson, Tony Ferina, Milan Kadaravek, and Ben Baileys, saxes; piano, Dick Marx; drums, Grant Hamilton; bass, Jim Moburg; vocals, Jayne Brandea.

Stanton's arranging staff consists of Anderson, Dadaravek, Marx, and Heiss.

—Benny Bennett

# 1 YEAR SERVICE GUARANTEE!



## THE NEW, IMPROVED Selmer Goldentone PLASTIC REED

So outstanding is this plastic reed in lasting quality and performance that Selmer guarantees satisfaction for one full year to the original purchaser. Think of it! No reeds to worry about for a whole year! The guarantee also assures you of the same fine performance the twelfth month that you enjoyed the first month. If you want extra volume, if you want a reed that responds instantly, wet or dry, try a Goldentone today. Look for the black and orange package shown above, at all better music stores.

### \* ONE YEAR SERVICE GUARANTEE

The new Selmer Goldentone Plastic Reed, the one in the package illustrated above, is guaranteed to give good performance for a period of one year. If it does not, it may be returned to Selmer, Elkhart, Indiana, in exchange for a new reed of like strength. Guarantee card (with package) must be mailed with 10c in coin or stamps (to cover handling costs) to Selmer on the day reed is purchased. This guarantee is good only to the original purchaser.



**ONLY \$1**

**5 STRENGTHS**

Clarinet, alto sax, or tenor sax.

Also available for alto clarinet, bass clarinet, E♭ clarinet, soprano sax, C-Melody sax, at \$2 each.

**Selmer ELKHART, IND.**

## Great Clarinet Robbery New Hollywood Mystery

Los Angeles—Great mystery surrounds the asserted theft of Benny Goodman's clarinet during his recent visit to the coast to do a movie sequence for *The Powers Girl*. No one knows why Benny waited almost a month and a half after the instrument disappeared (Sept. 12 or thereabouts) to report the fact to police.

Next question is why Frank Seltzer's publicity staff at Rogers Productions haven't jumped on the yarn to make the most of its publicity value. The Seltzer office simply goes into an embarrassed silence when the subject of the *Great Clarinet Robbery* is brought up.

First news of the theft came in the form of a letter from Benny's brother and manager, Freddy Goodman, to the Hollywood police station, written over a month after the clarinet was said to have been stolen from the movie set where Benny was working.

### Shoestring Opera Plans New Series

New York—A new opera company composed of young American singers, musicians and composers has been formed here with plans for presenting operatic works in English. Called the Shoestring Opera Co. and under the guidance of Leopold Sachse, the group has already lined up singers Martha Lipton and Donald Dame and the well-known young colored conductor, Dean Dixon.

### Crosby Spokesman Says Band Won't Fold

Chicago—Acting as spokesman for the Bob Crosby band, Eddie Miller, tenor saxist, emphatically denied that the Crosby band would break up. He did state, however, that things were naturally upset at this time but that even if Crosby does return to Hollywood for picture work, as rumor has it, the band will continue under other leadership.

On the heels of Miller's statement, however, came the news that Crosby's Meadowbrook engagement (November 20 opening) has apparently been cancelled. GAC has Jerry Wald penciled into the New Jersey spot for two weeks starting on Crosby's previous opening date.

### Condon Boys in Style Show Bash

New York—Eddie Condon and his gang, including clarinetist Pee-Wee Russell and pianist Dick Carey, did a little informal jamming at Gimbels department store here recently. Show took place in the fur department, where lady fur-buyers dug jive, looked over the new crop of winter wear.

### Technicality Stops Bradshaw Opening

Chicago—Due to a 'technicality' involving the Gale booking office and local 208, Chicago colored local of the AFM, Tiny Bradshaw, scheduled to open October 30 at Charlie Glenn's Rhumboogie, was not granted contract for the opening and Milton Larkin's band was held over for another four weeks. Local 208 says that there was nothing against Tiny or his band and that the booking would have gone on schedule except for the time element in straightening out the conflict. Bradshaw has returned to New York for another booking.

### Emil Fought—But He's On the Radio

New York—It has come. *Der Tay* is here. A bandleader has asked to be kept off the air and had to be overridden by the boss of the hotel at which he's working. Seems that last year, when Emil Coleman was working a club which had no wire, the songpluggers came nowhere near him. Now that he's at the Waldorf-Astoria, the boys are flocking thick and fast.

Coleman announced that he wanted to stay off the air so that he could have no arguments with the boys from Lindy's. Rated as a society band, Coleman can stand lack of airtime to a degree fatal to most name bands. But Lucien Boomer, Waldorf biggie, wants the benefit of ether-spraying for his inn. Hence starting last week Coleman has been battling the usual horde on Monday and Tuesday nights.

### Musicians Wanted At Norfolk Camp

New York—Chief Ernest Ippolito, bandmaster at Camp Allen, N.O.B., Norfolk, Virginia, is looking for 20 to 30 second class musicians at \$66 a month. Applicants drop him a line, and don't get busting down there expecting to have your fare paid. You have to enlist there.

## ACCORDION REPAIRS

**NOW . . . more than ever . . . is the time to keep your accordion in good repair and prolong its useful life. Write for detailed estimate.**

There is still time for that New EXCELSIOR while our limited supply lasts. Send for illustrated catalogue.

**EXCELSIOR ACCORDIONS INC.**

333 SIXTH AVENUE

NEW YORK CITY

Entered as second class matter October 6, 1930, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1942, By Down Beat Publishing Co., Inc., 608 S. Dearborn Street, Chicago, Illinois.

Subscription prices, \$4.00 a year, \$7.50 two years, \$12.00 three years. Nothing extra for Canada. Down Beat is published twice monthly. Printed in U.S.A. Registered U.S. Pat. Office.

# ern Its Ball

western  
1 ROTC  
nber 14,  
rly next  
ouble, it  
month.  
originally  
ancelled.  
re avail-  
will be  
ebruary.  
pianist,  
for fans  
the stu-  
nt in the  
electric  
club in

ing lead-  
campus  
bed the  
g dance  
Epsilon  
the new  
lineup:  
le, and  
n Ballin  
nes; Cal  
n, Tony  
and Ben  
k Marx;  
bass, Jim  
randea.  
staff con-  
daravek,

Bennett

## ps ing

hnicality  
ing office  
olored lo-  
radshaw,  
er 30 at  
gie, was  
the open-  
band was  
ir weeks.  
ere was  
his band  
uld have  
for the  
ning out  
has re-  
another

## ut dio

ome. De  
ader has  
air and  
e boas of  
working.  
nch Emu  
a club  
songplug-  
him. Now  
-Astoria,  
hick and

that by  
r so that  
ents with  
ated as a  
an stand  
e fatal to  
t Lucien  
wants the  
t for his  
st week  
ing the  
nd Tues

## ed pp

est Ippo-  
pp Allen,  
is look-  
as mus-  
pplicants  
don't go  
cting to  
have to



er October  
Chicago,  
h 2, 197.  
ent Pub-  
ern Street.  
\$7.00 two  
ing with  
shed two-  
tered U.S.

Chico



Tie

ment

Larkin

was a

sounds

breaks

Maybe

Short

Freema

six pie

and ba

drums,

bles ter

and the

Arrang

Ellingt

sound

Louis

day da

board

means

his cod

engage

Unit g

guaran

Arne

with M

offer f

Duke E

ater fo

close o

practi

guard

date,

ist pla

spent

pital.

A go

band

for his

the fol

Rainbo

out an

Barnet

Chico

the Qu

two we

the Ma

up for

ginnin

Pearl,

stretch

original

weeks

now ha

We r

Randol

manag

the mos

Proof:

under t

a man.

a few

new gi

wonder

chance

Horne

besides,

Red

current

Beat R

ing Do

Ellingt

Might

enough

joining

room, T

of a ri

a Farm

Ruma

band in

that Be

ORI

3 Saxes

PLA

Recorded

RE

AMERICAN

ANVIL CH

BARUSHKA

BUGLER

HODGE P

JUMP STE

LITTLE BR

STOMP POL

SKATERS

THE DEVIL

James

152 W

**DOWN BEAT'S**  
*Christmas Gift*  
**ORDER**  
**CARD**  
 FOR  
**1942**

# CHICAGO BAND BRIEFS

Tiny Bradshaw's being nixed out of his planned engagement at Charlie Glenn's south side Rhumboogie leaves Milton Larkin in the spot for an additional four weeks. Though it was a tough break for Tiny, Milt needed the break. Band sounds finer every day and the breaks just haven't been falling. Maybe this will be a turning point.

Shorty Cherock still working with Freeman but now forming his own six piece combo composed of alto and barry saxes, trumpet, bass, drums, piano. The barry man doubles tenor but sticks mostly to barry and the alto doubles soprano sax. Arrangements are skim copies of Ellington and, according to Shorty, sound pretty authentic.

### Jordan's Deferment

Louis Jordan granted a ninety-day deferment from his draft board to settle his affairs which means that he will be able to play his contracted Garrick Stagebar engagement starting December 25. Unit goes into the Garrick on a guarantee plus percentage deal.

Arnett Cobb, excellent tenor with Milt Larkin's crew mulling an offer from Lionel Hampton . . . Duke Ellington into the Regal theater following Lunceford with Cab close on his heels. . . Alvin Rey practically cinched for the coast guard following his Sherman hotel date. . . Cleo Brown, boogie pianist playing at the Parody Club, spent several weeks in a local hospital.

### Barnetmen to Breese

A good share of Arne Barnet's band went over to Lou Breese for his Chez Paree date following the folding of northside nightery, Rainbow Gardens, which padlocked out an excellent band under the Barnet baton.

Chico Marx and band entertained the Quiz Kids at the Blackhawk two weeks ago. . . Incidentally, the Marx option has been picked up for an additional four weeks beginning December 2. . . Ray Pearl, Melody Mill maestro, has stretched his contract from an original one month to twenty-three weeks and is still going strong. He now has four CBS shots a week.

We nominate for the square of Randolph Street, Joe Sherman, manager of the Garrick Stagebar, the most righteous place in town. Proof: Joe hired Billie Holiday under the impression that she was a man. He went out to the Parody a few weeks ago to catch that new girl pianist, Cleo Brown. He wonders whether he should take a chance on hiring either Lena Horne or Una Mae Carlisle. And besides, he admits it. Q.E.D.

### They All Ask

Red Allen-J. C. Higginbotham, currently at the Garrick's Down Beat Room (no relation), featuring Don Stovall singing Mercer Ellington's *The Slip of a Lip Might Sink a Ship* (appropriately enough) and Red, Jay, and Don joining in on the favorite of the room, *They All Ask for You*, sort of a risque *Old MacDonald Had a Farm*.

Rumors still have the Crosby band in a turmoil. Talk now is that Bob will leave to work as a

single and in pictures and that the band will carry on under Jess Stacey's name. Another rumor says they may be trying to go into the service as a unit. But they're still all rumors.

South Side gossip: Sweethearts of Rhythm, sepiu chick outfit, broke all past records for their Regal theater week (Oct. 20). . . Crowds stood three deep waiting to see the outfit. . . Fletcher Hender-

## Hackett to Take Trio Into Onyx

New York — Bobby Hackett, trumpet, and Joe Sullivan, pianist, will form a trio with a bass player, as yet unselected, and are set for the Onyx club.

Hackett did not open at Nick's as expected, he claims, because Nick decided at the last minute to retain George Brunies' band, and forgot to tell Bobby about it till the night before. Nick says its because Bobby couldn't come in with the sort of band that he should have, and that he called matters off when Bobby didn't show him a definite unit.

son, in town on a three-day stop-over told Onah Spencer, *Down Beat* sepiu Chi boy, that he now has the finest commercial band of his career.

## The Holiday



Chicago—Here's a unique shot of Billie Holiday, who is continuing to lure hepsters to the Garrick with her sultry songs.

## Anita Boyer Loses Jewels

New York—Anita Boyer, vocalist with Jerry Wald's band, lost \$1,800 in jewelry, \$100 in war bonds and two bankbooks stolen from her suitcase at the Hotel Carter in Cleveland.

Included in the theft was a \$650 gold pin, a \$750 diamond solitaire, a \$200 pearl necklace, \$200 diamond wrist watch and a wedding ring. None of the articles was insured.

## BG Pianist to Norvo

New York—Jimmy Rowles, pianist with Benny Goodman, has left the Goodman unit for a berth in Red Norvo's small combo. Hank Kahout, formerly with Norvo, will go into the Coast Guard band in Cleveland.



OFFICIAL U. S. NAVY PHOTOGRAPH



# There goes the CONN you wanted DOING PT DUTY!

You wouldn't recognize your Conn instrument now that it has donned a Navy uniform. Yet, never in history has a Conn taken part in playing a more beautiful "Song of Victory" than the instruments we are supplying the Navy today. The metal, man power and factory facilities which were ready to produce a trumpet, sax or whatever you needed, are now making Compasses and Binnacles for Navy Craft. What's a Binnacle? Well, a Binnacle is a housing for a Compass. On it are mounted devices which correct outside magnetic influences tending to throw these boats off their course.

Building these sensitive instruments and their housings, requires the utmost in skill and ability in the handling of non-ferrous metals. The Navy found these

requirements amply supplied by Conn . . . Craftsmen who know how to make fine brass and nickel castings, who are experienced in spinning brass and aluminum, who are accustomed to fabricating and assembling precision parts. It was only natural that the Navy should look to the producer of the world's finest band instruments to build nautical instruments for the finest Navy that ever rode the high seas.



# CONN

BAND INSTRUMENTS

★ CONN FACILITIES ARE NOW DEVOTED 100% TO WAR PRODUCTION ★

## ORKEYS FOR SMALL COMBINATIONS

3 Saxes, Trumpet, Piano, Bass, Drums

PLAYABLE BY 4 TO 7 MEN  
Recorded Arrangements—Top Arrangers

### NEW RELEASES!

**BIGAMAROLE**—Jimmy Dorsey on Decca.  
**SING**, It's Good for You (With Vocal Trio)  
*Trudy Grace on Decca.*  
**THERE IS A TAVERN IN THE TOWN**  
OH SUSANNA

### RECENT RELEASES—

**AMERICAN PATROL**  
**ANYIL CHORUS**  
**BABUSHKA HOP**—Rex Irving on Classic  
**BUGLER FROM BROOKLYN**  
**HODGE PODGE**—Harry James on Elite  
**JUMP STEADY**—Savoy Sultans on Decca  
**LITTLE BROWN JUG**  
**STOMPOLOGY**—Lionel Hampton on Victor  
**SKATERS WALTZ** (Bourne Fox Trio)  
**THE DEVIL SAT DOWN AND CRIED**—Harry James on Columbia

PRICE 50c EACH

### CLEF MUSIC CO.

152 W. 42 Street • New York, N. Y.

# Freddie Slack Center of Fight

## Death of Ralph Rainger Ends One of Hollywood's Greatest Writing Teams

Los Angeles—Death parted one of Hollywood's most successful and longest-lived songwriting teams as Ralph Rainger, the melody writing partner in the team of Robin and Rainger, died in the crash that followed the collision in mid air of an

American Air Lines passenger plane and an army bomber near Palm Springs October 23.

At the time of Rainger's death he was flying to New York, where he expected to meet his partner, Leo Robin, for a conference on their joint work. Robin had preceded Rainger on the trip east. In New York they were to have met Jack Robbins, whose firm is publishing the last songs by Robin and Rainger, which they wrote for the 20th Century-Fox picture, *Coney Island*, not yet released.

Robin heard the news of his partner's death in Chicago. He immediately returned to the coast.

### 12 Years of Collaboration

Neither Rainger nor Robin were widely known when they were signed and united as a team by Paramount Pictures in 1930, although both had established themselves as able tunesmiths. Rainger differed from the average commercial melody writer in that he was a better-than-average pianist. He actually started trying to write songs when he was about 14. By the time he was 27 he had given up hope of ever being a successful songwriter. But meantime he had been graduated from college with a law degree and had studied music at the Damrosch Institute in New York.

Instead of taking up the practice of law, he started playing piano in pit orks for musical shows in New York. In some of these shows he was teamed and featured with a piano duo consisting of himself and Edgar Fairchild, now music director for Eddie Cantor.

While playing in the orchestra for the *First Little Show*, Rainger heard that the star (and producer) Clifton Webb, was looking for a new song. He went to him with the songs of a friend, hoping to interest Webb in them. Webb didn't like the friend's songs but he was struck by a little strain Rainger noodled around with at the piano. "What's that?" asked Webb. Rainger replied that it was just a bit of improvisation such as any piano player would play while idling at the keys. "I think that's our song," said Webb.

The strain became *Moanin' Lou*.

Libby Holman introduced it and Ralph Rainger was launched on the songwriting career he had abandoned.

### With Par Seven Years

Robin and Rainger stayed at Paramount for seven years, free-lanced for several studios for a time and for the past two years had been with 20th Century-Fox.

At Paramount they did the songs for many Bing Crosby pictures, including his first big success, *The Big Broadcast*. Their biggest hits were probably *Love in Bloom* and *Thanks for the Memory*. Latter won an Academy Award.

Like all Hollywood tuners, Robin and Rainger wrote innumerable songs. They managed to knock out one or two major hit songs for each picture they worked on. A partial list of Rainger's successful melody jobs:

*I'll Take an Option on You, Is This the Music of Love, I Wish on the Moon, What Goes on Here in My Heart, I Have Eyes, Please, Faithful Forever, Here Lies Love, June in January, The Hills of Old Wyoming, If I Should Lose You, With Every Breath I Take, Blue Hawaii, Here You Are, There'll Never Be Another You.*

*Here You Are* was a top seller as recently as a couple of months ago, is still popular. *There'll Never Be Another You*, is a current hit.

### Had Serious Side

Rainger never represented himself as anything but a commercial songwriter. However, in his spare moments he worked on some serious composition, and he was one of the first students to sign up for study with Arnold Schoenberg when the great modernist started teaching here in Los Angeles (Schoenberg is a master teacher of fundamentals, never touches on his own unusual work in his classes).

One of Rainger's serious compositions was heard in public for probably the first time at his funeral, where the only music was an organ piece which he composed to the words of Tennyson's poem, *Crossing the Bar*.

Funeral services were held at the Church of the Recessional in Forest Lawn Cemetery, last resting place of many of Hollywood's greatest stars, under the direction of Rabbi Max Nussbaum.

The songwriter was 41 at the time of his death; is survived by his widow, two children and his parents.

## Songwriters Split by Crash



Ralph Rainger, seated at the piano, is shown here on the MGM lot with his songwriting partner and pal, Leo Robin, and Rita Hayworth, actress. Rainger was killed late last month in an airliner crash. (Story on this page).

## Jean Goldkette Compares Modern Biz with Old Days

Los Angeles—"In the old days the music business was mostly music. Now it is mostly high-pressure publicity." This comment came from one of the great figures of music's bygone days—Jean Goldkette, currently visiting Hollywood as manager of the "Charioteers," novelty group which opened at the Casa Manana with Erskine Hawkins' band and were held over with the advent of Freddie Slack.

### Meets Former Men

When not busy with the affairs of his combo, Goldkette wanders about the movie capitol meeting many of the musicians who once worked for him and are now successful movie studio recording men here. Many of them he hasn't met, but he hears plenty about their activities.

In the late 'twenties Goldkette, a top-rank band leader of the day, assembled a group of musicians which, as an all-star outfit, will probably never have an equal. You don't have to look 'em up. The names come back like the flow of an unforgettable melody:

Bix Beiderbecke, Eddie Lang, Joe Venuti, Red Nichols, Jimmy Dorsey, Tommy Dorsey, Frankie Trumbauer, Don Murray, Danny Polo, Fud Livingston, Jimmy MacPartland, Russ Morgan, Chauncey Morehouse, Arranger Bill Challis—many others. They all worked for Jean Goldkette at one time or another, many at the same time in that last great band that Paul Whiteman raided to form the nucleus of the greatest band he ever headed.

## Three Offices in Scrap for Right To Book Pianist

Fishman Claims the Inside Track—Glaser Personal Manager

Los Angeles—Freddie Slack, who not so long ago was cooling his heels in the offices of every booking agency with an office in this territory, is now the object of a three-cornered scrap for the privilege of booking him.

### Union Gets Appeal

Scrap, which has been tossed into the laps of AFM authorities in New York for settlement, involves the William Morris Agency, whose west coast boss, Ed Fishman, claims he sold Slack to Capitol Records and put him on lucrative studio deals; Joe Glaser, who claims a personal management contract with Freddie; and MCA, which, it is said, had Slack under contract a while, failed to make good on its booking obligations, but is now claiming the right to book him and has been offering his services to clients.

### MCA Ruled Out?

Reported here that AFM heads have ordered MCA to "cease and desist" from offering Slack pending outcome of their investigation of the situation.

Fishman, of WM, says his agency with Slack, that it is still in effect and that Glaser can function only as a personal manager under the WM booking contract.

## Buddy Rich Gets Final Civvy Stab

Los Angeles—Buddy Rich, the punchy little drummer who won fame with the Tommy Dorsey orchestra and carried off the percussion prize in *Down Beat's* All American Band Poll of 1942, got in his last civilian licks heading a small combo pit together for the occasion at Billy Berg's Trouville Club here.

The combo consisted of the Loumell Morgan Trio (piano, guitar, bass), a trumpet and tenor sax. Buddy, cutting loose at the tubs in front of the combo, was the only ofay. He was scheduled to report to the United States Marine Corps at the San Diego base early this month.

## McKinley Added To 'Hit Parade'

Los Angeles—Ray McKinley, whose new band has been playing to consistent if not terrific business at the Trianon here in its first west coast engagement, has been signed to share the band billing in Republic's *Hit Parade of 1943*, with Count Basie and Freddy Martin.

McKinley was scheduled to close at the Trianon November 9 and to do the movie before going to San Francisco's Golden Gate theater for a week beginning November 25. There is a strong rumor that Ray and his band may accept an offer from Uncle Sam that may place the entire band in service.

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

## Purtill, Miller Tubman, Joins Kay Kyser Band

Los Angeles—Eddie Shea, drummer with Kay Kyser, has followed ex-Kyser man Tommy Jones into the base band at Gardner Field, Calif., air force ground school. Replacement was Maurice Purtill, who sparked the rhythm section of the late Glenn Miller band.

Purtill's association with the Kyser band came as a surprise as he was figured to go with Tommy Dorsey, who has been looking for a drummer and was still looking for one as this was written. Pete Vuolo, who took over the drumming department in the TD band when Buddy Rich bowed out, gave up after two weeks.

Several other members of Kay Kyser's band feel sure they will get their call to the colors in the near future. They are Roc Hillman (guitar), Bobby Guy (trumpet), Heinie Gunkler (sax), Don Whitaker (bass). Understood that Kyser is already looking around for replacements.

## Girl Musicians Sought for WAAC

Los Angeles—Recruiting station for gal musicians to form bands for America's femme army, the WAAC's, will be set up here early this month. Recruiting of WAAC bandgirls will be handled largely through Local 47, which also functions as a recruiting agency for bandmen for trousered branches of the service.

## GROVER GUITAR STRINGS

BEST FOR TONE TRIAL OFFER—2 SETS FOR \$1.00 GROVER, BOX 146, FREEPORT, N. Y.

★ EXTRA BUGHNESS!  
★ EXTRA RESPONSIVENESS!  
★ EXTRA PLAYING HOURS!

**MRAWCO DRUMHEADS**

"STRAS COUNT TODAY!"

How Dealer

AMERICAN RAWHIDE MFG. CO.  
115 N. BRADSHAW ST. CHICAGO, ILL.

"Betcha"  
PLASTIC REEDS

PERFECTED BY STEVE BROADUS

	SOFT—MED.—HARD	Each
Bb Clarinet		.60
Bass Clarinet		.90
Alto Saxophone		.75
Tenor Saxophone		.90

THE MOST ECONOMICAL REED YOU CAN BUY  
For Sale at All Music Stores  
Exclusive Distributors: WM. R. GRATZ CO., INC., 251 Fourth Ave., New York City

Chicago  
Mu  
Los  
On  
Los An  
the Seyt  
wait for  
profess  
In add  
Rainger  
page  
nent bus  
In San  
lin hospi  
("Fuzzy"  
featured  
for the  
joining  
Palace h  
death, w  
nia, Com  
for sever  
and child  
Do  
In Ho  
Don Al  
producti  
and Rad  
here, at  
Allen  
33 years  
wood fro  
tarist (th  
a hillbill  
Ranch B  
Before lo  
and pro  
When K  
Gerry Ki  
dio he to  
producti  
Play  
More  
ness, All  
nighters  
composed  
dio men.  
at Pasad  
He was  
of weeks  
the end, f  
Allen ha  
months t  
sometime  
whom he  
and thre  
wife.  
Paul  
Add  
Plann  
Los An  
name has  
show set-  
Casa Man  
ca Brothe  
the pictu  
the blade  
tract for  
are all in  
to set up  
cal prese  
City nite  
enough of  
something  
trons once  
Los Ange  
Pending  
Freddie  
brought in  
spot to th  
Leonard  
Brie(s)  
beach.  
Gene  
MGM  
Los Ang  
latest bar  
the long  
under con  
at the M  
usual, was  
the studio  
he will do  
no inform  
Gene wa  
return en  
wood Pall  
sidered lik  
movie cho  
his Pallad  
Warren  
New Yo  
band at th  
a Mutual



# Music World Loses Three On the Coast

Los Angeles—The Old Man with the scythe seemed to be lying in wait for members of the music profession on the coast this month. In addition to Songwriter Ralph Rainger (see story on adjoining page), he took two other prominent musicians.

In San Francisco, at the Franklin hospital, death came to Elvan ("Fuzzy") Combs, sax player and featured vocalist with Henry Busse for the last three years. Before joining Busse, who was at the Palace hotel at the time of his death, which was due to pneumonia, Combs was with Herbie Kay for several years. He left a wife and child, was 29 years old.

### Don Allen Also Dies

In Hollywood, death came to Don Allen, orchestra leader and production manager of the Standard Radio transcription company here, at Hollywood hospital.

Allen had packed much into his 33 years of life. He came to Hollywood from Salt Lake City as guitarist (he also played piano) with a hillbilly outfit known as the Ranch Boys some 15 years ago. Before long he was an announcer and production man at KFVB. When KFVB's general manager Gerry King formed Standard Radio he took Allen into the firm as production manager.

### Played With Own Band

More as a hobby than as a business, Allen also appeared on one-nighters here with his own band, composed largely of radio and studio men. He appeared frequently at Pasadena Civic Auditorium.

He was active to within a couple of weeks of his death. Following the end, friends revealed that Don Allen had cancer, had known for months that death would come sometime this year. He left a wife, whom he married in June of 1941, and three children by a former wife.

# Paul Whiteman Added to Show Planned for Casa

Los Angeles—Paul Whiteman's name has been added to the ice show set-up contemplated for the Casa Manana. It appears that Zucca Brothers, who operate the Casa; the picture company which has the blade star, Belita, under contract for a movie; and Whiteman are all in on a combination deal to set up a big ice show and musical presentation for the Culver City nitery, which is just far enough off the beaten track to need something powerful to draw patrons once the gas rationing hits Los Angeles.

Pending outcome of the plan, Freddie Slack's band has been brought in from the Zuccas' beach spot to the Casa Manana. Harlan Leonard (see Los Angeles Band Briefs) replaced Slack at the beach.

# Gene Krupa Gets MGM Contract

Los Angeles—Gene Krupa is the latest bandsman to be added to the long list of music men now under contract for picture work at the MGM studio. Krupa, as usual, was signed in the east, and the studio at Culver City, where he will do his picture work, had no information on the matter.

Gene was scheduled to open his return engagement at the Hollywood Palladium November 10. Considered likely he will not start the movie chore until completion of his Palladium stint.

### Warren Gets Wire

New York—Dick Warren, new band at the Hurricane here, gets a Mutual wire next week.

# LOS ANGELES BAND BRIEFS

By HAL HOLLY

Los Angeles—Most interesting band opening of the month was the almost unheralded appearance at Zuccas' Terrace of Harlan Leonard, where the Kansas City comer (who was spotted by Down Beat writers several times during the past couple of years) opened an indefinite run October 29.

On the air the Leonard band sounds a bit rough to those who are more interested in polish than punch in music, but close up it's got a rock remindful of Basie at times. It's likewise a good, showy outfit that pleases the cash customers as well as the critics. Highlights are Orvella Moore, Leonard's girl pianist; "Chief" Moore (no relation to Orvella), said to be a full-blooded Indian brave, on the warpath with his trombone; and an okay tenor man whose name we neglected to collect in our note book.

Leonard, himself, functions as alto man in the sax section leaving the front work to Ernie Williams, who encores and sings. Band also carries two other vocalists—Myra Taylor and George Bledsoe. Line-up carries five brass, three saxes, three rhythm.

To judge by the reception given him on his opening night, Harlan Leonard looked like a clean click.

### Bands About Town

While Harlan Leonard was hanging up a hit at the beach spot, Freddie Slack, who had just vacated the Terrace, was registering a fair but not colossal opening at the Casa Manana, which is getting tougher and tougher to warm up. . . . Biltmore still mum on band that will follow Joe Reichman, who ends his unprecedented run at the down town hostelry's Bowl December 23.

Amos Weeks, almost unheard of on the coast for years, doing an okay job at the Hollywood Casino, where what the customers spend (no admission or cover here) is the all-important factor. . . . Johnny Richards moved into a new spot at San Pedro, the harbor city. . . . Reg Marshall, local rep of the Fredericks Bros., made a clean sweep of the Zucca enterprises when he set Harlan Leonard for the Terrace, Weeks for the Casino and Erskine Hawkins for the Casa Manana.

It's Jan Garber for the Trianon after McKinley. . . . November band bookings for the Pasadena Civic Auditorium: Paul Martin, November 6-7; Bob Mohr, November 13-14; Bob Saunders in a double bill with Spike Jones' City Slickers, November 20-21; Ozzie Nelson, November 27-28.

Palladium wanted Spike Jones, who is riding into the big dough on Der Fuehrer's Face, as alternate band with Gene Krupa but the deal fell through because Spike and the boys in the City Slickers are already carrying all the steady work the union permits. Every one has his quota of network radio shows.

As this column has pointed out before, the City Slickers play corn only for kicks—and a nice little piece of extra cash.

### Roland Returns to Palladium

Returning to the Palladium as alternate band with Krupa, and replacing Matty Malneck, is Don Roland and his "Tunesmiths." Don's former Tunesmiths ran out on him a while back, and he had to organize a new bunch (no easy matter for the instru-vocal combos) but it didn't matter much as almost all of the former Tunesmiths are now in the army. . . . The Paul Kress whose new band is hitting a swell pace at Chuck Greenberg's Bourston Cafe proves to be our old friend Matt Kressich. How's it, Matt?

### Notings Today

Del Staigers, the triple-tongue ace, has located in Hollywood and will set up teaching studios here. . . . Red Mack, trumpet player featured with Barney Bigard's erstwhile band at the Trouville, has stepped out with his own combo of Local 767 cutters at Central Avenue's Club Plantation. Sitting proudly and ably at the tubs in Red's new band is Local 47's Walt

# He Digs Beat

So help us, it happened. Two issues ago we had a pic of the newly wedded Larry Washington, taken at the Cafe Society (NY) bar. Last week, a British sub commander, full beard and all, walked into the place, and started a conversation with the bartender. Came time to go, and remarked in parting to the liquor-slinger, "I must say you certainly looked topping in the last issue of Down Beat, old fellow."

Sherman. Hat's off to a boy who recognizes only One Big Union for musicians—the Musicians' Union. . . . Bob Haynes, vocalist with Freddy Martin, made his departure. Looked like Larry Stewart, formerly with Ray Noble, would get the call.

Ted Yerxa, the Daily News "Lampighter," has introduced an air show on the Don Lee chain Saturday afternoons in which he digs the latest discs and picks his "best of the week." A good show. . . . Woody Herman and Bob Allen in line for picture jobs at 20th Century-Fox. . . . Vern Buck, a top-biller in the days of "stage presentations," is slated for a Hollywood radio spot. . . . It's a girl, Marie Linda, 8½ lbs., at the Beverly Hills home of Mr. and Mrs. Carlos Castel (manager of Stan Kenton, Sonny Dunham, Benny Carter).

Les Hite held over again at the Louisiana. . . . Joe Turner now bluesing at the Streets of Paris (Murray McEckren's ork) sharing the bill with Art Tatum and Meade Lux Lewis. . . . Charlie Gonzales, bass player with the late Earl Burtnett, and in recent years with Xavier Cugat, has been released after a long stretch in a west coast sanitarium. . . . Horace Heidt's band scheduled to arrive in Hollywood November 15.

# East Side Hostelry To Change Hands

New York—A well known femme hotel owner is now buying the second largest East Side hotel, now controlled by Harvard University. When the deal is set, Harry James is planned as the first band under the new ownership.

# Macs Outmaneuver the Navy



Los Angeles—Even the fact that he is the brand new husband of Mary Lou Cook doesn't help Lieut. Carl Buggee of naval aviation, as the Merry Macs, Joe, Judd and Ted McMichael, storm in to kiss the bride. Mrs. Buggee will continue her career as a singer, is touring the east with the Merry Macs now, while her hubby has reported for active duty. Santa Fe Railway Photo.

# Bar War Factory Bands from Air

Los Angeles—Local 47 is standing fast on the Petrillo attitude toward appearance of "amateur" musicians on the air by forbidding the use on radio of the musical

organizations maintained at all the big war industry plants here.

Local 47 bosses turned down request of Lockheed employees' recreation club for use of the Lockheed-employed musicians on their We, the Workers program on KHJ, also a request from CBS for appearance of war-worker musicians on the Spirit of '42 program.

"This built-in clarinet case is certainly handy!"

# Traypak

Two cases for the price of one . . .

The TRAYPAK is two cases; one fits inside the other as shown in the illustration. The clarinet case is really a part of the sax case, yet can be carried separately! Think how convenient this will be for you. If you don't have to take the clarinet on a job, simply lift the case out and leave it behind. Or if you want to take just the clarinet, you don't have to bother putting it in a case as you would have to do with the ordinary combination cases. With a TRAYPAK, the clarinet is already in a case. Furthermore, you carry the clarinet in a TRAYPAK as it should be carried—disassembled. Less chance of damaging the keys, less chance of cracking.

The TRAYPAK combination case is covered with a smart brown whipcord material, the edges bound with genuine cowhide. Heavily padded inside, with rich velvet lining. As good looking as it is practical!

488Q TRAYPAK for alto sax, clarinet, flute . . . \$35  
489Q TRAYPAK for tenor sax, clarinet, flute . . . 39

Actually 25% thinner than ordinary combination cases.

Case within a case feature means you can carry clarinet separately.

Sax, clarinet, flute—Traypak holds them all!

Distributed exclusively by Selmer ELKHART, INDIANA

WOULD YOU PAY . . . \$1.00 ?

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

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

DON'T DELAY to get our New Model

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

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

# James Has Gift of Friendliness

## Harry's on Top, But Unaffected By His Success

Swell Guy, Not Swell Head, Gets Praise from Mix

by Mike Levin

Harry James has another record out: *I Had the Craziest Dream* and *A Poem Set to Music*. Best of each is the vocal, one by Helen Forrest and the other by Johnny McAfee. Few things have happened in jazz in the past few years to rave about. Helen Forrest is one of them.

Harry James is another. Do not, old man, get me wrong. I've screamed more than somewhat about the way Harry was overschmaltzing his tone a few months back, and about a lot of other things in the band that seemed ready for improvement—though discs such as *Let Me Up* have drawn raves from you and me both.

### Some Swell Exceptions

No, this here concerns that eminent baseball-lover as a guy, and not a musician. This business is justly illfamed for the number of really bad boys that are all over it. On the other hand there are the swell exceptions like JD, Woody, McIntyre, Ellington, Norvo, Spivak, Allen, Thornhill, and some others.

But I don't think I've ever seen a leader quite like James before. Harry arrived in New York a short time ago, the biggest thing in the business. Two commercials, theater dates, pictures, anything he wanted in the business was his.

Now both BG and Miller have tasted this and not let it bother them too much. Glenn had a swell reputation for being a straight-shooting leader before he went into the army.

But neither of them have the knack of being the simple, easy-going fellow to all around them

## Spike's a Three-Way Character



New York—With his attractive secretary, Betty Hayward, on the traditional knee, Spike Jones of *Der Fuehrer's Face* fame dictates his mail, holds a telephone conversation and heats up a horseshoe for luck, all at the same time. The shot is from a movie short and the musicians in the background are Don Anderson, Dell Porter and King Jackson.

that James does. I saw a perfect sample the other night. Two west coast college boys were in town to play football. Someone casually mentioned this to Harry, and he went over and talked with them for an hour.

Now there's nothing unusual in this. Miller, Goodman, or Dorsey at their peaks would have done the same. The difference was that James just didn't go over and "be nice" for his public's sake. He went over and fought football with them for 60 minutes—not as Harry James, the newly-arrived bigtime band-leader, but as a guy who wanted to see what would happen in the Notre Dame game, especially if it rained. Those two boys went out raving about James with every other breath—and I

## Top Drawer Discs

- Hot Jazz: Sidney Bechet's *The Mouche* (Victor)
- Swing: Glenn Miller's *Sleepy Town Train* (Victor)
- Dance: Harry James' *I Had the Craziest Dream* (Columbia)
- Vocal: Bing Crosby's *The Road to Morocco* (Decca)
- Novelty: Glenn Miller's *Jukebox Saturday Night* (Victor)

don't think they'll forget him for a long while.

### No Ulterior Motive

In a profession that is loaded with people being nice to other people for the sake of "business" and "contacts," it certainly gave me a terrific boot to see a man being nice to the men that work for him, and the people that pay to listen to him because he genuinely likes to, and not because "it pays to."

There are others like Harry—but not at the absolute pinnacle of the business. That a man can work as hard as he does today, and remain as unaffected and decent as he is, is something in which everybody in this racket should take tremendous pride.

## STUDY ARRANGING

With

## OTTO CESANA

EVERY Musician Should be Able to Arrange

Complete Course One Year CORRESPONDENCE OR AT STUDIO

They studied with Otto Cesana: (Arr. For) Van Alexander, Van Alexander, Charles Garble (age 16), Milt Britton, Matty Matlock, Bob Crosby, Andy Phillips, Claude Thornhill, Herb Quigley, Andre Kostelanetz, Alvin Roy, Alvin Roy, John Philip Sousa, III (Conductor), Al Wagner, Roy Fox, Buddy Weed, Paul Whiteman and many others.

NOW AVAILABLE!

- Course in Modern Harmony (Complete material) \$5.00
- Course in Modern Dance Arranging (Complete material) \$2.00
- Course in Modern Counterpoint (Complete material) \$5.00
- Reminiscing (Score) \$1.00
- American Symphony No. 2 (Score) \$4.00

OTTO CESANA 29 W. 57th St., N.Y.C. Tel.: Plaza 5-1250

## Dance Music

### Boston Pops Orchestra

*Estudiantina Waltz* (Parts 1 and 2—Victor)

This ain't terrific, but it's a step in the right direction. When is some dance band going to get around to playing good waltz music? And I'm not talkin' about Wayne King, either.

### Gordon Jenkins

*White Christmas and Heaven for Two* (Capitol)

This is not nearly as distinctive a job as Jenkins has done in the past. This probably can be charged up to that July recording scuffle. Both sides have Rob Carroll vocals (he's the ex-Barnet singer).

### Bob Sherwood

*Harlem Butterfly and Moonlight Becomes You* (Capitol)

This band still mixes Dixie and ballad style in the strangest way.

Note behind Bobby's vocal how much the combination of clarinets bass voicing sound like strings in this balance. *Butterfly* is a Johnny Mercer tune, and shapes up much like the *Night Glow* that Tommy Dorsey made several years ago. Flip it for a Kitty Kallen (former Teagarden chirpess) vocal.

### Tony Pastor

*Hey Mabel and Softhearted* (Bluebird)

These are typical Pastor platters—gravel treatment on *Mabel*, and Eugene Baird taking a slow-tempoed vocal on the ballad. Her singing on this one is better than usual—seems surer of her pitch.

### Johnny Long

*Constantly and Moonlight Becomes You* (Decca)

Not a thing wrong with these save that the Four Teens aren't given quite the proper balance on *You*. But once in a while, it would be nice if Long used a little more variety in his arrangements—it would make them far more interesting listening.

### Glen Gray

*Moonlight Mood and Purple Moonlight* (Decca)

The well-known man in the is certainly getting around this week. Unless I'm getting deafer, there are some things going on in the reeds in the first chorus that weren't intended—some slight scuffling as to pitch. Ending is pretty tough. *Purple* is the new DeLange tune—goes well, but seems a trifle tough to sing.

## Novelty

### Victor Young

*Bolero* (Parts 1 and 2) (Decca)

Is Decca kidding? This is the second *Bolero*, both of them bad, that they have released in the past six weeks. First, a double piano version, suffered from the same trouble that this, a full ork job does: lack of power and poor choice of tempo.

Also the balance is hollow. Also the second side speeds up badly.



Or has Victor Young forgotten that Ravel's basic idea with this was to prove the power that steady repetition can build?

### Glenn Miller

*Jukebox Saturday Night and Sleepy Town Train* (Victor)

A very clever idea, with a terrific takeoff on the Ink Spots that makes me very happy—very happy. *Train* belongs in the Swing division inasmuch as it is strictly *In the Mood* and *Kalamazoo* lightly combined. Good muted trumpet and Benecke on a tone-bending kick.

## Vocal

### Dennis Day

*I'm Glad There Is You* (Capitol)

I never did go for this tight, high tenoring; but lots of people do, and Day certainly is competent technically. The tune, which has J. Dorsey's name on it, is the nuts. Why it didn't go further, I can't figure out. Backing here is by Gordon Jenkins, who does *Always* on the other side.

### Johnny Mercer

*The Wreck of the Old '97* and *I Lost My Sugar In Salt Lake City* (Capitol)

Mercer gets off backed by Freddie Slack's excellent combo. Mercer certainly can plug a tune. A savagely phrased horn bit follows, and a Dix walkout. Get this blues with a 1915 title on the second facing! And listen to Mercer reading a Chamber of Commerce hand-out in the middle of his wail!

### Bing Crosby

*Constantly and Moonlight Becomes You; The Road to Morocco and Ain't Got a Dime to My Name* (Decca)

Backing on *Constantly*, a John Scott Trotter affair, sounds like Hal Kemp and Alec Wilder well-mixed. Far better than usual. Vic Schoen's backing on *Morocco* is the nuts—jumps more than anything Ring has done in a long while. *Moonlight* looks like the hit of the score.

### Connie Boswell

*Moonlight Mood and Saving All I Can for Uncle Sam* (Decca)

Two of the worst sides Connie has done—partially because the tunes are no gift, but mostly because her singing sounds tired.

## Hot Jazz

### Sidney Bechet

*The Mouche and Blues In the Air* (Victor)

First side is of course the famed Duke tune, and gets one of the best wax sides Sid has made in some time. Also trombonist Vic Dickerson, a pet of Benny Carter's gets a chance to play his fine growl trombone.

Ensemble figures bit off well, and the whole side kicks along at an easy pace. Second is in much the same mood, many of the figures sounding like records that Hodges made on Vocalion. A lot of

(Modulate to Page 9)



"THE WFL VICTORIOUS DRUMS ARE JUST LIKE OUR NEW VICTORY SUITS—THE TOPS"



—and that's what they are saying all over the U. S. A. about this new line of WFL Drums. You'll be amazed how quickly these Victorious drum outfits set up for playing—actually three times faster than the old style hardware-laden outfits!

You'll appreciate the new key tension that gives the positive tension just the way you want it! You'll marvel at the new prices, too—get "hep" to what is happening in the drum world, write for catalog or see these new drums at your dealer today!

WFL DRUM CO. 1728 N. Damen Ave. CHICAGO, ILLINOIS

*Steve Broadus*

MUSICAL RESEARCH

Chicago

Reco

musician his thick This ma the man tion and Sweetie famous on blues technica looked often d

Messy

Trying Louis J pens her execution

Sepia St

This i sas City just doe tion in often w pianoing times E and toc like Ma William ings for who ha putation own. O fits and such as part of solo, and trombon up bit n end, doe Basic r and then inately : great sw band pla charges happenin the same Chicago, and bra: Brown v

The Chi der, Ten the Use

This li like mac dan patt the saxin over is l should l tavern Jordan v a change

Duff Mari

New piano w with a su has sun Duff's here, an thing wo

Union Juke

New Y ly confid ord frac plan for ators to rds in l juke rec to consi taining o the pres

Lo

HC

"H

N

1321

# Record Reviews

(Jumped from Page 8)

Musicians sneer at Bechet, citing his thick vibrato as being tasteless. This may be sometimes true, but the man plays with intense conviction and powerful drive (see his *Sweetie Dear* (Bluebird) for a famous example—and particularly on blues, it seems to me that his technical faults should be overlooked in light of the ideas that often drop around.

## Swing

### Chester Boone

*Mexsy and Please Be Careful* (Decca)

Trying for the same groove as Louis Jordan, nothing much happens here. Material isn't good, and execution is pretty sloppy.

### Jay McShann

*Sepia Stomp and Lonely Boy Blues* (Decca)

This is the full McShann Kansas City unit—and its famed drive just doesn't show here. Every section in *Stomp* is ragged and too often without punch. McShann's pianoing is at times hesitant, and too often like Mary Lou Williams' keyings for a man who has a reputation of his own. Only in fits and spurts, such as the last part of the alto solo, and a brief trombone build-up bit near the end, does the band come to life. Basie may be overpolished now and then but pure guts indiscriminately applied doesn't make for great swing either. I've heard this band play better, so it probably charges off to one of those studio happenings. *Lonely* builds much the same way as Count's *Goin' to Chicago*, using similar rhythm and brass patterns. Good Walter Brown vocal along with nice alto.

### Louis Jordan

*The Chicks That I Pick Are Slender, Tender, and Tall and What's the Use of Getting Sober* (Decca)

This little unit, as usual, bounces like mad. Usual superlative Jordan patter job on the lyrics—and the saxing ain't bad either. Twist-over is Bert Williams gag stuff—should prove a bonanza in any tavern jukebox. Someday soon Jordan will make a bad record as a change of pace.

## Duffy's to Keep Marie Green

New York—Marie Green, soprano who hit the upper levels with a recording of *Intermezzo*, has sung the last two weeks of *Duffy's*, Blue Network radio show here, and will remain if everything works out all right.

## Union Mulls Separate Juke Record Speed

New York—The AFM, now fairly confident of victory in the record fracas, has been mulling a plan for forcing juke box operators to use separate speed records in their machines to control juke record sales. They neglected to consider the difficulty of obtaining different speed motors at the present time, however.

# Your Automatic Hostess

## Selects the . . .

# MOST PLAYED RECORDS!



Alice

(One of the score 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—White Christmas . . . . .	Bing Crosby . . . . .	Decca
2—At Last . . . . .	Glenn Miller . . . . .	Victor
3—Gal in Kalamazoo . . . . .	Glenn Miller . . . . .	Victor
4—Praise the Lord, and Pass the Ammunition . . . . .	Merry Macs . . . . .	Decca
5—Strip Polka . . . . .	Kay Kyser . . . . .	Columbia
6—Serenade in Blue . . . . .	Glenn Miller . . . . .	Victor
7—Amen . . . . .	Woody Herman . . . . .	Decca
8—My Devotion . . . . .	Jimmy Dorsey . . . . .	Decca
9—He Wears a Pair of Silver Wings . . . . .	Kay Kyser . . . . .	Columbia
10—Der Fuehrer's Face . . . . .	Spike Jones . . . . .	Bluebird

## COMING UP

Other Favorites Include:

Pennsylvania Polka . . . . .	Andrews Sisters . . . . .	Decca
Mr. 5 x 5 . . . . .	Freddie Slack . . . . .	Capitol
Every Night About This Time . . . . .	Jimmy Dorsey . . . . .	Decca
He's My Guy . . . . .	Harry James . . . . .	Columbia
Daybreak . . . . .	Tommy Dorsey . . . . .	Victor

## Situation Static On Mexican Discs

New York—The situation of Local 802 versus Classic Records remains static at press time. After stating to the union that his masters of tunes 802 claimed were made after the AFM deadline for recording were actually recorded in Mexico and purchased in good faith by him, Eli Oberstein added in a statement to the *Beat*, that he felt it extremely unfair for the union to claim it had affidavits of musicians on the purported date, and then not produce them. Oberstein added that as a member of the union, he expected to be protected, not assailed, and discounted any rumors of stoppage in his firm by announcing that the Western Auto Stores, huge accessory chain, would handle his records. Local 802, in the meantime, continues its investigation.

## Met Opera Auditions Start November 29

New York—The Metropolitan Opera Company auditions will be broadcast over the Blue network every Sunday night from 6:30 to 7:00 (Eastern War Time) beginning November 29. Preliminary hearings are held in the Blue network Radio City studios every Tuesday and Wednesday with the winners put on the air. Final winners, chosen at the end of the season, receive a \$1,000 scholarship and Met Opera contract. Blue will again handle the wires this year for the regular 2:00 p.m. Saturday opera programs.

## Release First Post-Ban Disc

New York—RCA Victor will shortly release the first record made after the Petrillo disc-ban went into effect on August 1. Barry Wood has recorded *Everybody Ev'ry Day* on Bluebird at the request of Secretary of the Treasury Morgenthau and the musicians' union has consented to its general distribution. The *U. S. Paratroopers' Song* is on the other side.

## Record Voices Here For Mexican Dubbing

New York—That item in WW's column last week about recording a voice here and then dubbing it in on music recorded in Mexico is on the square. The proposition was made to Kay Lorraine, Blue Network star here, but she brushed it off, preferring to retain the good will of the AFM.

Twist to the situation is that the party who suggested it is a union member associated with recording! KL has a record released next week by Standard with *I'll Forget You* and *Take a Look at My Heart*, tunes slanted for South America, as the labelings.

## Hammond's Columns

New York—John Hammond, former fan mag publisher, is slated to do a monthly column for the *Times* here, and also a weekly pillar for *Variety*, theatrical periodical.

## Victor Moves To Trim Down Its Catalogue

New York—Opening with a big four page spread in *Life* next month, RCA-Victor is starting a campaign to narrow its enormous catalogue down to some hundred pre-selected items that the factory and dealers can concentrate on, eliminating the tremendous headache of piled-up backorders and low shellac supplies.

Announced as a program of 101 presents for Christmas, much the same plan will probably be applied in an extended form for the duration. Included for the special sales push are the Brahms 1st and 4th, the Beethoven 5th and 6th, the Tchaikovsky 4th (what, no 5 and 6!), the Dvorak 5th, the Schubert 8th, the Sibelius 2nd, the Franck 1) Minor, and the Shostakovich 6th symphonies. Chamber works, about 12 concertos, and the usual operatic and light singles that sell well make up the body of the list.

Pop items include Goldman Marches, Wayne King and Xavier Cugat dance albums, the Artie Shaw, T. Dorsey, and Basin Street albums, with some novachord and organ stuff tossed in for good measure.

## AFM Secretary Dies

Minneapolis, Minn.—Fred Birnbach, 51, International secretary of the AFM died here November 2 of heart attack.

## Coast Nitery Ops Vague on Six-Day Rule

Los Angeles—Approach of the deadline on November 1, for the establishment of the six-day week rule passed by Local 47 for cafes, night clubs and ballrooms, found the nitery operators more or less in a muddle. Casa Manana announced that it was going dark on Monday nights.

Palladium management said they had bands signed well into next year and that inasmuch as these contracts had been signed before the measure was adopted they could not be affected.

However, understanding was that the union rule would be effective against all contracts not filed with the union before October 28.

Joe Zucca said he would keep the Hollywood Casino open on Monday nights if he could get a band in for the night that would make it "worth while." Anson Weeks is now playing the regular stint at the Casino. Zucca's beach spot, The Terrace, has always closed on Monday nights.

Jimmy Contratto of the Trianon said his contracts for bands, signed and filed, extended into 1943 and that he did not expect to have to meet the situation until next March.

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

band as it saves luggage space. The little shirts are very easily made, and it's a ball making them.

Stuff and Guff—Why do so many singers ruin all chances of showing expression by planting the mike squarely in front of their faces? They might as well wear a Turkish half veil.

One of the bands playing a NY theater some time ago broke things up royally when its male vocalist appeared on the stage with a beautiful tan makeup except on his ears—which are floppy anyway. The white ears and the dark face looked like Disney transplanted!

Got a big kick out of seeing my former boss, one Artie Shaw, in Lindy's recently. He was wearing his latest drape suit—bellbottom style!

Wanna know what gal singers talk about when they get together? The other night BG's Peggy Lee and I were talking, and all she muttered about for half an hour was the chair that hadn't been there when she tried to sit down after the last set. This sort of gag just makes us love musicians.

One of the most interesting "soundies" I've seen was one made by Cab Calloway. These things haven't been very flattering to most of us that have made them, but Cab's had a lot of punch to it—and good photography too.

A top-flight vocalist was noticed very over-dressed the other night. This girl sings beautifully, but spoils the picture by always adding too much to her costumes. This particular night she was seen wearing flowers in her hair, two orchids on her shoulder, two large brilliant clips, a large bracelet, and rhinestone ear rings—needless to say, she looked a trifle motheaten under all this finery.

## An Open Letter to Dorothy Claire

Dear Dorothy:  
You are one of the best all around performers in the business, and up until the past few months, you worked very hard at improving yourself in every way. But lately you've been doing the same things too much, not really thinking of singing and that fine "Dorothy Claire touch." Perhaps you need new material—different type songs, or maybe Dorothy should take a look at Dorothy. You can be one of the biggest performers in the business for you are a fine natural comedienne. So don't for the sake of a little laziness, let someone else have the position rightfully yours—for the style you have you originated—now live up to it.

In friendship,

Anita.

## Boyer's Browsers

By ANITA BOYER

I wonder why the musicians in a certain big band aren't a little kinder to a new member of their organization? The new fellow is so thrilled at the idea of having his dreams realized that at times he appears a bit "square"—in reality the boy is just enthusiastic. The same way the very fellows that pick on him acted when they started out!

Fashion and Makeup Tips—The new feather hair cut that has become such a vogue is being successfully worn by Gracie Barrie (Mrs. Dick Stabile). The style just seems to fit her personality. Too many of us are afraid to try the more daring styles when we girls in the business should really start the new fashions.

At least three of the business' better gal singers have been worrying about their weights—and it isn't a bad idea these days. It's becoming increasingly necessary for a vocalist to have as good a figure as possible, for nearly all the hands are doing shorts or full length pictures these days. From a bandstand or stage, a few pounds here and there may not be noticed, but a camera shows a different story. Maybe we should all go in for some of the athletics our brother musicians indulge in (Ed. Note: Oh wonderful!). I'm all for a girl vocalist's swimming club—how about it?

A fine little make-up trick Eddie Senz (the NY picture makeup expert) taught me is worth passing on to you: when applying mascara, use the brush as dry as possible, and brush up with the side of the brush. If you place an orange wood stick back of the lashes it goes on even smoother. This trick is especially valuable if you have to apply a lot of mascara for stage or picture work, as it keeps the lashes well separated.

A handy little dress idea is to have one basic good black formal—then by having 2 or 3 apron-like shirts, the one dress can be made to do the duty of many. This is fine when doing road work with a

## Lockie's HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

1521 N. VINE STREET

# DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.

608 SOUTH DEARBORN ST., CHICAGO, ILL.—HARRISON 5540

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

**NEW YORK OFFICE**  
 Editor—MIKE LEVIN  
 Assistant—FRANK STACY  
 Staff Cartoonist—ENID KLAUBER  
 Albert Hotel, 65 University Place • Gramercy 3-2614

**PACIFIC COAST OFFICE**  
 CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles, Calif.

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

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

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

## Major Record Companies Wary of False Moves Following AFM's Round

There are a lot of officials in a lot of recording company and broadcasting offices who are just now realizing that the first round of their fight with the AFM is over and that their boy took an unmerciful drubbing. Although there is some mumbling that they understood that the round was going to last a lot longer than it did and that their boy had a secret punch that he never quite got out (because the referee didn't care to see him fight), those officials are thinking most uncomplimentary thoughts but behaving most correctly before the watchful eyes of the union. There is a "heavy heavy hangs over my head" atmosphere throughout the business which seems to predict a not too late victory for the Federation. The union remains comparatively silent and, certainly, very content with the whole thing.

Let's not try to say that there is no recording being done, for this would be sheer folly. There is recording being done every day and there has been recording from the very day of the Petrillo ban. Union officials would find it very enlightening to sit on the doorstep of the multitudinous private companies and watch the musicians go through the portals. But that isn't what we are talking

### Records Being Cut on the Sly Every Day

about. It's the big boy who is maintaining the obedient calm. Decca frantically denies that they are doing any Mexican recording. Victor and Columbia, the same. Everywhere in the majority of the commercial selling record companies there is expressed only the desire to do as Mr. Petrillo and his union say. And yet, actually, the union has no control over any company in the business.

In placing the record ban as of August 1, the AFM cancelled all recording licenses so that, at the present time, no company, large or small, is under any obligation to do anything requested, suggested or demanded by the union. It is thus with a clear conscience that many small recording studios are cutting. They feel that it is no skin off their nose if union musicians

### Record Companies Are Under No Obligation to AFM

want to cut against the union's orders and they feel that they are in no way obligated either way since their license was invalidated. Of course they aren't saying anything about their activities for they too feel the effect of that "heavy heavy hangs over my head."

Oberstein's action seems to be merely a test case of the above situation. He realizes that the union has no hold on him at the present time and apparently feels that the shekels he can take in are worth the risk. We aren't saying that he didn't

### What Will Be AFM Punishment For Oberstein?

buy the records in Mexico, but, either way, the union seems inclined to call it scabbing. Now what remains to be seen in his case is just what does happen following the lift of the ban. With continued innocence his appeal, will the AFM deny him further license? Will they be able to stop him from recording union music and, if so, would there be a restraint of trade case against the union?

Whatever the outcome of the situation, it will be interesting to see just what will be the punishment for the violator. After all, if the union is taking in money on recordings, will they be too ready to deny license to an established company? And even quite a substantial fine will be more than made up in the illegal records sold.

There are a lot of questions there and very few answers. Those will come as a morning after headache for the union when the ban is lifted. But, shhhh, in the meantime, if you

## Musicians Off the Record



Des Moines, Iowa—On the left is Lee Williams, band leader from Omaha, and on the right is Lee Williams, too, only he's a band leader from Chicago. They met for the first time at the Trompar ballroom here, where the first Lee was playing a date. Both leaders come from Iowa originally, Omaha Lee from Shenandoah, and Chicago Lee from Marshalltown.

## Why, Mabel!



Muggin' lightly and not too politely for the lensman is Mabel Scott, singer from Michigan City, Indiana, who recently finished an engagement at the Times Tap in Rockford, Ill., and now is in Chicago.

# RAGTIME MARCHES ON

- NEW NUMBERS**
- COVER—A son to Mr. and Mrs. Billy Cover, October 18, in Pittsburgh. Father is with Blue Barron's orchestra.
  - BAKER—A son to Mr. and Mrs. Kenny Baker, October 28, in Los Angeles. Pop Kenneth is the radio singer.
  - STOLLER—A daughter, October 19, in New York, to Mr. and Mrs. Morris Stoller. Dad is with the William Morris agency.
  - LEERS—A daughter, Andrea Lee, to Mr. and Mrs. Robert Leers, September 4th, in Miami. Father is a musician there.
  - CORNELIUS—A son to Mr. and Mrs. James Cornelius on October 9 in Detroit. Dad is songwriter.
  - HARD—A boy, Allan Lee, born to Mr. and Mrs. Danny Hurd on September 21. Dad plays piano with Hal Melnyre's band and mother Arline formerly sang with Val Jean, M.E. territory band.
  - LOCKY—A son, Dennis, to Mr. and Mrs. Harold Locky in Detroit on September 29. Father plays drums with Ray Corlin's band.
  - ZUCKER—A daughter, Joan Carol, to Sergeant and Mrs. Benjamin Zucker in Cleveland on September 23. Father was formerly a bookbinder in New York.

- TIED NOTES**
- KALBAN-SABEL—Corporal Bernard David Kalban, formerly of Mills Music, and Gladys Constance Sabel, September 27, in Brooklyn, N.Y.
  - FRAY-TOPPING—Jacques Fray, pianist, in Barbara Topping, October 15 in New York.
  - PETTI-POE—Emile Petti, orchestra leader, to Lovette Poe, October 29, in Chicago.
  - COLEMAN-HURLEY—Neal F. Coleman, musician, to Gertrude Hurley in St. John, N.B., recently.
  - FRER-HUGHES—Eddie Freer to Mary Hughes in Memphis on October 10. Eddie plays sax with Ray Herbeck's band.

- FINAL BAR**
- AUSTIN—Bertrand A. Austin, 67, musician, Oct. 15 in Huntingdon Valley, Pa.
  - COOMBS—Elvan "Fuzzy" Coombs, 29, clarinetist and vocalist with Henry Busse's

wants a few good masters, we know a place. You go down this alley, see, and you come to a door with a little square in it. You ring three longs and a short and ask for Louie the Horse. . . .



"Sure I know it was a corny take-off, but I ain't I-A, you know!"

# CHORDS AND DISCORDS

## Beat Helps Patients

St. Agathe des Mondes, P.Q.  
 To the Editors:  
 Alas and alack, I have reached the end of my subscription, but I wanted you to know how much I have appreciated and enjoyed

Down Beat. During my six months up here at the sanitarium it has helped to keep me posted on the world of bands. It has brought me many happy hours and also other patients to whom I have passed Down Beat on.  
 When I go home next month I hope to again subscribe. Until then, carry on the good work, best wishes, and good luck.  
 VIVIAN JONES

## Lay Off Casa Loma

To the Editors:  
 I have just finished reading the article in Down Beat in which you have tried to all but bury Glen Gray and the Casa Loma orchestra.

Your article has its points. I agree that Casa Loma is not always solid, but you have to hand it to the band that, on the whole, they are well liked by the average music lover . . . the average public who can't divide a band into brass, reeds and rhythm. I, myself, think that Goodman, James, Tommy Dorsey, etc., are really fine, but every time you see them someone has taken someone else's place until it keeps you dizzy trying to keep up with your favorites. But, if Casa Loma were sixty miles from my home town, I'd go to see them or bust (if I could get the gas).

Glen is famous for the numbers he has made popular such as For You, Casa Loma Stomp, etc., and, in all the times that I have heard him, I am still among the mob who always yells for those tunes. I like to hear those same tunes played by those same men in the same style and sung by Kenny Sargant and Pee Wee Hunt. The band has a strong appeal mainly because of that one thing you criticized so strongly . . . that quality of getting along together and sticking together, come what may. Their friendship means more than to kick a fellow out because he isn't the greatest man they can get on his instrument. They aren't trying to be the best in the music business. They are sticking together while the kings of this and that and the other are forgotten in a couple of years. You can down them if you want, it's your magazine. I usually agree with you on your comments about bands, but  
 (Modulate to Page 11)

Chicago. . . .  
 Ben Give Of M . . .  
 Los Ang new Ben opens at t on Novem Carter an engagem devu in S . . .  
 Carter, Mormon "mystery" . . .  
 Original Bill Berg' at the la Berg into Club, on off Holly with Mut is looking take over Kelly, who army rece . . .  
 Disc jo Peter Pot Otis amon ging Ben . . .  
 Chor Disco . . .  
 (Jun this artic bunch of You see American memories in the pas memories. Gray I ca my high s dates . . . some swe dancing to by that s Glen Gra don't want . . .  
 To the Ed Why d Dorsey months have said a helping look about has been breaks an men. . . .  
 As to violin sect of bands That's no whole ban are still to good too. V give Tomn an article? . . .  
 McCoy Down . . .  
 To the Edi We all whenever . . .

# Benny Carter Gives Line-Up Of New Band

Los Angeles—Who's Who in the new Benny Carter band, which opens at the long-dark Swing Club on November 19, was revealed by Carter as he finished up a smash engagement at the Rainbo Randeau in Salt Lake City.

### "Mystery" Section

Carter, called by the *Beat* in the Mormon city, revealed that his "mystery" rhythm section comprised Johnny Smith, guitar; Curly Russell, bass; Alvin Burroughs, drums, and Teddy Brannon, piano. Saxes line up with Ted Barnett on first alto, Stretch Ridley, tenor; Gene Porter, tenor, clarinet and flute, and Eddie DeVerteuil, alto and baritone. Trumpets are George Treadwell, Hal Mitchell and Chiefie Scott. Carter has three trombones, Earl Hardy and his mates Shorty Haughton and Alton (Slim) Moore.

Savannah Churchill is the vocalist, although Benny declared he was sending to Memphis for a male vocalist to lighten Savannah's chores.

### Spot Is Switched

Originally skedded to go into Bill Berg's Club Trouville, Carter at the last minute was set by Berg into another spot, the Swing Club, on Las Palmas street just off Hollywood Blvd. Carter is set with Mutual network airtime and is looking for a road manager to take over for Eddie (Zombie) Kelly, who up and enlisted in the army recently.

Disc jockeys here, Al Jarvis, Peter Potter, Ted Yerxa and Don Otis among them, have been plugging Benny's platters like mad.

# Chords and Discords

(Jumped from Page 10)

this article on Spike and his swell bunch of men made me see red.

You see, music to the average American means memories . . . memories of some trivial incident in the past. Old songs bring back memories. Whenever I hear Glen Gray I can't help thinking back to my high school days and my first dates . . . my first beau . . . and some swell times listening and dancing to those same songs played by that same band. Please leave Glen Gray alone, won't you? I don't want him to change.

JEANNE HOVIS

## Give TD a Break

Cambridge, Mass.

To the Editors: Why don't you give Tommy Dorsey a break? In the last two months the only nice thing you have said about him is that he was a helping pal to Berigan. If you look about you would find that TD has been a helping pal and given breaks and aid to a lot of bandmen.

As to his music, maybe his violin section isn't so hot, but lots of bands have one poor section. That's no reason to knock the whole band is it? Tommy's solos are still tops and Ziggy's work is good too. Why not break down and give Tommy a break . . . perhaps an article?

FRANK WYLIE

## McCoy Tops Down Here

Med. Det. 1322 S.U. Fort Geo. G. Meade, Md.

To the Editors: We all read your magazine whenever we are able to get it. In



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

# Jimmy Dorsey's "Naval Bulletin Board"



Los Angeles—Jimmy Dorsey's navy-sponsored *Bulletin Board* radio program over Mutual coast-to-coast at 6:30 p.m. (EWT) on Saturdays, is the only air show featuring a name band and designed to actually hypo enlistments in the armed forces. *Upper left* is navy sweetheart Helen O'Connell, whose weekly fan mail from the gobs averages more than 500 letters. Jimmy himself (*upper right*) is reading lines with one of his guests of the week, Chief Yeoman Milton Hostetter, who has sailed the seas for 25 years. Last minute script rehearsal

(*lower left*) finds Bob Eberly, Dorsey vocalist; Dave Young, producer, and Dave Dexter, writer, collabing in the KHJ-Mutual control room. And *below right*, looking awfully pretty in that seaman's hat, we find Skipper Jim with his sax. After setting new marks at the Palladium, breaking those established by Brother Tommy and Harry James, Jimmy and his band started work at the M-G-M lot on the Red Skelton picture, *I Dood It*, which is expected to require six weeks. Then they head east to open at the Strand theater in New York on Christmas day. *Watkins Pic.*

the October 1 issue we found something that we really liked. It was your headline story about Clyde McCoy's joining the navy. We really were glad to see you give him all that space and to read that nice story because around here McCoy is tops. He may be the forgotten band of yesteryear but not here.

You can have your Harry James, Charlie Spivak, etc., but give us McCoy. He and his band deserve a lot of credit for going into the navy as a unit too. Why don't we hear more of his fine recordings? If Clyde McCoy should read this, we say, good luck and success to him and the band.

SGT. NORMAN KAMINSKY

## Will Gals Write?

6th Air Base Sq., Army Air Base Salt Lake City, Utah

To the Editors: I don't know how to start this but here goes. I have been selected to write you by a group of ex musicians and guys who are interested in music. We wonder if you could print this letter in *Down Beat*. You see, the boys wanted me to write you to ask if some girls who are interested in music would write them in care of me and tell

them all about what they like in music, etc.

You see, these fellows are from all parts of the country and they're kind of lonesome. You know how a soldier feels when he gets mail and, well, there isn't much for the fellows to do around here . . . very few big bands or anything . . . so they'd like to write some chicks. Give us a break and make a bunch of soldier boys happy.

PVT. SAMMY GERTNER

## Dear Editors: Grrr . . .

Los Angeles

Dear Editors: GRRRRRRR! Why is it that Glenn Miller and a few of the others who have really hit the top get such dirty cracks like those of music critic Mike "Deems Taylor" Levin? His remark about that very good arrangement of *Sweet Etoile* just about takes the cake.

That unusual thing that he talks about that Miller did on that arrangement is good to the best of the better. And that trumpet (he calls it) that leads that beautiful five man sax chorus is none other than that super musician Bobby Hackett who does this "trumpet"

work with a cornet.

Also: They can copy any other song note for note and change the words a little but just let some song sound like *Sunrise Serenade*. MAN, DO YOU GUYS HOWL. Boy, do I cherish my copies of the *Beat*.

JACK ACUFF

(No, not Smoky Mountain Roy)

# Leaders Worry Re Salary Limit

Agencies Concerned About Ruling on Commissions, Too

New York — Much grumbling here, both in the trade and by the public, at the spectacle of Hollywood and agency figures worrying about President Roosevelt's \$25,000 salary limit. Bandsters and dance fans feel that what is good enough for the president is good enough for music and film folk.

Important angle not generally realized however is that the regulation applies to salaries, not incomes. Whereas a steel head who derives most of his income from his company's stock won't be affected by this, a band leader who sweats for his couple of hundred thousand gross a year might very well be badly pinched.

Then too, MCA and William Morris, who have heavy investments in large salaried music and film stars are worried plenty over a ruling that commissions must be deducted after taxes, not before—which would hold them down to \$2,500 a year per client.

There has been a heavy demand for Quotations by General Sherman.

## Barron Signed by GAC; Settles CRA Account

New York — Blue Barron was signed by General Amusement Corporation early this month, switching the band from its former CRA connections. Directly following the switch the band went into the hotel Edison for his regular winter run. Final negotiations on money that Charles Green, CRA head, claims Barron owes, are being made. Meanwhile MCA claims an option on Barron dating from the time he was released from a previous contract with them and to be exercised if he ever left CRA.

## Kolodin to Morale

New York—Irving Kolodin, Benny Goodman biographer (*Kingdom of Swing*) and *New York Sun* music critic, will receive a navy morale commission in eight weeks.

George Bundy, President of Selmer, says:

"I recommend the crystal CLARION mouthpiece for clarinetists who want the best money can buy"



FOR YEARS an effort has been made to duplicate the playing qualities of the old French Selmer glass mouthpiece here in America. Now this goal has been attained in the brilliant new Clarion.

Finer tone, well in tune (not flat), facing to last a playing lifetime. Ask your dealer!

**Crystal (GLASS) CLARION**

A product of Selmer research

**Selmer**  
ELKHART • INDIANA

**\$8.50**  
for clarinet only




**MAKE IT "MICRO" FOR BETTER PLAYING**

After 20 years MICRO "BLACK-LINE" and "TRU-ART" Reeds are still favorites with better Musicians.

**"SHASTOCK" MUTES by "MICRO"**  
SHASTOCK Mutes are designed to control SOUND and not interfere with TONE. These scientifically constructed mutes are your guarantee for better playing.

(Send for free "MICRO" catalog)

**MICRO MUSICAL PRODUCTS CORP.**  
10 West 19th Street • Dept. 5 • New York, N.Y.

# 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 in 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.)

It seems as though very few of our readers share the views recently expressed in this column on the subject of devoting space to musicians working in "conventional" bands. We've had a number of replies but not one was in agreement—I don't know whether that's because the other side of the fence didn't think it necessary to concur, or what, but anyway, we're reprinting two of these now and if anyone else is of contrary opinion, they'd better get off a couple of lines on it, because, according to these gals, there just isn't any argument. Wife No. 1 says:

"I certainly was surprised at one of the letters printed in your column last month. I didn't know anybody could be so foolish as not to realize the *Beat* is primarily a sheet that devotes itself to building up the reputations of musicians who pride themselves on being artists and not just plain wage-earners. I don't see the necessity for patting people on the back who are doing nothing more than simply fulfilling a job. In cases like that, the weekly paycheck is all the reward that's deserved. Why congratulate someone on having a prosaic outlook?"

"Wouldn't it seem a little silly to shake the mailman by the hand for delivering you your letters? I think any musician who hasn't got enough artistry in his soul to want to do something more than just earn a 'conventional' living in a 'conventional' band doesn't warrant a mention from a paper that's trying hard to make the names of real artists known to this country. As long as a 'conventional' musician is accepted by the public, what more does he deserve? That's all he's really after, isn't it?"

"As you've probably guessed, my husband is a musician who does have ideals, and in his time has turned down a good many jobs where he thought the standard too low. I don't mean to be superior, but it does seem to me it would be a little greedy on the part of the unambitious musician who has never suffered at all for the art he practices to want for himself a share of the renown that comes to those who have really labored for a niche in the hall of fame?"

Wife No. 2 is a little more impartial, but she feels the same way. She says:

"I don't know that I really blame the 'somebody's wife' who wrote you that letter on 'conventional' musicians, but I think if overnight her husband were to have a change of heart, she would find her point of view greatly transformed. It's not a bad point of view to ask for your share of everything that's going, especially if you are the wife of a musician, but all the same, fair is fair, and the girl in question should remember that a lot of musicians who are getting credit now went hungry for a good long time, and wife

and kids with them, and all for an ideal.

"I'd like to ask her if she doesn't think that for that they're entitled to some kind of bonus? I'd like to know if it isn't equally true that most of the 'conventional' musicians she and her husband know never had too much difficulty in landing themselves jobs and keeping their families fed and clothed? There's a place for the conventional in every walk of life. But isn't it only fair there should be some kind of ultimate reward for those who dare to be different for the sake of what's in their hearts? I honestly think the girl who wrote that letter probably never thought of things in this light, but I believe if she ever does, she'll see there's less justice that she evidently imagined in her plea for equal treatment for all in the field."

# BANDS DUG BY THE BEAT

JIMMIE LUNCFORD  
(Reviewed at the Regal theater, Chicago)

The Harlem Express rolled into the Regal theater here early this month with what promised to be a record breaking week for the house despite the terrific business pulled by the International Sweethearts of Rhythm two weeks before.

The Lunceford band, as a band shapes up well. Precision and dynamics are, as always in a Lunceford unit, superb. Phrasing, the same. However, comparing the band today with preceding bands in preceding years, to us the band doesn't stack up favorably. In the first place, Teddy McRae, a temporary replacement, just isn't Joe Thomas. In the second place, Dan Grissom is not Willie Smith, and in the third place, the new arrangements are not the Lunceford things that we like.

Let's look at the good side first. The sections are all fine with only the saxes at what seems to be their lowest ebb. The brass is good with the trumpets still the most amazing section in the business. How they can possibly stay so thoroughly high throughout the entire evening is beyond comprehension. Furthermore, the section is replete with competent soloists. In the tram section, Trummie Young is good, as usual. Jimmie Crawford still lines up among the finest drummers in the business. Certainly we have never seen a more flexible pair of wrists or an easier drumming style. Dan Grissom's vo-



(patent pending)  
**THE NEW "IMPROVED" VICTORY Prac-Tis-Pad**

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

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

# Worked Fast in Virginia



New York—Although the Harry James band played only a one night engagement in Portsmouth, Virginia, it was long enough for the French horn player, Willard Culley, Jr., to meet Genevieve Kehoe. A recent marriage ceremony here was the result, with Boss Harry giving the bride away.

cal style is very sweet and very enjoyable. Young handles lighter things very capably . . . almost to the extent that Willie isn't missed. The arrangements, as arrangements, are beautifully done and are exceptionally well played.

For the look on the other side of the fence it is only fair to say that a review from a theater show is liable to be very unfair. Show shots are flashy and altogether too short to get a fair cross section of the band. However, from two shows, our conclusions are:

Teddy McRae knows how to start a chorus on an exciting note (and here half of the battle is usually won because the audience becomes immediately receptive) but following that, excitement and inspiration fall flat. Look at Joe Thomas or at Arnett Cobb with Milt Larkin's band for two men who can carry and build solos rather than fall down. Dan Grissom is not doing badly at all, but he just isn't Willie Smith. Nothing really to be done there unless Willie returns.

The arrangements are the sore spot for us in the new setup, though. While they are musically close to perfection, there is too much emphasis on production and not enough on the real Lunceford style. Compare such things as the very productionish *Blues in the Night* and *Outskirts of Town* with the fine old things like *Battle Aze*, *Annie Laurie*, *Cheatin' on Me*, *I'm Nuts About Sereeny Music*, etc. The new arrangements have none of that trick rhythm, fine odd voicings, light rhythm and fast intricate sax passages, none of those wonderful fast dynamics. Yes, the band is a wonderful band but, doggone, we miss that fine old Lunceford that used to top our list.

—dix  
**CHICO MARX**  
(Reviewed at the Blackhawk, Chicago)

A Ben Pollack picked and a Pollack trained bunch of boys this and there's no getting around it, the band reflects it wonderfully. Pollack has the musical background to know the factors which knit together into a good band and, further, when he gets them, he doesn't miss in turning out the best band of his type which could be made from those elements.

For the first thing, the brass section is so full of fine round tones that a blend is the most natural thing in the world. No thin tones mar the section at all. The saxes are new at this writing and

are already shaping beautifully. Although many of the passages are tricky, there are no flaws. The rhythm is extremely capable and, in answer to the Pollack theories, is probably the most relaxed, easy rhythm section in the business.

Soloists in the sax section are Emmett Carls and Howard Determan, tenors, both very capable; Vernon Youcum, clarinet, still a bit worried because of his newness in the section but, when relaxed, playing nice easy solos; and Gabe Galinas, alto, taking the most inspired solos in the section.

Finest soloist in the band, to our way of thinking, is tram man Chuck Maxon who plays along the Jack Jenney line. His progressions are beautiful, his tone very sweet and full, his phrasing fine, and his ideas excellent. Elmer Schneider also takes solo hot tram in a more vigorous style.

Wetting handles the drums in his usual competent manner while pianist Marty Napoleon sparks the solos in the section. No left hand, but, after all, with the rest of the section building rhythm, it isn't necessary. His treble ideas are nice. Bassist John Friggo is competent and plays beautiful violin.

Marty Marsala takes the majority of the trumpet solos in full tone and all in medium register. He is fine as always. The nicest section in the band is the trombone section for blend and for the way they are arranged into the band. They always serve a purpose in the band . . . aren't there just to fill in under the trumpets and listen to the music. Arranger Freddy Norman deserves a bow for that. Another interesting arranging piece is the way Ben is using his bass sax (his own idea). The saxman, Harry Sopp, uses full barry tone and blends with trombones, bass, or saxes, or, most interesting, plays a low counter harmony in the mode of an old cello part.

Singing front lines up with Skip Nelson doing his excellent ballads, Mel Torme handling light jump tunes and some ballads with an interesting 16-year-old "dead end" voice and with good variation ideas plus touches of Sinatra. He is also arranger for vocal duets, and quartets. Kim Kimberly handles the femme vocals in good resonant ballad style.

The band is a good dance band all around. And Chico is still that funny little man in the green hat who plays intermission piano.

**RICKENBACKER "ELECTRO" GUITARS**  
PUT PUNCH AND PRESTIGE IN PERFORMANCE

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

# Notes BETWEEN THE Notes

... BY H.E.P.

I ran into a really rotten story of army mishandling of service music this week, but want a little time to check it thoroughly before shooting my mouth off. Criticizing the army is something you don't want to do unless it's absolutely necessary, and when you do, you want to be dead sure whereof you're spouting.

In the meantime, I'm reprinting sections of two letters I thought you might like to see. Both are from musicians, now in the army, and both are in the air corps. One is from Mississippi, and the other is from "Somewhere in Northern Ireland."

Mississippi, October 16 . . . "The men down here are a real lesson. Working with a band constantly, you get so that the people out front merge into a blur of 'squares' and 'jitterbugs' for whom you can't seem to have anything but amused contempt. Well the boys soldiering with me are these same kids I played for, only grown-up—and they're mighty fine guys.

"The only trouble down here is the people. We have a tremendous field, planted in a small town, and it rains practically every day, with unflinching accuracy just when we're off duty. The USO tries hard, but gets nowhere. The people are awful to us. The other night I tried to sit in at a tavern, and the boss ran me out—told me that he wasn't going to have any soldiers hanging around that didn't spend dough no matter what they did.

"They charge us murderous prices, and then turn around and tell us over and over again how we're ruining the town—when we all know darn well that before the camp was built they were all starving to death on grits and Southern stubbornness.

"There was a dance about twenty miles away the other night, some small colored territory band. Think anybody'd go out with us? Not on your life. Sometimes I wonder what they think they're saving their daughters for. The only skirts that will go listen to jazz or dance are these crazy 14 and 15 year old dames that we wouldn't have done more than snicker at when we went in. They have a small town band here of twenty pieces, and we tried to borrow the instruments (the town owns them) to play a dance over the weekends or maybe have an occasional session. Naw—they're saving them for 'important occasions!'"

Somewhere in Northern Ireland, September 26 . . . "Don't be fooled by this 'stolid Briton' palaver you get at home. I've never been treated so nicely by people in all my life. First week we were here, one of the auxiliary women that corresponds to our W.A.A.C.s, overheard me talking one of the fellows in the company that I wished there was some music around. She couldn't produce Ellington, but she introduced me to a family in town that have one of the best record collections I've ever seen. What nice people! They insisted I eat food I knew they couldn't spare, and have invited me in any number of week-ends. It's wonderful to feel that there are people around who will be the nice to you, even if there isn't much you can do for them (except fight.—Ed. Note). I certainly have learned about the English since I've been here. . . ."

That is all, brother.

**GEORGE BARNES**  
Guitar Solos

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

**ELECTRIC GUITAR PICK**  
Better Tone • Faster Pick Technique  
Does not Cling to Strings  
Exclusive with Milton G. Wolf, 7 for \$1.00

Like Barnes and other topnotch guitarists, use LECTRO-MAGNETIC and DURA-GLO Flat Wire Wound Strings to improve your technique and tone.

Milton G. Wolf • The String Master  
1220 X. Kimball Hall, Chicago

Please send me:  
 New Electric Guitar Picks . . . 7 for \$1.00  
 Barnes' Solo Book . . . 1.00  
 Lektro-Magnetic Strings (for electric guitar) . . . set 1.90  
 Dura-Glo Strings (for non-electric guitar) . . . set 2.00  
 Barnes-Verner Record No. 1219 . . . 1.50

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

# Popsie, Benny's Bandboy Belongs to Unsung Craft

by FRANK STACY

Everybody's always talking about the trumpet player's style or the killer sax man or the new chick with the band, but you never hear a word about one of the guys out back . . . and he's an important guy, too, because the band literally wouldn't get anywhere without him.

"Popsie" Randolph, band boy with Benny Goodman, thinks that it's about time a little credit was given to the fellow whose most important job is taking care of the band's baggage, but who also makes the phone calls, watches the instruments, stalls off the unwanted visitors, goes out to the corner for cokes and shaving cream, etc., etc. The list is so long that when Popsie finished reciting it, he began to wonder how he'd been getting by without three assistants.

Popsie



Popsie, who's just about the top bandboy in the business, is a native New Yorker, 22 years old and 3-A in the draft because he supports his family.

### Started With Trumpet

Back in the thirties, he got the "swing" bug like everybody else, and when he saw Louis Armstrong in *Pennies From Heaven*, that was the clincher. From that minute on, he knew that he had to get with a band somehow. His mother bought him a trumpet and he worked on it like mad but without ever getting that something which makes the difference between professional playing and playing for fun.

So instead of filling a trumpet seat, he had to take a job in a drug store to keep going. But . . . "Popsie" made sure that it was a drug store planked right in the middle of the music district, where he could keep his eye on what was going on.

### Worked at Manny's

He started hanging around the music shops on his time off and finally got himself hired as a spare hand at Manny's music shop on 48th Street, where all the musicians in the world land at one time or another. People in the business got to know him, and one night, in an emergency, he was hired to go with Teddy Powell's band. Supposed to join the band the next morning, he was so excited that he couldn't sleep at all that night and was down to greet his new boss two hours ahead of time!

Powell took a liking to him and Popsie stayed with the band for seven months. While they were doing the Shribman circuit, he left Teddy and joined Ina Ray Hutton at the Totem Pole in Auburndale, Mass. His job with Ina gave him his first look at the country because they barnstormed all over the southwest. He made a hit with the blonde leader too; once when he had an argument with somebody in the band, and stayed behind to tell her that he was quitting, she persuaded him to stay on

## Steele Heads Net Programs

New York—Ted Steele, Novachordist, has been appointed program head of Atlantic network, a string of eastern stations controlled by Arde Bulova.

and flew him to their next location with her.

### Helps Entire Profession

Back in Brooklyn with Ina, Popsie was thinking over an offer to go with Vaughn Monroe's boys, when he went up to the Astor Roof to dig BG. Through what turned out to be a lucky mistake, the headwaiter mistook Popsie for someone else and gave him a table right in front of the band. Freddy Goodman spotted him, came over for a talk, and offered him the job he's got now.

Popsie is a by-word in the business. He's got a habit of writing messages on the walls of the theaters and bandstands wherever he goes, and through these he's known to managers and musicians all over the country. Sometimes it's just "Hello, Joe, how are you" or "Dig the mouse in row two on the left," but often he jots down pertinent facts about the spot which will be helpful to the next band coming in. He also acts as a free clearing house for musicians, keeping everybody posted on who has



left what band and who's free to take his place. Known to everyone, and with a terrific memory for names, he has probably found as many jobs for unemployed musicians as any bookkeeping agency.

### Likes Sitting In

Popsie, even though he's no Harry James, has sat in with a lot of name bands including Woody Herman, Alvino Rey and Benny Goodman and still can't make up his mind whether he wants to be a trumpet player or a band-manager. Sitting in is probably his biggest kick in life, except for keeping his mother posted on what he's doing. And this is strictly on the level, because, even though he doesn't see home often, he's an honest-to-goodness home boy at heart.

"Boy," he says, "wait'll my mother sees me in Benny's new movie. I'll bet she even starts crying, huh?"

## SONGWRITERS! Give Your Song a Break

Have it professionally recorded, sung and arranged on a 10-inch original, unbreakable record—All for \$3. Send us your lead sheets. Other services. SONGWRITERS SERVICE 113 W. 42nd St. Dept. DB New York City Tel.: CHickering 4-7971

## Savitt Gets Her



Chicago—Lorraine Benson, ex-Orrin Tucker pigeon more recently featured with Freddy Nagel here, has left for New York to join the Jan Savitt crew at the Hotel Astor.

## Jan Savitt and Band in Wichita of Blue Moon

Wichita, Kansas — Jan Savitt and his Tophatters went into the Blue Moon beginning October 16. The Trocadero continues to feature the Mahlon "Skipper" Hawkins Varsity Crew band on Saturday and Sunday nights. Betty Jo Woodward is vocalist with "Scat" Broadwater, vocalist and saxist; Bob Tindal, trumpet; and Hawkins on piano.

### Chambers Loses Men

Virgil Chambers' orchestra goes on at the Kaiiko Kat, but the army took Pianist Clovis Miller; Eddie Sisk, alto sax, and others. The current line-up is: saxes: Dick Helt, Kenny Watson, Eddie Sullivan, Speck Rodman, Bob Hume and Johnny Catalino; trumpet: Chuck Mackey; trombones: Harvey Jones and Don Ayres; piano: Paul Johnston; drums: Orville Hooper. Virgil Chambers, trumpet, vocals and front.

Gage Brewer's formerly-Hawaiian orchestra at Shadowland dance club features three special aircraft dances Tuesday, Thursday and Saturday. The band now features Gus Arnheim arrangements. The sax section is: Ronnie Pickens, T. T. Carmody, Dick Lucero and H. R. Hickey. The rhythm section is: piano, Paul Edwards; bass and marimba, Jim McQuaid; drums: Dick Gassaway.

### Lieurance Writes Again

Dean Thurlow Lieurance, famous Wichita composer of "Waters of the Minnetonka", etc., now is setting to music the rhythm of the local airplane industry.

Mrs. Enos Hook from Wichita, a recreational hostess at Camp Funston and Fort Riley, heard that a "hot" civilian piano player had arrived in Camp Funston to entertain the soldiers. It was Frank Chiddix, formerly musical director at Wichita station KPHI.

Jeanne Park of Wichita, "Jeanne with the Dark Brown Hair" resigned her position as receptionist at Boeing to audition for the Chicago Civic Opera Company. Jeanne is a pretty 20-year-old coloratura.

—Irma Wassall

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

HIGHEST RATED IN UNITED STATES MUSIC PRINTERS AND ENGRAVERS SINCE 1906 WORK DONE BY ALL PROCESSES ESTIMATES GLADLY FURNISHED ANY PUBLISHER OUR REFERENCE RAYNER DALHEIM & CO. 2054 W. LAKE ST., CHICAGO.

## Frisco Clean Up On Vice Throws Musicians Out

San Francisco—The vice clean-up campaign inspired by military authorities has resulted in the suspension of close to 100 liquor licenses and the effect has been felt in the turnover of local musicians. The suspensions range from one week to indefinite, and the charges include sale to minors, harboring prostitutes, serving liquor to soldiers after 10 p.m. and "pickup" locations where military men are

exposed to venereal disease. Looking at the more pleasant side of the local musical scene, nothing but the best has been plentiful around the Bay Area. In successive weeks the bands of Count Basie, Duke Ellington, Erskine Hawkins, and Cab Calloway played at local locations, causing one to wonder what ever became of Harlem.

The sensational local Saunders King outfit, which is amazing the visiting bandsmen, will be the featured orchestra in a *From Spirituals to Swing* concert on November 27 at the War Memorial. Other featured artists appearing will be Meade Lux Lewis, Joe Turner and Joseph James.

—David Rosenbaum

## The Book That Was Written By Popular Request . . .

# Miller's YEARBOOK OF POPULAR MUSIC

● Four years ago when Paul Eduard Miller's first book on jazz music appeared, it was acclaimed by musicians and swing fans alike. The first authentic history of hot music to be written by an American on a purely American subject, it cleared many errors made by European writers on jazz. In less than six months every copy was sold, and although the book has been out of print for over three years, the demand for copies still continues!

● As a result, Miller has spent the past summer gathering material for a new edition of the YEARBOOK.

● Paul Eduard Miller's association with jazz dates back almost to the first World War. At a time when most critics were unaware of even the existence of hot music, Miller was a nightly visitor to Chicago's South Side cafes, theatres, and ballrooms where the great artists of today were making music history.

● No other writer has appeared in print more than Miller has on the subject of jazz. Since 1936 he has been well known to readers of DOWN BEAT. Until April of this year he was managing editor of *Music and Rhythm*. Other magazines in London, England; Sydney, Australia, and America have carried many of his critical and feature articles.

● In 1940 he was a member of the Editorial Board and contributor to *Who is Who in Music*, and editor of a gigantic record catalogue which listed all records available.

● He was probably the first jazz critic to lecture at an American university. As early as 1935 he appeared at the University of Wisconsin, and later at Northwestern University and the Chicago Musical College.

● Like many orchestras that have recorded under pseudonyms, Miller has written under many pseudonyms, among them Don Manning, Tom Palmer, William Jameson, Millard Hansen, Robert Crandall, and C. N. Woodward. In addition, he has a long record of intimate acquaintance with hundreds of musicians.

● The 1943 edition of the YEARBOOK OF POPULAR MUSIC details the lives of nearly 800 artists, covering the entire history of jazz itself. All data has been verified and authenticated from many different sources. Never before has this material been available in such concise form and between the covers of one volume.

● The section on evaluation of jazz records is the most unique thing ever to appear anywhere on jazz. Four years ago when Miller placed values of \$25 on certain records there were those who scoffed. Yet many records have now brought prices equal to or more than his evaluations, and in one verifiable instance a record was sold for \$58.

● In the YEARBOOK'S section on phonograph records you will find the current ratings on collectors' items, over 3,000 in all. These figures have been compiled from the author's 18 years of experience with jazz records and from actual market prices now in effect and recognized by brokers. All items are listed alphabetically by orchestras, and give the record number and title. Thus in this section we find for example, that King Oliver's recording of *Mabel's Dream/Sweet Baby Doll* has a current value of \$45.

● In addition, Miller presents a critical and analytical discussion of the art values in hot music, which embraces his viewpoint on how to listen to the most controversial music in the world—American Jazz.

SAVE 75c

## YOUR LAST CHANCE . . .

to get a 1st edition copy of the new 1943 edition of Miller's Yearbook of Popular Music at the special pre-publication price of only \$3.00. After publication the price will be \$3.75.

Miller's Yearbook is the greatest publishing event of the year. Clip the coupon and mail us your order without delay. Book will be delivered December 1st.

DOWN BEAT PUBLISHING CO., 608 S. Dearborn St., Chicago, Ill. Gentlemen: Please send me "MILLER'S YEARBOOK OF POPULAR MUSIC." I enclose  check  money order for \$3.00 which I understand is the special pre-publication price.

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

## Musicians Get Lit'ry

Musicians, famous for their lack of interest in everything but G clefs, started *Down Beat's* New York office lately with a sudden passion for literature. Bill Bailey, ex-arranger for Jerry Wald's band, now at Great Lakes, wrote that not only was he reading Maugham, Huxley and Hemingway, but liking it. The same night that his letter was received, DB spotted drummer Lou Fromm walking into a crowded night-club with two massive tomes, the complete works of Sigmund Freud and Nietzsche.

# ALONG MELODY ROW

Jack Robbins seems to have an unflinching talent in taking a concert selection, tearing it into jigsaw pieces and then making each part into a song hit in its own right.

Jack Robbins repeats with two at a time, *Manhattan Serenade*, originally composed and introduced in 1928 as a concert piano solo by Louis Alter, and *Daybreak*, based on Ferde Grofe's *Mardi Gras* theme in *Mississippi Suite*.

## Suit Filed on 'Banner' Strain

New York—Last issue of the *Beat's* Mix slugged *There's a Star Spangled Banner Waving Somewhere*, pointing out that not only was it a corny hillbilly tune, but that there seemed to be strong tinges of *Ah Sweet Mystery of Life* and *God Bless America* present.

Shapiro, Bernstein & Co. in court over alleged infringement of *The Casson Song* with E. C. Schribman Music Co. of Boston as defendants.

### Melody Row Gossip

Gossip along the row finds Miss Tillie Finkle of the Edward B. Marks Music Corporation joining the WAAC's.

Lester Sims, new contact man for the Leo Feist office, should have some good connections. He's played piano with lots of the better bands.

Take the *A Train* and *Things Ain't What They Used to Be*, the former by Billy Strayhorn, Ellington arranger, and the latter by Mercer Ellington, Duke's son, will both be featured in Ellington pics.

Network Publisher's Newie Vaughn Monroe is introducing a new Marine ballad, *He's a Marine*, published by Network Music Publishers and written by U.S.M.C. Sgt. Woodward Sporn.

New York—Mills Music has been contracted to publish conductor Leopold Stokowski's orchestral arrangements.

Arthur Godfrey, the man with the Texaco accent on Fred Allen's show, has a tune *Here I Am Alone Again* on the list for Network Publishers.

Johnny Long introducing *I Found a Letter 'Neath My Door* by Harry Dupree, Billy Hayes and Charles Gunther.

## Chaplain Gets Signals Mixed On 'Praise' Deal

New York — Another chapter opened in the *Praise the Lord and Pass the Ammunition* tale last week, when suddenly all the wire services and metropolitan newspapers carried feature interviews with a navy captain, a chaplain on board one of the ships at Pearl Harbor, denying that he had ever said any such thing or assisted in the firing of any gun.

Barely had naval public relations accomplished this task however, when Lieut. Howell Forgy, a 220 pound chaplain aboard a heavy cruiser reporting out of Honolulu announced that he was the writer of the song.

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

### SHEET MUSIC BEST SELLERS

- WHITE CHRISTMAS (Berlin)
PRAISE THE LORD AND PASS THE AMMUNITION (Famous)
MY DEVOTION (Sandy-Jay-Select)
SERENADE IN BLUE (Bragman-Veezo-Conn)
KALAMAZOO (Bragman-Veezo-Conn)

### SONGS MOST PLAYED ON THE AIR

- PRAISE THE LORD AND PASS THE AMMUNITION (Famous)
I CAME HERE TO TALK FOR JOE (Shapiro-Bornstein)
MANHATTAN SERENADE (Robbins)
WHITE CHRISTMAS (Berlin)
CAN'T GET OUT OF THIS MOOD (Southern)

## Del Is Going Back There!



San Francisco—This photo was shot in the lobby of the Palace hotel, during Del Courtney's recent engagement there.

### WHEN IN DETROIT

Bring Your Instrument Troubles to IVAN C. KAY DETROIT HOME OF SELMER and BACH

Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories

### Second WAAC Band

New York—A second WAAC band is being organized to train in Des Moines, then go to Florida.

### SONGWRITERS MUSITORIUM

MELODIES WRITTEN to POEM \$ 5.00
225 LEAD SHEETS PRINTED . . . 5.00
250 Prof. PIANO Arrangements . 12.00
RECORDING—Vocal & Orchestra 5.00

## Dialings for Dancetime

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

### SUNDAY

- 11:00 Glen Gray and the Casa Loma Band
11:05 Bobby Sherwood
2:00 Sammy Kaye's Sunday Serenade
11:15 Alvino Rey
11:30 Jimmy Dorsey
11:30 Johnny Long
12:00 Les Brown
12:00 Lawrence Welk
12:00 Freddy Martin
12:00 Lawrence Welk

### MONDAY

- 4:15 Raymond Scott
10:45 Alvino Rey
11:15 Benny Goodman
11:30 Guy Lombardo
12:00 Chico Marx
12:00 Bob Allen
12:05 Harry James
12:30 Jimmy Dorsey
12:30 John Kirby
12:35 Harry James
1:15 Cootie Williams

### TUESDAY

- 6:45 Bob Astor
7:15 Harry James
8:30 Horace Heidt
9:15 Barney Rapp
11:15 Bernice Cummins
11:15 Dick Rogers
11:15 Benny Goodman
11:15 Henry King
11:30 Les Brown
11:30 Ray Heatherton
11:30 Alvino Rey
12:00 Lawrence Welk
12:00 Lou Brouse

### WEDNESDAY

- 4:15 Raymond Scott
6:45 Bobby Sherwood
7:00 Woody Herman
7:15 Harry James
8:30 Tommy Dorsey
9:00 Basin Street Chamber Music
10:00 Kay Kyser
10:45 Dick Jurgens
11:15 Harry James
11:15 Alvino Rey
11:15 Benny Goodman
11:30 Guy Lombardo
11:30 Griff Williams
12:00 Bob Allen

### THURSDAY

- 4:45 Raymond Scott
6:45 Bobby Sherwood
7:15 Harry James
9:00 Bing Crosby
9:30 Bobby Sherwood
10:45 Sonny Dunham
11:15 Harry James

### FRIDAY

- 4:15 Raymond Scott
7:30 Bobby Sherwood
10:45 Dick Jurgens
11:15 Baron Elliott
11:15 Alvino Rey
11:15 Benny Goodman
11:30 Jerry Wald
11:30 Lou Brouse
12:00 Griff Williams
12:05 Louis Prima
12:30 Johnny Long
12:35 Alvino Rey
1:00 Bobby Sherwood
2:00 Erskine Hawkins

### FRIDAY

- 4:15 Raymond Scott
7:30 Bobby Sherwood
10:45 Dick Jurgens
11:15 Baron Elliott
11:15 Alvino Rey
11:15 Benny Goodman
11:30 Jerry Wald
11:30 Lou Brouse
12:00 Griff Williams
12:05 Louis Prima
12:30 Johnny Long
12:35 Alvino Rey
1:00 Bobby Sherwood
2:00 Erskine Hawkins

### SATURDAY

- 7:45 Bob Astor
10:45 Sonny Dunham
10:45 Leo Reisman
11:00 Bernice Cummins
11:15 Russ Morgan
11:15 Bobby Sherwood
11:15 Alvino Rey
11:30 Ray Heatherton
11:45 Jan Savitt
12:00 Freddy Martin
12:05 Louis Prima
12:30 Harry James
12:30 Bob Allen
1:00 Bobby Sherwood
1:15 Harbie Holmes
1:30 Muggsy Spanier
2:00 Erskine Hawkins

## 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. 16—Gene Krupa . . . no definite spot at present time.
17—Bobby Byrne . . . Langley Field, Va.
18—Sammy Kaye . . . somewhere near Washington, D.C.
19—Duke Ellington . . . Fort Dix, New Jersey.
20—Ted Weems . . . Louisiana Pre-flight School.
21—Band of the week.
23—Glen Gray . . . near Omaha, Nebraska.
24—Tony Pastor . . . no definite spot at present time.
25—Sammy Kaye . . . no definite spot at present time.
26—No band named yet.
27—No band named yet.
28—Band of the week.

## SANTY RUNYON STUDIOS present

3 of the nation's outstanding instrumentalists and teachers:

FRANK ANGLUND, Trumpet
RUDY WAGNER, Piano
BOB GEBHART, Trombone

for interpretation, tone, technique and endurance you will find none better.

Santy Runyon has many sax and clarinet students in the top-flight bands of today.

Study the Santy Runyon Sax System 192 N. Clark, Chicago • Dec. 29-31

Chic... On... orche... trump... pet it... for th... Saxes... D and... contin... anvil... lowed... In the... tures... semble... the en... Simple... Publi... Tru... Wald's... for De... tempo... beat. A... take th... are jo... plunger... register... 2-bar r... and C... of jum... chorus... jazz cl... alto ma... some h... saxes... through... Peo... Publi... Anoth... Orchest... tainly y... on-the-b... chorus... ing off... sax cou... second i... the seco... 2nd tru... and for... tenor g... semble (... at H a... last cul... nicely c... phrased... Publi... A bro... goes alo... somewh... neglecte... ance wit... the ense... get the... tom solo... chorus g... sock ens... MI... Publi... Anoth... arranged... combinat... rent por... opens u... which co... A in a... Saxes ge... is part... Trombone... the sax... trumpet... rus at B... jazz at... bass par... other tr... sock figu... Piccolo... I... opens wit... ensemble... pumps ov... urea. Th... and at t... Clari... Sax... TED... Hom... B.12 761... ST... HA...



# ORCHESTRATION REVIEWS

By TOM HERRICK

## Anvil Chorus

Published by Clef, Arr. by Jimmy Dale

One of the standouts in Clef's Orkey Series, which are orchestrated for trumpet, 3 saxes, and 3 rhythms. After the trumpet and clarinet intro, tenor doubles the lead with trumpet in the opening strain with the other 2 saxes chiming in for the first and second endings. Saxs take the second strain at D and then trumpet repeats it and continues the lead through C. The anvil comes on at E and is followed by a 16-bar tenor go at F. In the final choruses which features a repetitious riff the ensemble gets softer and softer until the ending which is double forte. Simple and with a lot of push.

## Trains in the Night

Published by Robbins, Arr. by Will Hudson

TRAINS is adapted from Jerry Wald's special which he recorded for Decca. It's in a fairly slow tempo but with a heavy four-four beat. After the 4-bar intro saxs take the lead for 16 in unison and are joined after the first 8 by plunger brass who lend some lower register support. Brass take the release and saxs take it out. The 2-bar modulation and vocal at B and C can be passed up in favor of jumping directly to the third chorus at E which gives 16 to jazz clarinet played by the 3rd alto man. Brass start blasting out some high ones in front of lead sax at F and this continues through G. H diminuendos to a whisper ending. Nice.

## People Like You and Me

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

Another of the hit tunes from *Orchestra Wives* which has certainly yielded a hatful. 8 bars of on-the-beat intro lead into the first chorus, which is split, brasses leading off with an ascending unison sax counterpoint in support. The second is for reeds and then after the second ending unison saxs and 2nd trumpet kick the lead back and forth up to the bridge where tenor gets 8 in front of an ensemble organ. Ensemble takes over at H and continues through the last cut chorus at I, which is nicely orchestrated and swingily phrased.

## Kille Kille

Published by Santly-Joy-Select, arr. by Paul Weirick

A bright novelty tune which goes along at a fast clip. After the somewhat lengthy intro the usually neglected verse puts in an appearance with even a vamp, yet, into the ensemble first chorus. Saxs get the repeat and after a tom-tom solo in the 2nd ending the last chorus goes either to girl vocal or sock ensemble.

## Mister Five By Five Piccolo Pete

Published by Leeds, Arr. by Vic Schoen

Another 2 for 1 work which is arranged for the usual small band combination. *Mister Five*, a current pop, which is riding high opens up with a trumpet solo which continues into the melody at A in a suggested growl style. Saxs get the release and the last 8 is part solo and part ensemble. Trombone, incidentally, blends with the sax figures to back up the trumpet solo. Saxs take the chorus at B and alto makes with some jazz at C, trombone playing a bass part and trumpet and the other two saxs playing a nice sock figure in the background. *Piccolo Pete* is from Dixie and opens with a clarinet solo into the ensemble at A while trombone pumps out typical Dixieland figures. There's a clary solo at B and at the bridge trumpet and

## Clarinet—Bass Clarinet and Saxophone Instruction

by TED GREENBERG

Home Studio N.Y. Studio  
112 76th St., Jackson Hgts., L.I. 74 W. 50th St.  
N.A. 9-0640 C.O. 5-7694, Rm. 32  
Music Hall—Cl. 5-9672

clarinet pass the lead back and forth in alternate 2-bar phrases. Follows more 2-beats and a good sock at letter D.

## Rolleo Rolling Along

Published by Miller, Arr. by Jack Mason

Another attractive novelty, this in a waltz tempo that comes on. After the intro and 16 bars of stuff at A come the brace choruses. Clarinet atop saxs take over the melody and the brief last chorus is for ensemble.

## Velvet Moon

Published by Witmark, Arr. by Toots Camarata

Joe Myrow, who has written some mighty tasty stuff during the last few years, keeps up his average with *Velvet*. It's purty. Erstwhile J.D. arranger, Toots, has done an exceptionally fine job with the stock. After the unison reed intro, saxs play a part organ, part figure background, while 1st trumpet in megamute leads off with the solo which turns into a brass ensemble after 8 bars. At B there's a very peachy sax chorus replete with tricky 16th note figures, so look before you leap. Brass play occasional accompaniment figures. The chorus at C starts out as ensemble and later features another trumpet solo.

## Military Swing

Published by Mills, Arr. by Jimmy Dale

Another small band orchestration and still another by Jimmy Dale, who is a sort of specialist in the art of getting the most out of small combinations. *Military* is an original by Jimmy. Trumpet and clarinet open it up, then are joined by the other two saxs for an ensemble at A. There are brief ad libs during the course of the arrangement for tenor, clarinet and trumpet. A good novelty swing.

## ALSO RECOMMENDED

- Ride On—Undecided*, 2 for 1 Small Ork Series, Published by Leeds, Arr. by Vic Schoen.
- Alla En New York*, Published by Robbins, Arr. by Dave Drubeck.
- Little Brown Jug*, Published by Clef, Arr. by Jimmy Dale.
- Say! Have You Found Heaven?* Published by U. S. Music, Arr. by Jack Mason.

## WHERE IS?

PAUL COLLINS, Drummer, formerly with Jack Teagarden  
"WESTY," "EAGLE," WESTERFIELD, Sax, formerly with Wings Manone  
CARL KOERHEL, former ork leader  
WARD KALER, Sax, formerly with Lung Thompson  
PHILIP PETERSON, Pianist  
CHARLIE CARROLL, formerly with Larry Clinton  
DENNIS MATTINSON, Drummer, formerly with Horace Heidt  
ROY CORDELL, Jr., Vocalist, formerly with Horace Heidt  
JUD KLINE  
RALPH BLANK, Pianist, formerly with Ted Weems  
DING BELL, former ork leader  
CARL CAROT, former ork leader  
THE QUESTIONS  
BOBBY STARK  
LEE COLLINS  
FRANK SEGRIST, Trumpet player, formerly of Los Angeles  
HIGGIE PRINCE  
AL FELDMAN, Sax, formerly with Leonard Kellor

## WE FOUND

GEORGE VON PHYSTER, Artist, present address: Blackstone Apartments, Fish Lake, Walkerton, Indiana

## SWING PIANO!

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

## Claude's Final Appearance



Youngstown, Ohio—Claude Thornhill's final professional appearance, before entering service, was at the New Elms ballroom here on October 24th. On the previous evening he played the Spotlight radio program from Kent State university, with an audience of more than 3,600 war workers from the Ravenna ordnance plant and KSU students. Photo by Charles West, Jr.

## BANDS DUG BY THE Beat

### DICK ROGERS

Reviewed at the Hotel Edison (NYC)

This is a rather tough band to judge. One minute they're playing Dixieland, the next minute a jumper such as *Matinee at Meadowbrook*, and when you turn around, some of Dick's fine song material.

As a matter of fact, the songs such as *Gotchu* and *B.W. 1942* plus the arranging that Rogers does are the best part of the band's performance. The ex Jack Hilton pianist seems to lean slightly to the Thornhill side on his ballads, but then jumps right back on the two-beat wagon for his up tunes.

He has one sideman, trombonist Harry Zeile, who is ear-worthy and how. Zeile leans toward Teagarden, a favorable hitching post from where I sit, and plays fluidly and consistently.

Leadman Sam Skolnick of course has a reputation as a good trumpeter. But why he has to attempt to prove this by adding little flourishes to his phrases, I don't know. It's a little disconcerting to hear a whole section led into a passage proceeded by a few grace notes from the lead man. Paul Cerbris' doubling 4th sax and tram is capable as is his arranging. Songs by Betty Barr, along with Dick himself, go well.

The only fault with this band seems that it hasn't a set purpose. You have the feeling listening to it that not all of the men are sure that they know what is coming next. It's that little element of seeming insecurity that just prevents the outfit from doing as well as it could. —mix

### RED NORVO

Reviewed at the Aquarium Restaurant, New York City

Four months ago I wrote an article for the *Beat* saying that this six piece band was on its way to being the best thing that has happened since Ellington. I now double that in spades. Every musician who has heard this band—and that includes people like Stan Kenton, Carl Hoff, Harry James, Tony Pastor and the RG himself, say that this is definitely way up

### POPULAR BAND LEADER PHOTOGRAPHS

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second choice, with \$1.00 in currency or money order—or twenty-five cents in stamps or coin for one sample photo. Postage free. RIER'S BOOK HOUSE 1143 Sixth Ave., New York City

## Scott's Quintet Jumps at Roxy

New York—Raymond Scott, CBS maestro who recently gave up his full band in favor of forming his present small crew for the network, opens with his Jump Quintet at the Roxy theater here November 11. The quintet will be paid almost as much for this date as Scott's fifteen piece band was making on theater dates before they disbanded.

## Teddy Finds New Job Tough Deal

New York—Teddy Reig, the Hotel Forrest Five by Fiver, took over the impresario spot at Goldie's 2 O'clock Club on 52nd Street here two weeks ago. Teddy, long a character on Broadway, is known and liked by everyone in business. His new office hours will be from 2 a.m. until. However, "Lips" Page, trumpet, and some other jamsters didn't feel that they had done proper justice to some jump tunes the other night until about two in the afternoon of the next day. Teddy is beginning to wonder about that forty-hour week.

## Ragon and Band In Rice Harvest

Vinton, La.—Natives are calling Don Ragon and his boys "America's most patriotic band." During the last couple of weeks they played gratis for several bond rallies and at two functions where the navy "E" was awarded to shipbuilding plants. But the payoff came when all the boys in the band volunteered to go out and help harvest rice at three skins a day when local farmers were faced with the loss of their crops due to labor shortages. "Man," said Don, "we were really beat to our socks but we sure convinced the local talent around here that musicians aren't sissies!"

## Where's Al Mack?

*Down Beat* is attempting to locate Al Mack, pianist, recently of Los Angeles and who may now be somewhere around Sacramento, California. It is requested that Mack contact *Down Beat*, 608 South Dearborn, Chicago, immediately, telling how he may be reached by phone or telegram.

ing with more surety and ease. When this band jumps (and it never stops, no matter how softly it plays), it can cut anything—and I'm thinking of Kirby, the Sultans, and various others when I say that. It may not have Kirby's composite speed, or the complete solo surety of the Teddy Wilson group, but all-in-all this is what jazz can do when it wants. And for this, I will overlook Carnegie Hall several years running. —mix

### Attention Brassmen!

## SESSOL

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

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



### ORCHESTRATION INSTRUMENTS

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

Specialists in rebuilding Band and Orchestra instruments LIKE NEW!

Strongest written guarantee Bond returned with every finished job.

Arrangements made through your local music dealer.

Dealers Write for Your Price List.

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



# Ya Ain't Dug 'Ugly Child' Unless George Brunies Sings It, Says Avakian

by SGT. GEORGE M. AVAKIAN

"... Gee how I hate-cha, you alligator bait-cha— You're the ugliest thing I ever saw! 'Cause you're knock-kneed, pigeon-toed, box-angled too— There's a curse on your fam'ly, an' it fell on you..."

Squirrel Ashcraft's latest Monday Knights record is *Ugly Child*—a good record, but not quite what it might have been, because old George Brunies wasn't on the date. And if you haven't heard the combination of George and *Ugly Child*, you've missed one of the better light moments in jazz. Among

a large and discriminating underground circle, this pair enjoys a reputation worthy of similarly unrecorded but more famous personages such as Peck Kelley. (No one has ever been brought down by *Ugly Child*, however).

*Ugly Child* isn't really the title of the thing at all. It's actually *Pretty Doll*, an old Clarence Williams show tune which leaned toward the Joe Howard school of expression: "You're so pretty, you're so pretty, you're some pretty doll—If I had a million to spend, I'd give it all away if you'd be my friend." About two years ago, when Brunies was pumping trombone with the miraculous Art Hodes' *Blue Lions* at Childs' 103rd Street restaurant (an astonishing job held down by Hodes, Brunies, Rod Cless, Rollo Laylan, and filling-in trumpet players), George came across the tune and somehow dreamed up a set of zany lyrics which gave birth to the title *Ugly Child*.

### Gene Was First Fan

It was that fall of 1940 that started *Ugly Child* on its peculiar road to fame. Its first fan was probably Gene Williams, then editor of *Jazz Information*, that fine paper which was literally too good to last. Only the fabulous Herman Rosenberg was a more frequent visitor at Childs than Gene, who had the great fortune to live within a few blocks of the place.

But Gene's interest in this rollicking dixieland ditty (for that's what it became at Childs) was nothing compared with the reception it got when my ever-lovin' sister heard it. Brunies was fast becoming a family vocalist—he had just recorded *Sister Kate* with Muggsy Spanier, for whom I had painfully sketched out an arrangement just in time for the date. (Muggsy had forgotten the tune, but said he'd try it if I could work it for him.) Well, Mary heard *Ugly Child* right after *Sister Kate* and that was the clincher. Brunies took his place alongside Teagarden and Billie Holiday on Mary's sing parade.

Brunies shouting *Ugly Child* would probably have made a splash that season, anyway, but I'm sure that much of the initial and long range impetus was provided by Mary's enjoyment of the tune. The Childs band played it for her every time she came in, usually before she had a chance to sit down at a table. It caught on with the rest of the regular crowd at Childs, but when the band broke up and Brunies joined the Condon-Sullivan-Russell gang at Nick's in March, 1941, *Ugly*

*Child* temporarily disappeared. However, Brunies had sung it at a couple of Milt Gabler's Sunday jam sessions, and Milt even recorded the tune, using the original title because of copyright restrictions. George played on the date, but wasn't allowed to sing his original words.

### Revived Later at Nick's

*Ugly Child* was merely taking a rest. With the coming of Jimmy MacPartland to Nick's, the band worked it out again, starting with the Commodore record routine of an opening chorus by pianist Dave Bowman (Fats Waller had played it on the slow-tempo record version) followed by an ensemble chorus, George singing one or maybe two, Jimmy and George each taking a solo, and then out. It's a peculiar thing that Pee Wee Russell, who played a very fine solo on the *Pretty Doll* record, never took a chorus when the band stomped out *Ugly Child* at Nick's.

The MacPartland band established *Ugly Child* for all time. Around Yale and Mount Holyoke, there sprang up a definite *Ugly Child* clique, which, added to the *New York Jans*, made up a remarkably large group. The gospel spread still further thanks to sympathetic firemen from out of town—Brooklyn to San Francisco and in between. Brunies even made some missionary expeditions in the wilds of Westchester and Connecticut—in May, there was that magnificent Sunday afternoon session up at Waterbury with MacPartland, Brunies, Russell, Art Hodes, and Zutty Singleton, staged by Bob Lawson, who lost the trifling sum of \$7 on the deal. All the musicians still speak reverently of this session, which was one of those happy accidents in which everything went off just right, from the Sunday dinner at Jonathan Edwards college to the highly appreciative crowd for which the musicians killed themselves.

The enthusiasm of the *Ugly Child* fans literally begged for a definitive recording by Brunies. I was with Columbia at the time, putting out the Hot Jazz Classics series, but the company was cool to the idea of a MacPartland date at a time when Kyser, Heidt, and Orrin Tucker were selling records in six figures. George Frazier, who had carried the virus back to Boston, came down to New York about this time and we beat our brains trying to dope out a persuasive plan to get the band, and *Ugly Child*, on big-time wax. (What I wanted to make was *Ugly Child*, *Angry*, *Clarinet Marmalade*, and *Snowy Morning Blues* with MacPartland, Brunies, Russell, Hodes, Condon, Zutty, and Al Morgan.) Frazier wrote a splendid article in *Down Beat* bemoaning the situation (critical negligence on the part of the record companies, that's what it was). I used George's article as part of a last-ditch campaign at Victor and Decca, but it was the same old story. "We can't afford to mess around with anything but smash stuff."

### Chicago Angle Fails

After the Nick's job folded, the band made connections with Chicago's Brass Rail and *Time* magazine. Joe Sullivan left his solo spot at a swank but depressing East Side hotel to go along. I got to Chicago about a week after the band did and an angle presented itself. Sullivan still had a few

## Waukegan Novelty Boys



Waukegan, Ill.—This trio is in the sixth month of an engagement at the cocktail lounge in the Clayton hotel here. Lou Dal is on drums, Art Gonyo, guitar, and Orvo Helander, sax.

## Strauss Violin Given to Boy

New York—The town is still gossiping about the strange case of the Johann Strauss violin. Seems that Alan Iglitzin, young violin student, was standing waiting in his father's store to go for his violin lesson when a stranger walked in with a violin, asked him to play it, and after listening for a few minutes, told him he could have it—and walked out, saying "I want you to have that violin. It once belonged to Johann Strauss, the younger. I'm going off to war, and no one knows what will happen to me." The violin was examined by experts who say that the claim is probably true, and that it is not only worth thousands as a museum piece, but also is an excellent violin. The boy still can't figure it all out.

## Four Hour Scale Set in New York

New York—Started two weeks ago, all jobs in this town that have been based on a five hour date, will be paid the same scale for four hours. In other words, the base one date scale, \$14, will get you a man from 9-1 a.m. and no more.

more sides to go on his Columbia-Okeh contract, and no band. But that idea folded immediately, because it turned out that Columbia had settled with Joe before he left New York. The inevitable split-up came, and *Ugly Child* and the truly great Jimmy MacPartland jazz band of 1941 went by the boards.

*Ugly Child* lives on. Friends of the Avakians' problem children received cards last Christmas showing Mary and me (in my all-too-fresh uniform of an army private) labeled "The Yard Bird and the Ugly Child." Brother Albert's birthday present to Mary this year was a matched set of bridge decks, with "Ugly Child" inscribed on the backs of the cards. (George Brunies and I each carry a joker from these decks.) Squirrel Ashcraft's recording insures that the title and the infectious spirit of the performance of this tune which we *Ugly Child* fans have come to expect will be preserved on wax. Brunies still sings it down at Nick's whenever one of the family or a convert comes in. I've found *Ugly Child* fans as far afield as Columbus, Georgia—in the deep south, where civilization ends.

Some day George Brunies will make a record of his stepchild. Probably he'll have to get together with Clarence Williams (who is strong for the idea) and rig up a slightly altered melody so that it can be presented as a new composition. But no matter what happens, *Ugly Child* will remain firmly stamped in the memories of those who've enjoyed George Brunies' wholesomely knocked-out rendition—especially, of course, the very pretty girl who started it all by making the Childs band play it again and again.

Subscribers please note: If you move and fail to notify us you will miss your *DOWN BEAT*. The post office does not forward magazines. Send us your change of address promptly.

by THE SQUARE  
**STRICTLY  
AD LIB**

Harry James turned down a warrant officership putting him in command of an air force band at Boca Raton, Florida, offered because of his early experience in circus bands. James made the decision after air force officers pointed out that he is contributing just as much to morale as he would in uniform. . . . Helen Ward has taken up residence at Reno for that well known split. Her husband is Albert Marks, wealthy New York jeweler.

Una Mac Carlisle is going into the Wedgewood Room of the Waldorf-Astoria in New York, also is wanted by Joe Sherman for his *Down Beat* room of the Garrick in Chicago. . . . Tommy Linehan, pianist, is leaving the Herman Herd to live in California, as soon as Woody finds a satisfactory replacement.

Amy Arnell is now definitely set for an MGM role. But don't remind her of the night that Marvin Schenk, MGM biggie, went to the Essex House to dig her and she gave him a light fluff, not knowing who he was. . . . A fur company recently offered a Harry James record album with every fur coat purchased. Jitterbugs think the deal should be the other way around.

Sammy Kaye is going into the army the first of the year, and his Republic Music firm is up for sale. . . . Dizzy Gillespie, former Milliner-Calloway ace, now fronting his own band at the *Down Beat* club in Philly. . . . Incidentally, Claude Jones, tram, rejoined Cab Calloway recently, giving his highness of hi-de-ho eight brass.

Trade paper report about *Strip Polka* being the first hit built without air plugs (due to its lyrics) is the bunk. How about Jimmy Dorsey's *I Understand*, that went to the top even though it was ASCAP and barred from the air at the time? . . . Tami Maurello, 19-year-old boxing champ contender, is taking sax lessons. His ambition: to win the championship, then front his own band. Joe Louis always wanted to lead a band, too.

*Starlight Sonata* looks like one of the big non-recorded hits. . . . Ray Levitt, best-known of the music-photogs, getting set for the navy photography division. . . . Smith Balles, ex-leader, is working on the assembly line at Northrup Aircraft. . . . Harriet Hilliard set for a lead in *Universal's Hi, Buddy*.

Tony Pastor is headed for a Zucca west coast spot. . . . Draft doesn't worry Phil Spitalny, leader of the all-girl ork, but the WAAC does. Several of his girls

## Boston Clubs and Theaters are Crowded

Boston — Dancehall, nite club floor show, and name band theater operators in this area, who a short time ago were building panics for the music biz, are doin' hand-springs and no longer singing the blues of the gasless auto menace.

Big week-end mobs in Boston area making Boomtown out of Beantown, providing added lift to nite jam-packed ballrooms, nite spots and theaters.

"Hot Lips" Page knocked out a smashing boxoff hit in Crawford House date . . . Wingy Mannone is holdover following Page into this popular nitery . . . It's a girl band at the Stage Door. Call themselves "Sweethearts of Swing."

Vocalist June Robbins, and pretty too, joined Nat Brandwynne's aggregation at the Ritz-Carlton roof just before Nat completed a successful 13 weeks . . . It's the army air corps for nitery Beach-comber boss Tommy Maren who also operates Dinty Moore's. Tommy gets lieutenant commish . . . Brad Gowans, trombonist, moved in with Billy Davidson's ork at the Ken club . . . The New England Conservatory selected bandleader Ruby Newman to head its newly created School of Pop Music.

—Michael Stranger

## Booker-Leader Studies Figures

Cleveland—Manny Landers, well-known booker-bandleader here, is out of the business all together, and is now working in a defense plant's personnel department and is studying accountancy.

## Mayfair Casino Now Coast Guard Office

Cleveland—The old Mayfair Casino, this town's one effort to copy the big New York theater-restaurants, is now being used as the Coast Guard Recruiting office! . . . Tony Cabot, former Johnny Seat Davis basser and Chicago band leader, is playing with the Palace theater pitband, now that the ball season is over.

are pondering enlistment. . . . Rumors floating around that Stuff Smith is recovering from a serious illness on the Pacific coast.

New York is snickering about the light gag pulled when a famed maestro went around to catch the band headed by his old boss. Later came up and said: "Watcha doing here, trying to steal some of my men?" Then an over the shoulder snapper as he walked away—"though it certainly wouldn't be more than a petty larceny rap!"

Art Eisendrath, former Muggsy Spanier manager, married recently. The bride was a pretty hostess he met at the Aragon when Muggsy played the spot. . . . Columbia will soon release a record of Harry James, done with just his strings and himself and called *Roumanian Razzledazzle*. Bandsmen say it's terrific.

Ray Turner, wonderful tenor man, knocked everybody out in sessions at the 2 O'clock club and has several name leaders interested—until they discovered he doesn't bother to read. . . . Tom's newest singing discovery is at the same spot, but working as a ciggy girl, not a singer. Stabs them all with her Ella Mae Morse beat.

Look out for Buddy Williams, now working with band at Lantz' Merry-Go-Round in Dayton. Glenn Miller's original arranger, the New Jersey musician has put together a band that has Tom Rockwell and Mike Nidorf of GAC muttering to themselves. . . . It's true that some time ago Benny Goodman had an arrangement of *The Man I Love* made, including a string quartet, invited the Budapest Quartet to run it over and rehearsed for several hours before he convinced himself that it wouldn't work.

## Sammy Kaye As Math Tutor

Milwaukee — Sammy Kaye played a theater date in Milwaukee recently. One of the electricians at the theater was preparing for an army exam to get a commission. His only weak spot was algebra and when Sammy heard about it, he offered his services as a tutor. The bandleader was a whiz math student during his college days at Ohio University and in a week's time managed to cram enough sines and cosines into the guy so that he walked into the exam with the confidence of a Euclid.

nds  
-LOW

Phillier  
Hotel  
26, com-  
e season,  
and took  
Phillier at  
Regina  
these days,  
und here  
nds have  
musicians  
now to  
ere.  
oundry

Lou

distinctive  
nging of  
feared  
Terrace  
Yorker  
u was in  
at La

A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

Paul Eduard Miller, the dean of jazz music critics, has announced December first as the publication date for his 1943 Yearbook of Popular Music. The forthcoming book will replace the now out of print Yearbook of Swing, published in 1939 by Miller. There is no one in the music writing field

more qualified to do an authoritative work of this type than Paul Miller. As a young boy vitally interested in music, Paul came to Chicago to live in 1924 from a small southern Wisconsin town. However, at this early date Paul's experience musically had been the traditional Saturday night band concert on the square. In early '25 newspaper advertisements sent him out to such ballrooms as Dreamland, White City Ballroom, and Riverview to dance. The dancing didn't last as the girls Paul took out with him didn't like the bands or the spots.

But without the benefit of Down Beat, radio, phonograph records, or the availability of bands playing in well known places, Paul found several groups that fascinated him. One of these was Charles Cook's Band that he heard at Dreamland. This band had the great Freddie Keppard on cornet and Jimmie Noone on clarinet and according to Paul was a lot better than any of their records even give a hint of. It was Cook's band that started Miller on his lifetime activity evolving from a mere hobby to a major subject for his writings.

It wasn't long before Paul discovered Erskine Tate's great jazz band playing both in the pit and on the stage of the Vendome theater. They used to have a one hour jazz concert by the band between shows. In the course of time Paul haunted the South Side spots for music, there was Oliver at the Plantation, Johnny Dodds at Kelly's Stables, Louis at the Sunset, Charles Pierce at Midway Gardens, Ellington and McKinney's Cotton Pickers on one nighters. He attended opening night at the Savoy ballroom when Paul Ash and His Musically Mad Maniacs guested, much to Miller's disgust.

He wanted to hear the house band under the direction of Charles

## There Must Be Some Reason

John Bitter, Stokowski's assistant conductor during the South American good-will tour, has been inducted. Asked by a personnel director about his qualifications, Bitter described his musical background, listed the compositions he'd written. The officer asked for more details, Bitter mentioned the size of some orchestras he had conducted, scores with which he was familiar. The officer thought it all over, then said: "I think I've got just the assignment for you." Bitter is at present attached to an anti-tank unit at Fort Knox.

Elgar. Paul caught the famous Okeh night at the Coliseum when all the Okeh artists in town performed, highlighted by Louis Armstrong's Hot Five. He remembers jazz battles where three or four fine jazz bands were playing at the same time on opposite stands and on many of these occasions he was the only one anywhere around. In those days the musician was the main thing and personality was an unknown factor in jazz, for instance Louis Armstrong was merely a good horn player with Carroll Dickerson's orchestra at the Savoy and more than likely the ballroom was almost empty. He heard Hines for the first time at the Apex with Jimmie Noone.

Although Paul didn't have a phonograph he started to buy records by the bands he heard as they came out and would take them to a friend's house to play. It was very unsatisfactory, as the friends didn't seem to appreciate his taste in music. He haunted the Rialto Music Shop in the Loop where there were no booths but you listened to a prospective buy through ear phones at the counter. The waiting line behind him was usually growing with each playing of a good side until he had to purchase or get off the phones.

Musicians on the South Side

## It's Meredith



New York—After a year and a half with the Mitchell Ayres band, Meredith Blake, former University of Wisconsin co-ed, quit to devote herself to radio work here. She is featured in a Paramount musical short, to be released this month.

recommended some piano records to him which he bought at the Metropolitan Music Store. They were the now legendary Earl Hines-QRS records—all four of them. Later he traded them to a Cleveland piano collector for some Jelly-roll Morton records that he never received. Miller's standard on the condition of records is very high and at the first sign of a scratch the value of the record goes down considerably. He had played his QRS sides so many times that he considered them worn out. To give collectors an idea of the marvelous collection that Paul Miller had and wore out, below is a copy of an ad appearing in the November, 1936, Down Beat:

Second Hand HOT RECORDS Rare—Outlets—Modern Including recordings by

Keppard's Jazz Cardinals  
The Wolverines  
Henderson—Ellington  
Bix and His Rhythm Jugglers  
Johnny Dunn's Jazz Hounds  
Cook's Dreamland Orch.  
King Oliver—Louis Armstrong  
New Orleans Rhythm Kings

Priced for quick disposal at 10 cents and up. Write early for a price list and complete details. P. E. Miller

Needless to say the above are long gone. He still has many jazz records in the process of being worn out and his apartment is littered with old catalogues and music literature of all types. He reviewed records for Down Beat during 1937-38-39 and was on the staff of Who is Who in Music. Through the years he has interspersed his listening to jazz with regular attendance at Orchestra Hall symphony concerts.

Many collectors have written to the Hot Box for a book telling what bands and records are considered great and for the value of old recordings. Paul Miller's forthcoming Yearbook is the answer.

# TIPS FOR TUBMEN

By GEORGE WETTLING

There is no doubt about it—this is the month for creative ideas and inventions. Two letters received this month offer a couple of ideas that may be of interest to you readers. The first one is from Ronny Phillipson, Jr., of Toronto, Canada. Ronny asks if it is considered had form to use a concert stick in one hand and a swing stick in the other hand while playing the tom-tom.

However, Ronny doesn't explain what he means by a swing stick, but I suppose he means one of the popular models chosen by the leading swingsters of America, which is somewhat like the 5A model put out for years by the leading drum manufacturers. As for the concert stick, it is probably in the same class as the 5B or 2S.

This may or may not be con-

sidered bad form, but personally I would rather have both sticks of the same weight. Ronny has also worked out a combination brush and stick. He takes a regular swing model stick and fastens a wire brush to one end of it, thus giving him full benefit of stick and brush. Ronny says many of his friends have used his idea and have found it very helpful, especially when playing a long engagement.

Charles Kachasal of Detroit, Mich., sends in an original idea, but it requires the use of a heel pedal, of which I haven't seen much lately. Kachasal has his outfit worked out to save space on the band stand. Instead of sitting on the usual drum stool, Charlie sits on top of the bass drum and plays it by using the heel pedal.

Thus the only thing in front of him is his snare drum, high hat cymbals, and his other cymbals on stands, one of which he calls his rhythm cymbal. The other is a sizzler (Chinese crash cymbal with rivets). Charles informs me he is the first person to play three trumpets at the same time, thus putting three trumpet players out of work in Morry Ross' band.

Charlie comes from a long line of inventors, having an uncle who once invented a bathtub, believing it was a new idea.

The next idea comes from Zutty Singleton. Everyone knows how pedal balls wear out in spots, causing an uneven tone whenever the ball spot hits the bass drum. Well, Zutty remedies this by buying some Dr. Scholl's muleskin at the corner drug store. He cuts a piece of the muleskin and places it on the bass drum head at the point where the pedal strikes, thus giving him a fine, definite smack.

To Happy Paulson of Kansas City: xylophone is correctly pronounced zile-a-phone, with the accent on the first syllable.

## SINGLE SLANTS

### LEONARD SUES

Trumpet

(Reviewed at Beat the Band, Forty-sixth St. theater, New York.)

Leonard Sues, 21-year-old trumpet player-actor featured in the new musical show Beat the Band, has been playing horn since he was seven years old. Stage-struck, he was in vaudeville when he was twelve. Ben Bernie noticed him, advised him to hit Hollywood with his sackful of talent. Along with Judy Garland, now one of his best friends, he went to professional school there and got his first break in an Eddie Duchin musical.

Sues has made any number of movies since then, was a member of Jackie Cooper's band, played a leading role in last season's Johnny 2x4 show. Rollo Brown, who produced Johnny, planned to star him in a stage adaptation of Dorothy Baker's Young Man With a Horn, but the idea fell through for lack of backing.

Among other things, he's an amateur magician, likes jam sessions, TD, Harry James and Louis Armstrong. He arranges and W.C. Handy has published a special arrangement of the St. Louis Blues which Sues cooked up for one of his shows.

At one time, he had his own band on the coast but prefers movie and stage work to fronting an orchestra. More than anything else, he'd like to play that trumpet lead in Young Man With a Horn.

Caught at the show, Sues plays excellent horn. Not a jazz-man, he has the flash of James and a sense of the theatrical which he applies to his playing. He has good tone, range, and a clean technique, avoids the corny display of pauses, straining and sweating which so many spot-lighted trumpet-men use for effect.

—Iac

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

**SHARE**  
Your Christmas Giving  
With  
The Salvation Army



**WRITE**  
The Salvation Army  
Into  
Your Will

## This Band Fascinated Paul Miller



Chicago—This was the band which aroused Author Paul Miller's interest in jazz, as outlined by George Hoefler in his Hot Box this issue. It is Charles Doc Cook's orchestra, playing at the Dreamland ballroom in 1924. Left to right: Bert W. Green, bass sax; Fred Garland, trombone; Andrew Hilaire, drums; Fred Keppard, trumpet; R. Edward Graham, trum-

pet; Rudolph (Zutty) Renaud, bass; Kenneth Anderson, piano; Jerome Don Pasqual, alto sax; Jimmie Noone, clarinet; Doc Cook, leader; Joe Poston, tenor sax; Robert Shelby, banjo; Johnny St. Cyr, banjo; Clifford King, clarinet. Picture courtesy of Johnny St. Cyr.

Chicago  
Howar  
privat  
ber, w  
Uncle  
that t  
band  
formi  
all o  
want  
Pvt. W  
says, "M  
Coast."  
Anyh  
pretty v  
The ban  
three t  
four rhy  
Bernie v  
honors  
Skimay  
thumb  
the ban  
and wou  
some fl  
would  
cause, V  
S.U. H  
McCoy.  
also like  
Emil Ga  
and Lyn  
tration c  
How c  
at Gar  
They've  
their ba  
Harry  
them. W  
piano a  
among c  
stack up  
language  
Bushki  
with his  
boy Sid  
has a n  
about th  
soundly i  
like that  
pianoing  
with som  
Pvt. S  
Field ma  
the Rudy  
He was a  
Ve  
Vernon  
Lionel H  
replaced  
Basic bar  
to join th  
at Great  
he will f  
Alabam  
also in u  
Baranco,  
ardson, f  
Jerome, i  
Wa  
Jake F  
A. Hut  
drummer  
was de  
Star for  
teipated  
tails can  
time, it  
the raid  
which H  
was shot  
bombers  
where in

# RAVINGS at REVELLE

By "SARJ"

Seems that Sarj is kind of cooking with gas, according to Howard Wormser, nationally known as one of the better privates in this man's army. Pvt. Wormser, you may remember, was the Eddie Howard press agent who decided that Uncle Sam needed his talents and so jerned up. We mentioned that he was on the search for bandmen for the outfit he was forming and he got letters from all over the country from soldiers wanting to work with him. Says Pvt. Wormser, "when the *Beat* says, 'Music News from Coast to Coast,' it means it."

Anyhow, the band is shaped up pretty well, according to Howard. The band is composed of five saxes, three trumpets, three trams, and four rhythm. Paul Hagan, ex Ben Bernie vocalist will handle singing honours and George Burch, ex Skinnay Ennis piano man will thumb the keys. Character says the band needs Porta-desks now and would really be knocked out if some flush ork leader or someone would contribute same to the cause. Wormser's address is 1606 S.C. Headquarters Det., Camp McCoy, Wisconsin. Howard would also like to thank Eddy Howard, Emil Garber, Aragon press agent, and Lynn Kerns for their orchestration contributions.

### The Gardner Gang

How do you like that gang out at Gardner Field, California? They've added a string section to their band. Tommy Dorsey and Harry James have nothing on them. With Joe Bushkin playing piano and Eddie Shea on drums among others, the outfit should stack up pretty well in any man's language. Of course Joey the Bushkin is having a little trouble with his sleep, according to our boy Sid Beller. Seems that Bushkin has a nasty habit of dreaming about the Japs and cursing them soundly in his sleep. Temperament like that may interfere with his pianoing. It may also interfere with some Japs.

Pvt. Sam Weiss of Gardner Field married Mona McCory of the Rudy Vallee office last month. He was also transferred to Pecos.

### Vernon Alley to Navy

Vernon Alley, bassist ex with Lionel Hampton and most recently replaced Walter Paige with the Basie band, gave up the Basie kick to join the navy band, presumably at Great Lakes. If he does go there he will find two of his old Club Alabam pals from San Francisco also in uniform. They are Wilbert Baranco, piano, and Jerome Richardson, fine alto and guitar man. Jerome, incidentally, was married

late last month to Mary Louise Brown in S.F.

Also at Great Lakes, Sarj finds Russell Currie, clary and alto with Ozzie Nelson while in civvy suits. Incidentally, *Down Beat*, Sarj's mouthpiece, got Russ his job with Ozzie when the latter was in need of an arranger and saxist, of which the former was both . . . that is, reading from left to right, of course.

### Healthful Smoky Air

Man, that night club air is really healthful stuff, witness the case of Second Lieutenant Gerald Kaplan. Gerald formerly lead the band at New York's Stork Club and also polished off runs with Sonny Kendis, Bobby Hackett, Frank Dailey and Irving Conn. He was raised on a solid odor of stale cigar smoke and beer and yet he came through the Chemical Warfare Service Officer's Training School with the most flying of colors to take a second loopy commission.

Bob Chester and band, in their canary yellow sport coats and matching ensemble, played a one hour special show for the assorted marines of the San Diego, California, Marine Base. Betty Bradley knocked the boys out with her super renditions of *Do It Again* and *Pushin' the Conversation Around*. Needless to say, the band really wowed the boys. According to Pvt. Owen Thompson of the Base Dispensary there, California is really due for a Chester treat.

Incidentally, Sarj has a note on hand from A. L. Della Porta of the Premier Drum Co., Ltd., of London inviting any London bound musicians to visit their Premier House located just behind the Piccadilly Circus in the center of London.

### Notes on Guys

Pvt. William J. Milbert, Band, Q.M. School, Camp Lee, Va., wants to locate Rollo Laylan, ex Paul Whiteman and Segar Ellis drummer. . . . Sgt. Harold Lawrence, writer of *Down Stream*, recorded by Bunny Berigan and Andy Kirk, has been transferred to Fort Sam Houston, Texas. . . . Marc Blitzstein, composer, has enlisted in the air corps. . . . Mutual pianist Cy Walters is now in the Maritime Service stationed at Sheephead Bay, N. Y.

Don Hammond, former Jimmy Dorsey saxist, is leading the dance band at *Bolling Field, Army Air Force, in Washington*. . . . Mort Davis, former Barnet manager, now attached to *Special Services division of the Army Air Corps in Atlantic City*. . . . Pfc. Eddie Gayeski putting out a newspaper for all the boys in service from Duryea, Penn.

Personnel of the band at Bowling Field, Washington reads like any of the top name bands in the country. Here's the line-up: Ralph Dunham, bass, formerly with Segar Ellis and Bert Stevens; Carmen Gerace, piano, from Al Arter; Bob (Tommy Reynolds) Santomasino, drums; Bobby Domenick (Russ Morgan), guitar; Charlie (Dick Stabile) Arlington, 1st alto; Graydon (Deacon Moore) Packer, alto; Joe (Dick Stabile) Stabile, tenor; Bruce (Tommy Dorsey) Snyder, baritone; Harry (Bob Chester) Rantsch, trumpet; Henry (Dick Stabile) Peinecki, trumpet; Pete (Les Brown) Labilla, trumpet; Louis (Sammy Kaye) Smale, trumpet; Johnny (Thornhill) Shuman, trombone; Jeff (Bubbles Becker) Stoughton, trombone; Al (Dick Stabile) Goep-

Have you got a 4-F?  
Anybody under 18 or over 80  
Write or Wire  
**DON RAGON**  
AND HIS ORCHESTRA  
Grove—Finton, La.

## Swinging at Maryland Station



Curtis Bay, Maryland—Jack Egan, now in coast guard public relations, is all hopped up over the prospects for the Philharmonicas, swinging currently at the coast guard training station here. Left to right: Charles and Joe Pittello, and Harry Hallick. Originally proteges of Martha Raye, the boys have been featured in theaters with Larry Clinton, Woody Herman, Harry James, Andy Kirk and Tommy Dorsey.

## A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Part 3 in our list of available records for your library or for that Christmas gift. Don't forget that right now buying older discs has an extra bonus in that they often come out of stock and therefore aren't blessed with the modern shellac or what passes for it.

### Hot Jazz

#### Red Norvo

Decca Stamp and Gramercy Square—Decca 691 (1936)

Take the subtlety and the delicacy here, add the arranging ideas that Red worked out in his big bands, plus some fine hot men and you get the present Norvo septet. This is one of those medium jump fragments that Norvo has always excelled at. Here Eddie Sauter did the arrangement, and his melophone is what adds depth to the riffs. Herbie Haymer makes his jazz debut and plays in a delicate manner that he has never duplicated with any other band. A touch of very pretty Dave (Benny Goodman) Barbour guitar leads into a sensational cornet solo by Stevie Fletcher. The ideas and the feeling shown here make it a crying shame that he left the business.

Gramercy which later became the theme of the Mary Marlin radio show was Red's idea of being commercial. It's a lovely tune, and shows how much he and Sauter could do with a small unit to make it have the richness of a full band. This might be half-way commercial now, but it was way ahead in '36—especially the wonderful ending, a typical Norvo soft dissonance.

### Swing

#### Dicky Wells

Between the Devil and the Deep Blue Sea and Bugle Call Rag—Victor 26220 (1937)

Originally issued on French Swing No. 6, this record was cut by a bunch of American hot stars in France with a rhythm section including Django Rhein-

per, trombone; Harold (Carl Hoff) Kohan, trombone; and Don Hammond, leader and sax-man, formerly with Jimmy Dorsey.

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

hardt tossed in. Opens with a fine Dicky Wells trombone solo, then a series of trumpet solos by Bill Coleman, Shad Collins, and Bill Dillard. Then the four brass men backed by the rhythm go into the most terrific riff I've heard. There's a spot of Django too. Bugle ain't as powerful, but has some good solo ideas. Whole point to the record is that four fine brass men can carry a whole side by sheer enthusiasm and wealth of ideas.

### Dance

#### Artie Shaw

Dancing In the Dark and Smoke Gets In Your Eyes—Victor 27335 (1941)

One of the best string discs Artie ever made, and a fine rendition of a lovely tune. It also shows how well Shaw plays melodic clarinet—his real forte rather than swing. The arrangement is full and yet doesn't lag. Note the "film finish." Skip the other side.

### Vocal

#### Charles Trenet

Y A D'La Joie and J'ai Ta Main—Columbia 401-M (1939)

You've never heard of this young French singer probably, but he wrote both these sides, and much of the material that made Jean Sablon famous. He has all of Maurice Chevalier's charm, but none of that Nazi's corniness, and believe it or not, the band backing him actually swings a little and goes right into a barrelhouse walk-out! Trenet was the rage in

#### Josephine Baker III

Lisbon—Josephine Baker, actress-singer, who once set Europe and the U. S. on their heels with both her music and private life, is reported dying of tuberculosis in the Casablanca hospital here.

**ST. CLAIR Hotel**  
Special PROFESSIONAL RATES  
ROOMS-SUITES-APARTMENTS  
in Chicago

## Changes in Personnel Of Bands

Rudy Novak has replaced Frank Beach on trumpet in the Stan Kenton band. Frank joins Artie Shaw.

Sal D'Atore, sax and clary, has left Dick Rogers and succeeded Bob Walters in the Bob Allen crew.

Mike Raymond has joined Ken Marlin, who tentatively is set to follow Gray Gordon into the Arcadia, then Teddy Powell into the Dixie.

Marty Osgard, sax, last with Eddie Duchin, replaced George Brandon with Sammy Kaye's band. Brandon is going into the army.

Bill Miller, pianist with Charlie Barnet's band has been inducted.

Franklin Reid, alto-sax, clarinet, left Louis Prima's outfit to answer an army summons from Uncle Sam.

Vernon King, bass, replaced draftee Wendell Marshall in Lionel Hampton's band.

Tony Faso, BG trumpet, has signed up with the NBC house band in New York and has been replaced by Sal LaPerch.

Bob Poland is rumored set to leave Benny also, possibly army-bound with his baritone sax.

John Walton, BG tenor man to the army next week.

Lloyd Gilliom, trumpet, and George Brandon, 1st sax-man, with Sammy Kaye's orchestra, are both joining the armed service, the former goes into the marine corps and the latter into the army.

## Duke's 7 Brass, Three Singers

Chicago—Addition of Harold Baker as a fourth trumpet gave Duke Ellington a brass section of seven as he broke records last week at the Regal theater here. Vocal department totals three, with Betty Roche retained from the original group, and Jimmy Britton, 22-year-old St. Louis boy, and Lillian Fitzgerald, comedienne, added.

Ellington is booked solidly in theaters, with an occasional one-night engagement, until February.

"smart" circles several years back, but don't let that keep you from listening to these sides—he's the nuts.

### Novelty

#### The Foursome

Nobody's Sweetheart Now and Sweet Potato Swing—Decca 1480 (1937)

Included here is Del Porter, clarinetist with Spike Jones' City Slickers—as is another member of the quartet. They sing competently and knock off some fine ocarina licks on both these sides—a sample of how effective the instrument can be if played correctly.

## Was Decorated



Jake Hutchison, now Lt. Jacob A. Hutchison, ace west coast drummer turned airplane pilot, was decorated with the Silver Star for a raid in which he participated last July. Although details can't be released at this time, it is probable that this was the raid on the Japanese in which Hutchison's pursuit ship was shot down. He is now flying bombers and is stationed "somewhere in Australia."

th Ander-  
; Jimmie  
ton, tenor  
er, banjo;  
of Johnny

**BRING A PEBBLE TO NEW YORK**  
—and when you stay at The Wellington, you'll find that this comfortable, modern, lower hotel is within the proverbial "stone's throw" of Times Square, Rockefeller Center and Fifth Avenue, with transportation to every other section of the city at our door.  
**700 Cheerful Rooms**  
From \$2.50 Daily, Single  
\$3.50 Double  
BUY U. S. WAR BONDS  
**Hotel Wellington**  
7th AVE. at 53rd ST., NEW YORK  
A Knott Hotel



played  
to N. Y.  
sh trio  
members  
joined  
in Jan.  
in com-  
Delius,  
ys jam-  
wants  
d would  
ing jam

ate May  
Michigan.  
Linda,  
ed with  
at name  
Harry  
James  
onic and  
ects rec-  
e didn't  
of over  
e world  
bucks.

violin.  
was born  
worked  
ark Was-  
y. Like  
bands;  
g; wants  
has been  
hs.

violin.  
is twen-  
reviously  
nd came  
st, 1942  
Lunco-  
Smith.  
he en-

cello  
-born an  
urried to  
the cigar-  
studied  
settlement  
prepara-  
eri work  
ican Way  
March. In  
cello on  
Harry's  
worked  
Hal Me-  
modern  
he also  
ll team.

viola  
where in  
but has  
in N. Y.  
ston high  
violin in  
d to viola  
all gradu-  
with NBC  
Primrose,  
nd Paige,  
g and tak-  
that the  
eause he's  
and settle

viola . . .  
thirty-sixth  
so. Studied  
secretary  
ame turn-  
Julian, 9,  
y clarinet  
th Tommy  
ago. Has  
arnet, Will  
Lou Bring  
Likes both  
Ellington.  
are his fa-  
recent kid-  
e with the  
retire out-  
e day.

arranger  
Jack in  
his wife's  
likes Lunco-  
Gould. Has  
nce its firm  
food, sleep-  
gers, ball-  
etter piano

arranger  
Pittsburgh  
ancer named  
how people  
Lopez af-  
Los Angeles  
r. Joined up  
o. Interest  
out a han-  
credit, hope  
as a pilot

MONTE . . .  
anager, Al  
for the band  
h the band  
t's Al's son  
of Harry's  
boy named  
Monte.

Send **DOWN BEAT** for one year as a gift to—

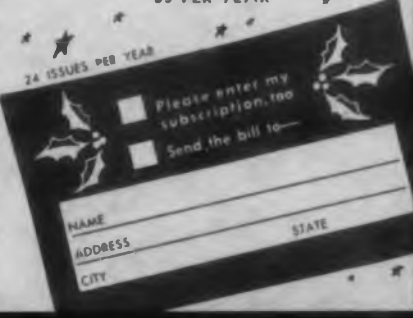
NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

FIRST SUBSCRIPTION \$4 PER YEAR  
EACH ADDITIONAL SUBSCRIPTION  
\$3 PER YEAR



Postage  
Will be Paid  
by  
Down Beat

No  
Postage Stamp  
Necessary  
if Mailed in the  
United States

**BUSINESS REPLY CARD**  
First Class Permit No. 13193, Sec. 510, P. L. & R., Chicago, Ill.

Down Beat Publishing Co.  
608 South Dearborn  
Chicago, Illinois

XUM

C  
 M  
 M  
 ls  
  
 C  
 tow  
 die  
 why  
 nave  
 dem  
 of t  
 outff  
 for;  
 C  
 Gael  
 Char  
 nam  
 band  
 alto  
 secti  
 hand  
 boys  
 Miss  
  
 Be  
 mand  
 one t  
 ing.  
 ganiz  
 been  
 to an  
 ated.  
 who  
 Also  
 the on  
 stock  
 bons  
 the  
 Baker  
 orks  
 BB's  
 club  
 both  
 leges.  
 The  
 town  
 stage,  
 can o  
 men.  
 stando  
 who t  
 year's  
 The Ed  
 ly in  
 man to  
 an add  
 becomi  
  
 Byro  
 band  
 school,  
 cause  
 his set  
 here fe  
 time an  
 has to  
 band no  
 one of  
 Tony W  
 The  
 pretty  
 transpor  
 this seas  
 have inc  
 my Roy  
 Stephen  
 big ones  
 universit  
 share.  
  
 Chuck  
 Prima  
  
 Washi  
 opened  
 Hotel R  
 ago. Chu  
 leader f  
 Prima in  
  
 Spi  
 To  
  
 When  
 the W  
 camp  
 cently,  
 were gi  
 the W  
 When  
 ished  
 them  
 would  
 them  
 sion.  
 of the  
 heart.



# Missouri Town Music Demand Is Terrific One

### Three Colleges and Navy School Keep Bands on Jump

Columbia, Mo.—They call this town the country club of the middle west and it isn't hard to see why. With three colleges and a naval training station in town the demand for music is terrific. Most of the chores are handled by local outfits but the big functions call for, and get, the name bands.

Cal Weiss has his co-op crew at Gaebler's, the spot from which Charlie Fisk stepped into the semi-name class. Standout man in the band is Cal himself whose lead alto supports an otherwise weak section. Trumpet rides are capably handled by Bob Hight. All of the boys attend the University of Missouri, here in town.

#### Original Fisk Band

Best organized, and most in demand, of the outfits in town is the one that Bob Baker is now leading. The band was originally organized by Charlie Fisk, and has been handed down from one leader to another, as they have graduated. Baker is the only man left who was a sideman with Fisk. Also made up of MU men, this is the only band in town that uses no stocks. Lead trumpet Eddie Gibbons is responsible for the best of the hard hitting specials that Baker uses. Since all the other orks are tied up on locations, the BB's have their pick of the best club dates, playing regularly at both Stephen and Christian Colleges.

The two other student bands in town are still in the formative stage, both show promise if they can obtain decent lead trumpet men. The Ray Tross band has standout sideman Jonny Karroli who took second place in last year's Gene Krupa drum contest. The Eddie Sigoloff bunch is greatly in need of a more experienced man to rehearse them. With such an addition they show promise of becoming tops in the area.

#### Men Move Too Fast

Byron McKee, director of the band at the naval diesel training school, is having his troubles because of the temporary nature of his setup. The men are stationed here for only eight weeks at a time and as each batch leaves he has to start from scratch. The band now consists of twelve men, one of whom is ex-Shaw tenor Tony Wagners.

The name band situation is pretty bad these days because of transportation troubles; so far this season the outfits playing here have included: Ted Weems, Tommy Reynolds, and Ace Brigade. Stephens College gets most of the big ones at its formal, with the university also coming in for a share.

—Irvin Stein

# Chuck Foster Follows Prima in Washington

Washington, D. C.—Louis Prima opened at the Victory Room of the Hotel Roosevelt here two weeks ago. Chuck Foster, singing band-leader from Chicago, will follow Prima in.

# Spitalny Finds Talent Mine

When Phil Spitalny played at the Woman's Auxiliary Army camp in Des Moines, Iowa, recently, he and his all-girl band were given a return concert by the WAAC band.

When the WAACs had finished playing, Spitalny told them that, after the war, he would be glad to talk to any of them about a job in his organization, and that they were one of the best outfits he'd ever heard.

# The Bean in Cedar Rapids



Cedar Rapids, Iowa—This may be the tall corn state, but the Fox Head tavern here really jumps. Coleman Hawkins recently finished a two week stint, with such combinations as the Four Tons of Rhythm and Jimmy Noone following. The Bean's group here is, left to right, Joe Marshall, drums; Johnny Board, alto; James Woode, piano; Ellis "Stompy" Whitlock, trumpet; Chuck Barksdale, bass, and the Hawk himself. Photo Courtesy of Les Zacheis.

# Beat Staffer On Disc Show

New York—Down Beat staffer, Frank Stacy, is doing a weekly record show with record-spinner Art Ford over Station WOV here. Show features discussion of bands, using an early and a recent record release to point out changes and can be heard from 11 to 12 every Tuesday night.

# Ebbins Names Son Garrick Sherman

New York—Milt Ebbins, Count Basie manager, became the proud poppa of a baby boy last month. Mother is the former singer Lynne Sherman, once with Sonny Burke's band and who also recorded with Basie.

Named Garrick Sherman, it's doubtful if the baby is linked to the Chicago bar or hotel swing spots!

# Plug Last Stanza Of Our Anthem

New York—The Writers' War Board has started a movement to popularize the last stanza of *The Star-Spangled Banner*. The idea is that the words are much more appropriate to the day than those of the first stanza. Kate Smith started the ball rolling by singing the following words on a recent air-show:

"Oh, thus be it ever, when freemen shall stand  
Between their loved homes and the war's  
decalation,  
Blessed with victory and peace, may our  
heav'n-rescued land  
Praise the Pow'r that hath made and pre-  
served us as a nation.  
Then conquer we must, for our cause it  
is just,  
And this be our motto: 'In God is our  
trust.'  
And the Star-Spangled Banner in triumph  
shall wave  
O'er the land of the free and the home  
of the brave.

## BANDLEADERS!

HERE ARE JUST A FEW OF THE MUSIC BUYERS PICKED AT RANDOM FROM OUR ADDRESSOGRAPH FILES WHO WILL GET THE CHRISTMAS ISSUE OF DOWN BEAT!

ALLEN BARBEE  
LUMINA DANCE PAVILION  
WILMINGTON, N. C.

HARRY ALTMAN  
GLEN PARK  
WILLIAMSVILLE, N. Y.

BLACKHAWK RESTAURANT, MR. C. ROTH  
RANDOLPH ST. & WABASH AVE.  
CHICAGO, ILL.

FRANK TRESSEL  
FOX FILM STUDIOS  
FOX HILLS, WESTWOOD, CALIF.

LIBERTY THEATRE  
OKLAHOMA CITY,  
OKLA.

THE PENTHOUSE  
LOU HARRIS  
BALTIMORE, MD.

RIVIERA THEATRE  
DETROIT, MICH.

HOLLYWOOD ROOSEVELT HOTEL  
STEWART H. HATHAWAY, MGR.  
HOLLYWOOD, CALIF.

COLLING AVE.  
MANAGER  
CERMAIC THEATRE  
EAST LIVERPOOL, OHIO

H. B. FIELDING  
MACFARLANE  
MIAMI BEACH, FLA.

KRIDGE PAVILION  
ST. CHARLES, ILL.

MR. WALKER C.  
PICKWICK  
BIRMINGHAM

GEORGE WALSH  
BARDAVON THEATRE  
POUGHKEEPSIE, N. Y.

CARL HOBLITZELLE  
MAJESTIC THEATRE BLDG.  
DALLAS, TEX.

ROY A. BERGERS, NATIONAL  
PARK AVE. & LEXINGTON  
BALTIMORE, MD.

ANTHURCONN  
PHILADELPHIA, PA.

PARADISE CAVE  
JACK O'MALLY  
DETROIT, MICH.

DELAWARE HOTEL  
RAY MASTERS, MGR.  
IND.

THE SUMMIT  
MANAGER  
BALTIMORE, MD.

H. L. NORTHERN  
MISSION BEACH AMUSEMENT CENTER  
MISSION BEACH, CALIF.

HOTEL ST. GEORGE  
ALVIN KALLMAN, MGR.  
BROOKLYN, N. Y.

CHASE HOTEL  
SAMUEL K.  
ST. LOU

GILL MISKELL, MANAGER  
PARAMOUNT THEATRE  
OMAHA, NEBR.

MAX BAUM  
STANDARD CLUB  
MONTGOMERY, ALA.

HOTEL WESTMINSTER, BLUE ROOM  
GEORGE CLARK, MGR.  
BOSTON, MASS.

S. R. SPRUCERY  
SUNSET PARK  
ATLANTA, GA.

HENRY STANLEY - THE AMBASSADOR  
BRANDT PINE BR 9  
DAYTON, OHIO

FRED J.  
DEENER  
NEW CAST

**MAIL IN THE COUPON FOR FULL DETAILS**

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

Please send me complete details on advertising in your Christmas issue.  
(Deadline is Nov. 20th)

Name \_\_\_\_\_

Name of Band \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

No Stamp necessary send in the address



# The BANDBOX

By BILL DUGAN

There has been some response to our request that all fan club executives write to the Bandbox and state whether or not their club is still active, but several club presidents have neglected to answer that request. We make it again. All fan clubs who don't write in will be dropped from our files here in the *Down Beat* offices. This is to aid you in gathering members by our dropping the names of inactive clubs for people who wish to join a particular club.

Now to continue with our comments on the running of a fan club. It would seem advisable now to discuss the club newspaper. Most clubs agree that their correspondence and their newspaper are the two things that keep their fans content and active.

### Tell About Band

In the first place, you must realize that your members are interested in your band principally and so you must give them as much information about your band as possible. Keep up a correspondence with members of the band or the leader, or even members of his family and these people will send on news that is of human interest to your readers. Keep tab on all of the band's records, engagements, and radio broadcasts. Write these up. Also write up short biographies on band members, for your members will be interested in these.

Also consider the fact that your members are interested in each other and write some articles on your members. Also, the fact that they are interested in your band also indicates that they would be interested in other bands so you should carry some news of other bands as well as your own. Be sure that all of your news is timely, interesting and, above all, TRUE.

### Where to Print

Have contests and other features of that type written up in the paper. You can also have small pictures made to paste into your paper. Members are interested in pictures of the band and other members. Your paper can be mimeographed quite reasonably. To find a place in your town, you can probably find addresses in the classified section of your telephone book under either *mimeographing* or *printing*.

Study magazines and papers such as *Down Beat* and your home town newspaper and find out what it is that makes those papers interesting and incorporate it into your

paper. And now, we must go on with our mention of new clubs. More of this news in our next issue (December 1).

Dot and Dolly Pickert were swamped with applicants for their jacket club which was announced in the October 15 *Down Beat*. Lynn Kerns, Hal Leonard, Al Menke, Larry Herman, Chuck Foster, Ben Bernie, Phil Harris, John Scalisi, Bill Ryan and Skippy Anderson all want their names on jackets and Dottie Dotson, femme chirp with Chuck Foster, wants a fellow to wear her name on his jacket. The girls' address is 504 South 25th Avenue No. 8, Omaha, Nebraska, for new members or curious readers who want information.

### Auction Herman Club

Helen Foster, 628 West Capital Street, Jackson, Miss., is auctioning off her Woody Herman Fan Club for the duration so that she can go to work. The price for the club is the qualifications for being a good president and a violent appreciation of the Herman Herd.

Alice Margulies has made us an honorary member of her Vaughn Monroe Fan Club. Her address is 541 Avenue C, Bayonne, N. J. Thanks Alice, and we'll write that special column for your papers as soon as possible.

The Swing and Sway Club of America, 133 Kearney Avenue, Kearney, N. J., is one of the most

### Billy Shaw Finds Terrific New Act

New York—Billy Shaw, booking exec here, caught a terrific act last month. Bob Astor, bandleader-friend of Shaw's, took him over to hear a boy sing at a local dance. Not only did the kid do a terrific Eberle-Sinatra act, but went on to break things up with a series of takeoffs on Milton Berle, Jolson, and other comedians.

His name was Milton Marshall Shaw, son to the Billy Williams claims he never knew the kid had any talent before.

### Piano Queen



Chicago—Doris Barton, hailed originally from Miami, is singing and playing piano and solovox at Tom Brown's cafe lounge here. Maurice Seymour Photo.

active clubs we have run across yet. They have 8,756 members already and hope to swell to 10,000 by the end of the year. Parties, contests, and a galaxy of activities

make the club interesting. It's for Sammy Kaye's band of course.

### New Tempo Out

The new issue of *Tempo*, Dick Jurgens, Harry Cool, Buddy Moreno Fan Club publication, is off the press and it's a killer. The club's address is Box 548, Northbrook, Illinois. The Vincent Lopez Club, Bill Beattie, Box 9, St. Jovite Sta., Quebec, Canada, is planning on their newspaper's first issue. Good luck, Bill. And Alice Santos, 150-36 Shore Avenue, Jamaica, New York, is starting a Ray Eberle-Anita O'Day Fan Club in praise of Gene Krupa's two ace vocalists.

Three new Harry James Clubs bob up this time. Lloyd McDonald, 215 West McGraw Street, Seattle, Washington has one. James Murphy, P.O. Box 166, Phillips Exeter Academy, Exeter, New Hampshire, has another. And Doris Segarto, 47 Ridgehurst Road, West Orange, N. J. is out for new members for her club, already organized. To top these off, Elenamarie DeJulio, 107-29-111 Street, Richmond Hill, Long Island, starts a new Corky Corcoran Club. He's the James tenor saxist.

There are still a lot of letters in file for new clubs, so if your club wasn't mentioned, be patient, we'll get to it. But, for now, that's all, brother.

### Buff Estes Has Air Force Band

Toronto, Canada—Ex-Goodman-Ozzie Nelson saxtooter Buff Estes, who back in 1941 left the latter to enlist in our Royal Canadian Air Force as a pilot, is now Flying Officer Estes, Staff Instructor at Central Flying School, Trenton, Ontario. In his spare time Buff formed and fronts a 13-piece swing band that from all reports is a killer.

Georges Guerrette, trombone, left the Bert Niosi ork and is now with Horace Lapp's Royal York hotel crew. He was replaced by Ross Culley, who left Paul Firman to join Niosi.

Frank Bogart's solid nine spread the jam at "Rhythm Matinee," those recently inaugurated Saturday afternoon bashers held at Club Top Hat.

The Fran Hines expecting their heavenly gift next month. He's that ex-Bert Niosi-Harry James chanter currently starred outa Buffalo over both the Columbia and Mutual Webs.

—AC2 Duke Delory, R.C.A.F.

## Give Someone You Know A DOWN BEAT Subscription This Christmas!

—a gift that will repeat itself 24 times in '43

it will please him (or her)—and will be a fine reminder of your thoughtfulness on the 1st and 15th of every month

of course, if you're a little short of cash, there's no need to dig down now . . .

just sit down, fill in the subscription order blank below—we'll bill you for it

## CLASSIFIED

Ten Cents per Word—Minimum 10 Words  
25c Extra for Box Service  
(Count Name, Address, City and State) 11 B 42

### WANTED

MUSICIANS, non-union, draft exempt, for club dates. State qualifications. Charlie Walters, 119 Audubon Ave., New York City.

WANTED: Experienced Pinno Man also Tenor Sax, location. Write: Orchestra Leader, Albany, Ga.

WANTED TO BUY: Two (2) Hammond Electric Organs. State model and full particulars. E. L. Paulsgrove, 1030 Weiser St., Reading, Pa.

WANTED: 16" x 16" separate tension black and gold Duo. SLINGERLAND TOM-TOM, in good shape. Dawson Bugz, Station K.T.H.S., Hot Springs, Ark.

WANTED—DEAGAN IMPERIAL MARIMBA. Terry Snyder, 901 Avenue "H," Brooklyn, N. Y.

### ARRANGEMENTS, ORCHESTRATIONS, ETC.

MECHANICS OF SONGWRITING, \$1.00. Barnhart, 1320-48th, Des Moines, Iowa.

TIPS TO SONG WRITERS! The real low down on Publishing, Arranging, Collaborating, Exploiting. Guaranteed to save you time and money or your dollar back. Send for copy today. Ken Rasmussen, DB-1, Box 481, Hollywood, California.

SONGWRITERS: Over one hundred music publishers in New York City. Submit songs for consideration. Radio City Music Sales, 512-5th Ave., N.Y.C.

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

SONG POEMS! WANTED AT ONCE. Mother, Home, Love, Patriotic, Sacred, Comic or any subject. Post cards ignored. M.S.B., Lock Box 147, Greenfield, Mass.

THE BEST IN SWING—Trumpet, Sax. Clarinet choruses copied from records. Two \$1.00. Hurrows Music Service, 86 Verndale St., Brookline, Mass.

MODERN ARRANGEMENTS—Any style, any combination. Also swing solos for all instruments. Chuck Anderson, 65 W. 110th, Suite 416, NYC.

A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, accordion symbols. \$1.50. Malcolm Lee, 344 Primrose, Syracuse, N.Y.

### PHONOGRAPH RECORDS

LATE RECORDINGS—15c up. List free. Pop's Record Shop, 22218 Michigan, Dearborn, Mich.

### FOR SALE

\$500—3/4 OCTAVE XYLOPHONE. Deagan Imperial. Perfect condition. Will sacrifice for \$300 cash. Mary Maxwell, 6523 N. Kenmore, Chicago.

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



it will give him a million dollars' worth of entertainment

## Mail This Order Today

Remember the boys in the Armed Services with a *Down Beat* subscription

**DOWN BEAT 608 SOUTH DEARBORN • CHICAGO, ILL.**  
Send *DOWN BEAT* for One Year with Gift Card to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City-State \_\_\_\_\_

**One  
One-Year  
Subscription  
\$4**

Name \_\_\_\_\_

Address \_\_\_\_\_

City-State \_\_\_\_\_

**Each Additional  
One-Year  
Subscription  
\$3**

Name \_\_\_\_\_

Address \_\_\_\_\_

City-State \_\_\_\_\_

Gift Card to Read From \_\_\_\_\_

Address \_\_\_\_\_

City-State \_\_\_\_\_

Remittance Enclosed  
 Bill Me



*Ears are happy*  
WHEN YOU USE

**"POPULAIRE"**

REED



"POPULAIRE" is the low-priced Maccaferri reed with the high-priced features! It is made of fine cane, expertly selected and seasoned, fashioned by skilled craftsmen on precision machinery. Accurately graded in 5 strengths from Soft to Hard, finished with a straight cross cut and rounded bottom. All these fine qualities combined in the attractive "POPULAIRE" have made it the most popular reed in the country. The modest price meets everyone's budget, and its fine qualities meet all playing requirements. Get a "POPULAIRE" reed from your dealer today, or send us the convenient coupon below.

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

*For your Information*

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



Please send the following "POPULAIRE" reeds:

STRENGTHS				
1	2	3	4	5
SOFT	MEDIUM SOFT	MEDIUM	MEDIUM HARD	HARD
Quantity		Instrument		Strength
PRICES:		Pat. Down	Other Maccaferri reed prices on request	
Clarinet		\$2.50		
Alto Sax		1.50		
Tenor Sax		4.00		
<input type="checkbox"/> Remittance enclosed <input type="checkbox"/> Ship C.O.D. <input type="checkbox"/>				
<input type="checkbox"/> Send illustrated literature on all Maccaferri reeds				
<input type="checkbox"/> Send copy (when ready) of "The Romance of Reeds"				
Your regular dealer's name				
Name				
Address				

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

**DOWN BEAT**



MUSIC NEWS FROM COAST-TO-COAST



**DUKE ELLINGTON**

AND

**LENA HORNE**

**20 CENTS**  
CANADA and FOREIGN 25c

XUM