

# DOWN BEAT

CHICAGO, FEBRUARY 15, 1943

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## PROTEST POP MUSIC ATTACK!

### Musicians Not Scarce—Pollack

Sidemen Themselves Have Wrong Picture Of True Situation

Chicago—"Increasing inductions may alter the situation, but there has been no serious shortage of good musicians up to this point," said Ben Pollack, manager of the Chico Marx orchestra, during their recent engagement at the Oriental theater here.

#### Many Applications

"If you're talking about the 'name' sidemen, chaps who have built reputations with big bands, that's something else again," added the chubby discoverer of more real musical talent than any leader in the field. "But during our week at this theater, I have had more applications from truly competent musicians than in any period I can recall.

"Don't forget that there certainly are fewer big bands in notice. Every month, up to now, one or two or more name leaders have disbanded. They didn't have small combinations and they didn't take all of their men with them into the service.

#### No Work at Home

"Some of these boys decided they didn't want to tour any longer at \$100, they'd go back to their home towns and work for \$60. But they eventually discovered that the work wasn't there. So they become available, until they go into service themselves.

"Only one bad result from all the talk about real shortage of sidemen. Too many 'C' men are demanding 'A' salaries—and hoping they'll get away with it."

### Alec Templeton Returns to Air

New York—Alec Templeton, blind pianist, returns to the air sometime this month after a long absence, to do three-a-week five minute broadcasts on Mondays, Wednesdays, and Fridays over the Blue Network.

### BLUE NOTES

By ROD REED

The best bombs of all go to Berlin and fall.

Now the oil shortage is really desperate. Personality maestros aren't getting enough to make their hair shine.

Civilian version: "I'm Getting Fired So I Can Sleep."

#### LIMERICKY

A likeable Guy named Lombardo Plays all numbers sotto retardo.

Musicians may scream, "He ain't on the beam!"

But the cash that he gets is all hard, O!

"Sam" Davis is busting up his head because he can't get mandolins. Many leaders can't understand why a little thing like that should cause a bustup.

### This One May Puzzle You!



Ordinarily we don't play guessing games with our readers, and we share the general dislike for characters who call you on the telephone and chortle "Guess who?". But the temptation is too great in this instance. This pretty miss is one of the best known and best liked band vocalists in the country! Can you identify her? If not, turn to page three, column four and get hep.

### Artie Shaw Band At Pearl Harbor

Pearl Harbor—Artie Shaw's navy band is now in Pearl Harbor playing at the Breakers, a new club for enlisted men, as scooped in *Down Beat* several months ago. The band, called the *Rangers* and made up of seventeen pieces, is playing on Thursday and Sunday afternoons on the beach at Waikiki and also at the Pearl Harbor Officers' Club.

Personnel of the band is as printed in the *Beat* shortly before the band left, with tenor-man Sam Donahue, pianist Claude Thornhill and Dave Tough, drums, outstanding among a top-notch group of side-men. Shaw not only has a new band but must also have a new and good press agent, because last word from the former clarinetist-leader says that his latest ambition is to entertain at a party to be thrown at the palace of Emperor Hirohito on the day that the U. S. Navy lands in Tokyo.

### Eugenia Baird With Casa Loma

New York—Glen Gray has broken a precedent that he had previously broken in theaters, and hired Eugenia Baird as the band's vocalist, the first time the Casa Loma band has had a permanent fomer soloist. Previously Anita Bayer had sung with the band in theaters and the LeBrun Sisters, a trio, had worked with them.

### Hearings on Tea Charges Start Feb. 16

New York—Trial of Pvt. Mike Bryan and George Auld on narcotic charges, originally scheduled for February 4, was switched to February 16 by joint agreement of the government and defense attorneys. Bryan has already been given a sentence of a year in jail by a military court on charges of desertion, this because of his absence from a military stockade in Miami last month.

Two other defendants, Teddy Reig and Rose Reynolds, will probably plead guilty to charges of evasion of the marijuana tax law.

Andrew Weinberger, Auld's attorney, said he thought he would fight the case, pointing out that Auld was merely charged with conspiracy to evade the tax law, meaning that he knew of various of the transactions concerning Pvt. Bryan and Ursula Parrott, well-known novelist. Weinberger added that, after all, anyone who told anyone else in the days of prohibition where to get a bottle of hooch was guilty of the same crime, the only difference being that this was a more popular law than the Volstead amendment.

### Andrews Sisters Fight Over Name

New York—Another music-world law suit popped up here when the Andrews Sisters (singing trio) brought suit for an injunction to restrain the Andrews Sisters (Lillian and Vivian, dancers) from using the name Andrews Sisters as a billing, charging that such billing was an attempt to cash in on their popularity.

At the same time, the dancing Andrews Sisters filed a countersuit maintaining that La Verne, Maxene and Patty along with Lou Levy, their manager, and General Amusement Corporation were trying to force them to change the name of their act and also were spreading false rumors about them.

### Oxley Drops All But Lunceford

New York—Harold F. Oxley has reorganized his office and will hereafter concentrate on Jimmie Lunceford exclusively for the duration.

Because of the transportation situation, pleasure driving ban and gasoline rationing, Oxley has decided to give up handling of the Tommy Reynolds band and other interests in the music field, to devote himself personally to booking and operation of the Lunceford orchestra, now in its tenth year as an Oxley property.

One of the country's veteran band operators, Oxley believes that wartime emergency will knock out Grade B and C names by summer.

### Helen Ward Single

New York—Helen Ward, former Benny Goodman singer, was divorced last month from Albert Marks, and will return to the music business, probably as a singing single.

### Leaders Wire Senators Who Took Fast Rap

"Good Thing If Ban On Records Wipes Out All Live and Jazz," They Say

Chicago—Indignant protests from America's name bandleaders flooded the U. S. Senate in Washington last week as a result of the nationwide publicity deriding popular American music stirred up by the senate's investigation of the Petrillo-Recording situation.

Committee Chairman Clark, democrat from Idaho, and Senator Andrews, Florida democrat, were the targets. They led a sizable group of senators who loudly proclaimed that "if the ban on recordings wipes out jitterbug music, jive and boogie-woogie, it might be a good thing all around."

#### Leaders Get Busy

Foremost among the maestros to take exception to the politicians' ravings were Stan Kenton, Count Basie, Sonny Dunham, Woody Herman, Benny Carter, Jimmy Dorsey and Vaughn Monroe, all of whom were said to have wired Senators Clark and Andrews protesting their stunts and utterances on a subject with which, as Kenton worded it, "you are obviously not

(Modulate to Page 3)

### Offices Switch To Small Units

New York—Harry Moss, who handled one-nighters for Music Corporation of America, is now in charge of small bands and cocktail combos for that company. Chalk the appointment up as another sign of the times because all the booking agencies are taking the emphasis off the big name bands with their troublesome one-night jumps and underlining the smaller outfits.

For example, two press-time reports have both Charlie Barnet and Fletcher Henderson thinking of cutting their bands down to pocket-size, while the William Morris office has just signed Estelle Slavin, leader of a five-piece girl band, and will probably start her at a 52nd Street club.

### Wald and Twins On the Cover

Handsome Jerry Wald, the clarinet-playing, heart-breaking band leader, comes on with a Valentine serenade for the benefit of the gorgeous Churchill Twins, Jess and Jane, who crack a few hearts themselves as they parade their charms nightly with other models in the Panther Room of the Hotel Sherman. Which is which? Honestly, we don't know, bud, because you see we never met Jess!

### Mystery

Several months ago, Django Reinhardt, the great gypsy-jazz guitarist, was reported dead in Europe. Since then, conflicting reports have reached the *Down Beat* offices about the man who made so many famous recordings with the Hot Quintet of France. One had him alive and doing radio shots wired out of Paris and heard in Egypt over short-wave, while others held that Django had been seen recently in New York City. It looks as though the legends were already building, and we can be ready for a Young Man With a Guitar, anytime now.

# Leaders Resent Crack on Music

J. Dorsey, Kenton, Herman and Others Send Wires to Senate

(Jumped from Page 1)

very familiar."

"The jitterbug, jive and boogie-woogie music you deplore so loudly," wired Kenton from Chicago's Oriental theater, "is America itself. That music is America's way of expressing itself. It's the only true American culture. Your sons and daughters appreciate it. So do millions of others. Respectfully suggest you study the subject further before condemning completely."

Dunham, from Hotel New Yorker, in fewer words put across a similar argument. "The dance music you attempt to attack gives millions of Americans, including those who elected you to office, great enjoyment at little or no cost. Only we in America are capable of producing that music. Your remarks come at an especially regrettable time."

### JD Comes On

Jimmy Dorsey's protest was made a few nights before he opened in the Cafe Rouge of Hotel Pennsylvania in New York. Wired Jimmy:

"Consider your statements . . . unwise inasmuch as America is itself created, nurtured and developed dance music to its present high plane. Millions in the U.S.A. and our armed forces derive tremendous enjoyment from the swing, jazz, corn and boogie-woogie you gentlemen choose to knock. America wants dance music and despite your sentiments, will get it."

Also out on a limb, surprisingly enough, is the American Federation of Musicians' high-salaried, high-powered attorney, Joseph A. Padway, who is counsel for the AFM. "I can go to the opera every night and enjoy it," he said during the investigation, "but some of this music played by our own AFM members gives me the heebie-jeebies."

### Opera Is Un-American

"That's a laugh," commented Benny Carter from the bandstand of the Hollywood Cafe in California. "Opera is the most un-American music you can hear. America has done more with the symphony, and that's precious little. Yet here's a man representing the musicians' union who dares vilify American dance music as played by American musicians."

# Carroll Crowns Clarinetist



New York—Beautiful Madeline Carroll, Hollywood star, didn't crown Benny Goodman literally on the stage of the Paramount theater. But she did present BG with his silver *Down Beat* trophy, awarded to him by the readers in the sixth annual band poll as leader of the best small combination during 1947. Benny didn't get a good gender at the prize until he got back to his dressing room, for who could look at a trophy with Madeline around?

can music you can hear. America has done more with the symphony, and that's precious little. Yet here's a man representing the musicians' union who dares vilify American dance music as played by American musicians.

"Popular music has always been condemned by those who don't understand it and don't want to understand it. But for every man like the two senators and the attorney, there are a thousand good people who do enjoy it and appreciate it. Every year more and more turn from the European culture to the American. That's why swing and dance music in general continues

# What the Senators Had to Say

Senators investigating a musicians' union ban on phonograph recordings agreed heartily late last month that if the ban wipes out "jitterbug music, jive and boogie-woogie, it might be a good thing all the way around."

"Isn't there a lot of this kind of music that ought never to be recorded?" asked Senator Andrews, Florida Democrat. "This jitterbug stuff, I mean. First it's sung by a male crooner and then a female whiner."

"The other night," added Senator Clark, Idaho Democrat and Committee chairman, "my daughter brought home a piece of sheet music called *Cow-Cow Boogie*. Is that supposed to be music?" He shuddered.

Then Joseph Padway, union attorney representing Petrillo, said he could "go to the opera every night and enjoy it" but declared that "some of the music played by our own members gives me the heebie-jeebies."

Statements by the senators and Padway were printed in several hundred newspapers and created the terrific controversy now raging among dance band musicians and their followers.

to improve so consistently."

Count Basie merely snorted, and through his manager Milton K. Ebbins sent a terse but emphatic protest. Vaughn Monroe also wired Washington.

Woody Whips Out Blues

Woody Herman, playing a Detroit theater en route to California, said he considered the blues "a form of expression indigenous only with the U.S.A.," and agreed that the tempest created by the unhipped senators and the unbooted union attorney served only to make them look foolish "in the eyes of virtually all America."

"There weren't any blues in Europe," said Woody. "And the blues don't stem from Asia. They're American. Someday they'll be a major part of this great nation's culture."

Major radio networks, among them the NBC Red, CBS, the Blue and Mutual, revealed that a "great majority" of requests for music for soldiers, sailors and marines serving overseas and on the oceans are for popular songs. "They don't want to hear an opera," said a Blue network official in Chicago. "They don't want too much symphony or chamber music. Not enough of them understand it. But they do want dance music. Yes, swing and boogie-woogie, you can bet. Take a look at the records showing requests."

Make No Statement

Reports from New York went that petitions were being sent the Washington gentlemen who prefer other than truly American music. And while the Senators Andrews and Clark could hardly retract their original statements it was agreed that the avalanche of unfavorable reactions to their ideas would silence them on the popular music subject in the future.

# This Story May Reunite Couple of Lost Sisters

Chicago—Is the pretty girl in the adjoining column the long lost sister of Frances Bissett, now Mrs. Fred Worrrell, the wife of a saxophone player who just joined the Chico Marx orchestra? Mrs. Worrrell doesn't know, and neither will the charming photo subject—until they have had an opportunity to compare notes.



**Jill Jordan**

Here is how it all happened, and you, lucky reader, walk right into the middle of the drama, for that's what it is! Ben Pollack, manager of the Chico Marx band, last week engaged a new sax player, Fred Worrrell, and in the course of discussions was introduced to the musician's pretty wife.

"You must be a sister of Jill Jordan, one of my former vocalists," Ben told her. "You look enough like her to be a twin, and you have the same voice and mannerisms."

"I never heard of Miss Jordan," replied Mrs. Worrrell, "but I have two sisters, one older and one younger, from whom I have been separated since we were children in Waco, Texas."

"That was Jill's home town, too," cried Pollack, excitedly. "I can't remember her real name—we made up the billing of Jill Jordan for her, but if she isn't your sister, I'll be amazed. How can we straighten this out?"

**Waiting for Wife**

Theater tours are only a little less hectic than one-nighters, especially with a frequent turn-over of musicians. No one knew how to contact Mrs. Winkler quickly. So it was decided that we should print this story in the *Beat*, and discover whether Mrs. Winkler is the long lost sister of Frances Bissett, or whether Ben Pollack guessed wrong.

Jill Jordan, if you were one of the three Bissett girls from Waco, Texas, please wire *Down Beat* immediately, and we'll try to arrange for a reunion! And if the third sister reads this, we'll really hit the jack-pot!

# Jack Ryan to Army; Two Join J. Dorsey

New York—Jack Ryan, bass man with Jimmy Dorsey for the past five years, recently passed his physical and is army bound.

Nick Mayo, former Les Brown trombonist, and Slim Davis, former Jan Savitt trumpeter, replaced Phil Washburn and Billy Oblok, both joining the services.

# Here's New Casa Loma Quartet



Philadelphia—Known as the Four O'Connell Sisters in Tacoma, Wash., where they recently were graduated from high school, these pretty misses now form the new Casa Loma quartet. Left to right: Evelyn Olson, Barbara Adler, Margie Nagel and Peggy Olson. Below, grinning over the success of their new vocal group, are three Casa Loma chiefs, PeeWee Hunt, Kenny Sargent and Glen Gray. The band and girls open on February 26th in the Panther Room of the Hotel Sherman, Chicago. Paul Parker Photo.

# Looking Over the Score



New York—Larry Douglas, who used to appear in the *Star and Carter* show and now sings with Carmen Cavallero's band at the Waldorf, took his new boss backstage at the theater to show him some of the show's music. Carmen is seen here studying the score, with a purely incidental background supplied by June Starr, Cynthia Cavanaugh and Iris Marshall, all prettier than any melody. Al Hauser Photo.

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# That Roseland Really Has Been a Busy Place

New York—Broadway's Roseland, known to dance-lovers all over the world, celebrated its twenty-fourth birthday two weeks ago. The occasion prompted the release of a mass of statistics some of which may be of interest to those Down Beat readers who either dance or collect statistics.

There have been 12,000 Roseland performances and the continual rubbing of the feet of 17,450,000 customers (that's counting just paid admissions and doesn't include employees, newspaper men, band critics and other shills) has worn out four floors. If you want the total number of feet which have dragged across the floor, multiply the above figure by two.

To delve even deeper into mathematics: Roseland estimates that about 231,600 pairs of shoes have been thinned down to paper thinness while dancing 165,680,008,474,400 steps to cover a total of 8,978,947,640 or (to be more accurate) 8,978,947,642 miles, which is a lot more than our old Chevy ever did. The dance floor is large enough to accommodate 800 couples or 1,598 people and Irving Fasola.

Mr. Louis Becker, the proprietor, feels very strongly about maintaining the gentility of Roseland, and prefers that his hostesses, who dance with the customers at the rate of ten cents a dance, be called hostesses rather than taxi-dancers. At the present time, only thirty or so girls are employed, although in other days there have been as many as 200 hostesses available for your dancing pleasure. The girls get a cut of seven cents on each dime and will dance or chat lightly over light drinks (no hard liquor permitted on the premises) for \$1.40 an hour, of which they keep one buck.

It's with a certain feeling of awe, that I wait for Roseland to celebrate its next birthday. If Mr. Becker can produce figures like the above for Roseland's twenty-fourth birthday, what fabulous statistics will he arrive at by the time the quarter of a century mark is hit?

## Focus-lod Enlists

New York—Charlie Peterson, well-known theatrical photographer here, who has taken many famous pix of musicians, is now in the coast guard.

New York—The Lane Trio is now playing in the Terrace Room of the Hotel Dixie here.

## Helen is Back!



New York—She's back in the business, with three name bands bidding for her services and a recording contract on the dotted line. Upwept effluvia and all, it's Helen Ward, who was vocalist with the Goodman band when it was riding the crest.

ROY MAIER SIGNATURE NEEDS 20¢ | 30¢ | 40¢

## Pert Patty



New York—It's Patty Travers, vocalist-leader of a fine quartet at Martin's on 57th Street in Manhattan. Shakes a mean marmaca.

## Guy Lombardo Gets Beer Show

New York—Guy Lombardo and his orchestra, long absent from sponsored air-time shows, will begin a new program to be heard over CBS on Mondays between 10:30 and 11 starting March 8. Backer of the show will be a beer concern. Until now CBS has outlawed alcoholic products accounts.

## Solving the Page 1 Puzzle

That bundle of glamour on page one, chum, is Miss Helen Forrest, the nation's No. 1 feminine band vocalist, according to the recent Down Beat poll. We don't have to tell you that she sings with Harry James, but we can tip you off that this is the first photo of Helen to be released since her recent nose operation. Ted Allan of Hollywood gets credit for the pic.

## LeBrun Bankrupt

New York—The LeBrun Sisters, vocal trio formerly with Glen Gray, filed suit in bankruptcy for \$1,220, listing F. C. O'Keefe and the Casa Loma band as the only creditors.

## Judge Tells Off 2 O'Clock Raiders

New York—When the case of the defunct 2 O'Clock Club, musicians' after-hours spot here, came up in court, with the operators charged with having an open bottle of liquor in the club, and therefore "intent to break the law," the judge not only threw the case out in record time, but gave the police on the case a fifteen minute tongue-lashing, recommending that "henceforth when you go out on a liquor offense, make sure you don't drink any beforehand." The rapid disposition of the case led insiders here to believe that guesses made at the time of the raids that closed the club were correct: that they were illegal, but designed to cripple the club financially and prevent its opening.

# Conn Instruments played a leading part in the Invasion of North Africa



U. S. landing barges speed shoreward off French Morocco during landing operations.

U. S. barges swarm away from mother ship with troops ready to disembark.

Official U. S. Navy Photos



An aircraft rescue boat ready to shove off with Marines to engage snipers.

We know you will be as pleased as Conn, that the materials, plus the quality and precision workmanship you would have gotten in a new Conn Band Instrument, were in on America's first major offensive—the invasion of Africa! Almost all of the landing boats used were equipped with Conn-built compasses and binnacles. Admiral Woodward, of the Navy Department, writes—"The Navy is grateful to you for your splendid equipment and counts on you to

continue to supply the instruments to guide our armed forces straight and true to their future objectives"... Conn's modest part in the first great offensive, in which the Navy and the Armed Forces so precisely carried out their landings, was made possible because of years of experience in making precision band instruments... After the war, Conn craftsmen will see that you get even finer Conn Instruments of one quality only—the very best to be had! C. G. Conn, Ltd., Elkhart, Indiana.

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

# There Is a Chicago Style!--Mares Quit Pushing Around the N. O. Rhythm Kings' Jazz, Says Founder of Group

(Ed. Note: In the December 1st issue of the Beat, Bud Freeman asserted that the so-called "Chicago style" is the bunk, that there isn't no such animal. In this article, Paul Mares, one of the original members of the Rhythm Kings, disagrees with Bud.)

by DIXON GAYER

"The New Orleans Rhythm Kings have taken a rotten shoving around as the story of the birth of jazz is told. The band is discounted as just 'having been there' when the shooting started, but their music is constantly pooh-poohed aside when the talk gets around to a serious discussion of those who contributed to jazz.

"Well, maybe we were a bunch

of kids in knee pants playing around the corner from a red light, but just show me a band today that can play Dixieland like the Rhythm Kings. There aren't any . . . and I know. I was in the NORK and I'm still kicking around. But I'm not hearing Dixieland."

**Paul Organized It**

And Paul Mares was there when the New Orleans Rhythm Kings started. In fact, Paul, featured cornetist with the band, actually organized the original New Orleans Rhythm Kings when Nick LaRocca's Original Dixieland band hit the road and left Chicago crying for Dixieland. That's a fact that has never been credited and that even Paul admits only upon being pressed.

"It wasn't really my fault that I did anything with it. Fact is that I guess Abbie Brunies, George's brother, would have been here for the organization except for a stroke of luck on my part. Abbie, George and I were pals down in New Orleans about the time that New Orleans jazz was being introduced in Chicago . . . about 1915. We did a lot of playing around together. Those were the days when Larry Shields, Ray Lope, La Rocca, and Tony Sbarbaro were playing at the Lambs club in Chicago.

**Horn on the Shelf**

"Abbie was driving a taxi in New Orleans then and I wasn't working professionally in music either. It just wasn't a very stable job in those days. In fact my horn had been sitting on the shelf for so long that I didn't even know if I could still play when I headed for Chicago.

"When the Original Dixieland band left Chicago for New York, the people in the 'section' in Chicago yelled for a substitution. And I don't wonder that they did either. Chicago had a style of its own . . . all its own (no-one else would have it).

"Don't let anyone tell you that there isn't a Chicago style. They just don't want to admit it. Chi-

**Betty Has a Birthday**



Indianapolis—Here's pretty Betty Martin attempting to blow out all twenty of the candles on the birthday cake which her boss, Bob Strong, is holding. Betty celebrated the event on the Indiana Roof here. The Strong band went from here to the Club Madrid in Louisville, opened February 12th at the Plantation in Houston. Guy Woodward has succeeded Bob Grove on trumpet, while Leo Dworin, also trumpeter, has been replaced by Bud Sullivan. Frank Fitch Photo.

ago style was composed of, conventionally, four pieces, piano, drums, banjo and sax. The sax was played like Ted Lewis plays clarinet and the rhythm beat a tired, heavy, pounding time that threatened to splinter the tavern floor. Boy, it was terrible!

"Anyhow, the people who had heard the La Rocca band wanted that type of music again. Well, there was no place but New Orleans to find music like that. There still isn't. Abbie Brunies got a telegram asking him to come to Chicago to work in a new Dixieland band. Abbie figured that 'cab business was a better deal, so he gave me the telegram, I packed my horn and suitcase and came up to take the job. I played around up here principally at Camel Gardens with Tom Brown but also in a lot of other places.

**Rappolo and Brunies**

"Then came the job at Friar's Inn open for a Dixieland band. I had gotten Leon Rappolo up here and I sent for George Brunies to take the trombone chair. George had to have train fare and a new overcoat before he could leave New Orleans so I sent those to him and he came to join the band. The rest of the band was composed of Jack Pettis, C Melody saxophone, Arnold (Deacon) Loycano, bass, Louis Black, banjo, Elmer Schoebel, piano, Frank Snyder, drums, and . . . well, there was a guy by the name of Paul Mares on cornet.

"Yeah, I organized the band, I suppose, but it was just because I knew the boys who could really fill that bill. The band never went under my name. I just helped get it together. If Abbie had come up as scheduled, he would have had the honor of forming the first 'initial' band, the NORK.

"We were so anxious to record

that we took the first offer to come along and beat all the rest of the bands by recording for Gennett. We could have made a fortune with that band if we had played our cards right but we didn't. We rushed into everything like we did that recording deal. Actually the band was playing good music. We had only two tempos, slow drag and the two four one step. We did our best to copy the colored music we'd heard at home. We did the best we could, but naturally we couldn't play real colored style.

**Started in Chicago**

"Lots of people think that the Rhythm Kings first played in New Orleans. They never did as a unit. A lot of us played together in bands like Abbie Brunies' outfit, but the NORK was really founded in Chicago for the Friar's Inn. The men were born into the music and came to Chicago to play it commercially. It's still true, too. The only boys who can play that music are fellows like Eddie Miller, Jess Stacy, Ray Bauduc . . . those boys who were born in New Orleans. No one else even knows what our music's about."

So next time you talk about jazz, remember the Rhythm Kings. And remember Paul Mares. He was there when the shooting began and he's still around, although now he is a purveyor of fine barbecued ribs and chicken on the near north side in Chicago. And he still claims that there isn't a band around that can live up to the New Orleans Rhythm Kings.

**New Friends to Sub For Larger Symphos**

New York—The New Friends of Music, conducted by Otto Klemperer, will substitute for many of the larger symphonic orchestras which were unable to keep road dates because of the travel ban.

**Shellac Freed In Part, May Ease Tension**

New York—According to high executives in the record industry at press-time, the WPB will shortly permit the industry to unfreeze 15 per cent of the shellac supplies it used in the first quarter of 1941. While this will not permit any increase in releases, even if the Petrillo ban is lifted, it will permit the companies to maintain their present schedules and lift a little of the pressure from the dealers, forced to turn in scrap.

Light on how serious the scrap situation became, was shown last week when one large record firm here told Victor that they couldn't catch up on the two tons of scrap that they owed, that between bootlegging of scrap and previous collections, they simply couldn't get it. They were given two weeks to produce the two tons, and told if they didn't, no more records would be forthcoming. This same store recently calculated that its deliveries had been one-third of last year's, due to shellac shortages.

**Barnet Rests For a Month**

Chicago—On doctor's orders, Charlie Barnet began a layoff for a month on completion of his recent middle west tour.

Barnet has been in poor physical condition for several months and had been advised to take a rest before he left New York a month ago. However, he decided to fulfill his commitments.

Band's last dates before vacation were the Circle theater, Indianapolis, and Palace theater, Fort Wayne, Ind.

**Play the Regal And Disband?**

Chicago—South Side's Regal theater seems to have cast a band breakup spell on its recent attractions. Fats Waller played a week at the theater and followed the week with disbandment of his band to work as a single in Hollywood.

Charlie Barnet followed Waller both in engagement and in disbandment announcement. The Mad Mab will take a vacation and will return at an unannounced time with a smaller combo for hotel work. Barnet does not plan to revert to his beloved seven pieces, but rather intends to drop his trombone section and otherwise keep the band pretty much intact.

**Symphony Sells Flock of Bonds**

Chicago—About \$2,400,000 worth of war stamps and bonds were sold recently at a concert given here by the Chicago Symphony orchestra. The orchestra, given special permission by James Petrillo, A.F. of M. head, donated its services as did the soloists who appeared. Prices for the program ranged from a dollar in war stamps for a seat, to \$60,000 for a single box.

**Judy's All-Gal Band**

New York—Judy Kayne, girl bandleader who has been fronting an outfit of male musicians, has switched over to an all-girl orch and will take them on a USO tour.

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# Jerry Wald to Play for Prom Of N.U. Juniors

### Dick Lewis Band Whams 'Em on His First Campus Date

Evanston, Ill.—Jerry Wald, who just finished an engagement at the Sherman's Panther room, has been signed for Northwestern university's junior class prom to be held February 27.

Wald was originally scheduled to appear on campus for the Navy ball on January 30, but the deal fell through, and Bernie Cummins was hired instead. The latter outfit was the first name to appear at Northwestern since school started in September.

### Stanton Loses Out

Naval ROTC officials first planned to have Eddie Stanton's campus swing band for the gala affair when no agreement could be made with Wald. However, trumpet-playing leader Stanton at the last minute was pushed in the cold when the Cummins deal was fixed, but Eddie was compensated by the sophomore class, being signed for their Cotillion on February 13.

Dick Lewis, another of Northwestern's trumpeting leaders, surprised students with his solid jump crew last month when he played the Alpha Phi sorority formal, his initial job on the Evanston campus. Augmented by specials from the library of the busted Eddie Barrett organization and Kenton-like scorings from the pen of pianist Ed Ducet, the Lewis band presented itself as contender for leading swing honors this year.

Previously, the group played exclusively off campus at north shore high schools and country clubs.

### Ginny Powell Sings

Lewis is currently fronting a 13-piece band consisting of six brass, including himself, four saxes, and three rhythm plus Ginny Powell as vocalist. Lovely Miss Powell is a Sullivan high school senior. Recent addition to the band was trombonist Cliff Mayre, formerly with Eddie Barrett.

The Lewis personnel: saxes: Red Slade, Ken Soderblom, Jim Collett, Dick Stevens; trumpets: Don Gustafson, Jerry Dittman, Bill Buchanan; trams: Cliff Mayre, Jerry Lewis; piano: Ed Ducet; bass: Phil Rosberg; drums: Al Klein; vocalist, Ginny Powell; leader and trumpet: Dick Lewis.

### Good Jam Session

Best jam session of the year can be attributed to Eddie Barrett,

# Two Out of Four Huttons



Chicago—Here's a couple of Hutton honeys, recently featured on the same bill at the Oriental theater here. Lovely Marion (left) is the former Glenn Miller star now sparking the Modernaires vocal group. Luscious Ina Ray, in her civil air patrol uniform, is the queen of the name bands. They are not related of course, although each has a sister in the profession. Marion's sis, blithe Betty, is in the movies, while Ina Ray's kin, June, sings with Charlie Spivak. That makes four.

# CHICAGO BAND BRIEFS

Joe Sherman waited until a scant ten days before Louis Jordan's closing to sign a successor. Trips to New York netted nothing. Choice finally narrowed down to Hot Lips Page or Eddie South with a price difference between the two causing the hesitance. Page won out and opened last week at the Garrick Stagebar. Sonny Boy Williams is also on the new bill.

Floyd Campbell's long time South Side jobbing favorite band played the President's Birthday Ball with a highly improved band. Although still only using three brass, Floyd has finally augmented the sax section with a fourth tenor giving the band the body it has

who brought his alto and four other prominent Northwestern musicians to the Phi Psi fraternity house for a tea dance early this month. Ed Johnston, former tenorman with Will Bradley, provided a wealth of knocked-out kicks along with trumpeter Fred Mende, pianist Hoyt Jones, and drummer Wally Davis.

—Benny Bennett

(with better entertainment and more subtle presentation), is contemplating the opening of an upstairs room to take in the overflow of the spot's terrific patronage. The new room would be quite viddy, viddy with most subtle entertainment and most suitably higher tariff for the traditional liquid fire servings. Since the move requires building alterations, dickering is in process.

Dorothy Donegan has moved from the P. S. stables to the personal management of Bert Gervia.

Orchestra Hall's first big Saturday midnight variety show two weeks ago folded before the doors opened. Money was returned to customers as the entertainers stood on the front sidewalk and stared vacantly at the blank theater. The production was sponsored by Dave O'Malley and Fahey.

Earl Hines, Madeline Green, and Billy Eckstein played Valentine's Day at the Savoy Ballroom on the South Side. Lucky Millinder and the Ink Spots at the Regal theater.

Ann Lewis of the Onyx Club is singing at the Garrick. Ask Joe Sherman to illustrate how she sings for you. Man, that cat is solid!

Max Miller's combo at Elmer's playing an entirely different style

# Dunham Vocals Still Unsettled

New York—More changes loom in the Sonny Dunham vocal department. It is known that ever since Dorothy Claire left Bobby Byrne's band, she has wanted to do musical comedy work. As soon as the Lou Schurr office can find an opening, she will probably leave the Dunham band. It was because Dotty preferred to do a fem single that Mickie Roy left the band after one week's stay for radio work on the coast, and was replaced by Don D'Arcy. During Miss Claire's recent illness, Paula Kelly subbed.

The band's manager, Carlos Gaebel, left here two weeks ago for the west and a badly needed rest. Tenor man Tony Bastian, a long-standing pal of Dunham's, left the band to go to the coast via Vaughn Monroe's sax section. Replacement is Bob Dukoff out of the BG reeders.

of music from the Cheroch Miller combo. Max is arranging for the quartet and playing a lot of terrific music. Looks like he may have a real winner in a new subtle style.

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# What's Cookin' Here, Jaxon?



Chicago—Volunteers recruited from radio talent staff the Radio Canteen, 58 East Delaware street. Sponsored by the WDCA, the Canteen supplied food and entertainment to members of the armed forces. These are WBBM-CBS sidemen, left to right: Eddie Dunn, WBBM m.c.; Axel (Clam Chowder) Munroe, former Mal Hallett trumpeter; Eddie Frits, trumpeter-accordionist-pianist, who used to write a small band column for the Beat; Dick Cunliffe, Woems' reedman for the last 12 years; and Ray Bluett, sax. Heavy-set character next to Bluett is Phil Lord, radio actor. Chick is Rose Michael, CBS page. Gob is Pat Rimer, USNR.

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# Rose-Garland Split Is Confirmed

## Judy and Dave Part, But Take No Legal Move

### No Serious Quarrel Between Them Say Their Close Friends

Los Angeles—The long-rumored impending separation of Dave Rose, top-ranking Hollywood music arranger and conductor, and screen actress Judy Garland, was revealed as a fact as the MGM publicity department issued a statement for the couple saying, principally, "We have agreed that it is best for both of us to separate."

Rose, a former Chicago boy who made good in a big way in radio here, married Judy in July, 1941, in a surprise elopement to Las Vegas, Nevada. He had been married previously to Martha Raye. Judy, then 18 years old, was still regarded by her fan public as little more than a child, but was already being worked into more mature roles. It was her first marriage venture.

About two months ago Rose enlisted in the army air corps. He is stationed here in Hollywood with a photographic unit and is in charge of the recording of music for training and other films made for war purposes.

Friends of the couple say that they have had no serious quarrel and have separated by mutual consent in sort of a "vacation from marriage." No legal action had been filed by either party.

## He Changed Suits Since



Hollywood—Grace MacDonald and Buddy Rich dig each other lightly here to give us an excuse to tell you that you'll be digging their Universal picture, *Solid Senders*, soon. Buddy is now making a marine uniform look very sharp.

## Coast Beat Man Taken for Ride on Trianon Sale

Los Angeles—Mr. Jimmy Contratto, the genial owner and manager of the Trianon, one of the most notably successful nitery enterprises on the West Coast, took your *Down Beat* scribbler for a royal ride last issue by looking him straight in the telephone and solemnly stating that there wasn't (we quote) "enough money in the treasury of the United States to buy the Trianon" (unquote).

**Jimmy Must Be Hazy**  
We certainly can't believe that our good friend Mr. Contratto would dare to play fast and loose with a *Beat* man so we are forced to the conclusion that Jimmy has only a hazy idea of how much money there is in the U. S. treasury.

Anyway, as this yarn was laboriously typed out on our aged Underwood, a sum which Jimmy Contratto now hints to be around \$200,000 had been put in escrow by Horace Heidt along with the deed to the Trianon.

**Still Another Story**  
But your *Beat* man does not believe what he is told these days. Your *Beat* man would rather say that the amount of money is \$110,000 and that though it was put up by Horace Heidt, it really

came from the coffers of someone for whom Heidt is acting as a front.  
Under terms of the sale, all of Contratto's future commitments for bands will be met.

## Warner Studio About to Start Gershwin Life Film

Los Angeles—Warner Brothers' long-delayed start on the film production based on the life of George Gershwin drew closer as Producer Jesse L. Lasky went into huddles with casting department on plans to line up musical figures who will enact in the film the real-life parts they played in bringing Gershwin's music to the attention of the American public.

**PW Aids Writers**  
Most prominent figure in drawing attention to Gershwin's music was, of course, Paul Whiteman. PW is conferring here with Lasky on part he will do in the film, and is sitting in with the new writers assigned to prepare the script.

## Call Me Cav!

What's in a spelling? Carmen Cavallaro, whose band is playing the Waldorf-Astoria in New York, is having trouble with his name. In the past few weeks, two trade papers, three daily newspapers and a national broadcasting company have spelled his name: Cavallo, Cavallaro, Cavellero, Cavellario and Cavelero. Let's see now, Pianist Carmen Cava . . .!

## Writer of Chloe And Other Hits Dies on Coast

Los Angeles—Charles R. Daniels, songwriter and publisher who wrote under the name of Neil Moret, died here at Compton Hospital January 24 at the age of 64.

Daniels was active as a songwriter for almost a half a century, as he started when he was 17 years old, at which time he had several successful songs to his credit. However, his greatest successes came relatively late in his life when he turned out *Chloe*, and his adaptation of Edwin Lemare's *Andantina* which became *Moonlight and Roses*. Church organists had to drop Lemare's *Andantina* from their repertoire after the public came to regard it as a popular song.

Another of Daniels' big successes was *Mickey*, believed to have been the first use of a song in conjunction with a motion picture—the picture of the same name starring the late Mabel Normand.

Daniels is survived by a son, Neil Daniels, head of the music department at California's Santa Rosa College; and a daughter who lives in Los Angeles.

## Hayes in California

Edgar Hayes, colored pianist and singer, is now doing a single at the Somerset House, Riverside, California. Hayes, well known for his recording of *Stardust*, has had his original contract extended for six months.

## Bob Crosby in Farewell Dance Dates on Coast

Los Angeles—Bob Crosby, to all intents and purposes, is making his farewell appearances with the remnants of what was once the Bob Crosby band on a series of split-week dates and swing shift dances at various southern California tery spots.

**Four Original Boys**  
Four members of the former Crosby band and some local boys comprise the unit that is playing the final dates under Bob Crosby. The four "originals" are Eddie Miller, tenor; Doc Rando, alto; Matty Matlock, clarinet; and Nappy Lamare, guitar.

The band was reported to have dissolved in New York and the unexpected appearance of "Bob Crosby and His Orchestra" here gave rise to the story that the boys had given up the idea of going on their own minus Bob Crosby and had decided to rejoin him on the coast.

**Deny Any Reunion**  
Eddie Miller denied that there was any possibility of a reunion. He stated that Bob was precluded from musical work by his acting contract at MGM (under which he has to take a training course at the studio's dramatic school) and that they are going ahead with plans to build a new band, around the nucleus of the old band which has accompanied him here. Eddie says he is sure other "original" members will rejoin them "after they get going."

## Palladium Hits Six-day Ruling With Goodman

Los Angeles—Local 47's six-day week ruling, passed several months ago, will catch up with the Palladium with the opening of Benny Goodman on February 23.

Musicians' union adopted the law, which prohibits local niteries and ballrooms from using same bands or musicians more than six nights out of a week, last fall but has permitted contracts signed prior to passage of the ruling to be carried out.

Palladium's Manager Maurice Cohen was not ready to announce how situation would be met. He has a choice of hiring a local band for the off night or shuttering the establishment.

## Woody's Screen Break Bigger

Los Angeles—Woody Herman scheduled part in the new *South Henie* movie *Quota Girl* has been enlarged and as a result the band leader will have to spend an extra two weeks on the coast until after March 8, when the camera shooting will begin. Woody and the Herd plan to spend the extra time doing theater dates.

head at Paramount, has consented to appear as an actor in the Warner's Gershwin picture. De Sylva was a close friend of the composer and aided him to get his start in the music business. Also in line for a role is critic-composer Deems Taylor, among the first of long-hair bunch to perceive importance in Gershwin's work.

## Was He There?

A recent advertisement for a dance in a N. Y. daily paper advertised the music of "Dell Powell and His Famous Orchestra in person all evening or money refunded." Wonder if Lenny Goodman or Bartie Pahaw were sitting in?

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# LOS ANGELES

## By HAL HOLLY BAND BRIEFS

Los Angeles—Little change in the band picture here since our last issue went to press, the only surprise shift being the unexpected return of Jan Garber and his new hot jazz swing band to the Trianon February 3 instead of Henry Busse, who had been figured on for the Southgate spot, but who was held up somewhere by transportation problems.

Garber moved back to the Trianon from the Hollywood Casino. Deal seemed to catch the Zucca Brothers by surprise, for as this was written (Feb. 1) they were still uncertain whether to replace Garber with Freddie Slack or Johnny Richards. However, it looked like Slack, if he could finish his RKO picture job in time.

Paul Neighbors, whose small combo has been doing a bang-up job as alternate at the Palladium, was due to join The Big Parade during the first week of February. Palladium planned to keep his combo until the opening of Benny Goodman February 23. . . . BG will be followed at the Palladium by Casa Ioma. Woody Herman, Sonny Dunham, Charlie Spivak, Stan Kenton, Jimmy and Tommy D., and Harry James, in approximately that order.

Stay-putters on local spots: Horace Heidt (Casa Manana), Benny Carter (Hollywood Club—formerly Hollywood Cafe), Tommy Dorsey (Palladium), Ozzie Nelson (Biltmore), Freddy Martin (Cocoanut Grove), Al Donahue (Florentine Gardens), Al Donahue (Ciro's), Billy MacDonald (Louisiana). . . . February bookings for the Pasadena Civic Auditorium went wholly to local bands—Bob Mohr (Feb. 5-6), Manny Harmon (Feb. 12-13), Don Ricardo (Feb. 19-20), Art Whiting (Feb. 26-27).

### Bite About Bandmen

Ziggy Elman said goodbye to civilian life January 30, making his last appearance with TD for the duration on that night. He reported for duty to the Ferry Command band at Long Beach February 1. There was no replacement as Tommy has had his full quota of trumpets (four) without Ziggy since opening at the Palladium. During his last month with the band Ziggy appeared only for broadcasts and solos.

Gil Evans, ex-Thornhill arranger, who has been free-lancing around Hollywood since the Thornhill band dissolved, is looking over the military situation with the view to taking part in it. . . . Billy Mills withdrew as music director of the "Great Gildersleeve" airshow due to an ear infection, but still retains his "Fibber McGee & Molly" spot. Said he needed more rest and time for treatment.

Ernie Mathias, trumpet player who has been working a "double engagement" nights with Leo Saddy's combo at the Rendezvous Ballroom (Ocean Park) and days with a Douglas aircraft plant—resigned from both jobs to join Horace Heidt, replacing Clarence Nelson. Other local boys who went with Heidt are Artie Beck (sax), replacing Rex Baker; and Herb Leasner (bass), replacing Don Swihart. On his way from the east to join Heidt is "Steady" Nelson, former Woody Herman trumpet

### Watch Dooley!

Real star of Warner Brother's new melodrama, *Casablanca*, is one of the minor characters, Dooley Wilson. His spots in the movie let him sing some of the better, old tunes in a manner so casual and good that the audience doesn't care whether or not the gunplay ever starts again.

### ace.

### Jive Jottings

Art Tatum, still at the Streets of Paris, where he shares the bill with Oliver ("Big Six") Reeves combo, has introduced the Art Tatum Trio, consisting of himself, Tiny Grimes, guitar; and "Slam" (formerly of Slim & Slam) Stewart, bass. . . . Coleman Hawkins was rumored in Hollywood, but efforts of your scribbler to locate him were futile. . . . Noble Sissle going ahead with plans for revival here of a modernized version of his great stage show, *Shuffle Along*, but, contrary to our last report, the angel will not be Jimmy Contratto, but a movie company, which will use *Shuffle Along* for screen purposes if successful as a stage venture.

Zutty Singleton is coming to Hollywood to work with Fate Waller in *Stormy Weather* at 20th Century-Fox. . . . Benny Carter is presenting bona fide swing concerts for listeners only at the Zucca Brothers' newly acquired Hollywood Cafe on Monday nights, with KFAC's cater merchant and platter spinner, Don Otis, officiating as commentator a la Deems Taylor.

Sudden departure of Tex Beneke from the Heidt band cancelled plans for ceremonial presentation there of Beneke's *Down Beat* trophy. Military departures also gummed like plans for other winners, including Ziggy Elman, Buddy Rich and Artie Shaw. Artie was to receive his trophy in Hollywood but Navy orders shot him and his band to Pearl Harbor before details could be worked out.

### Notings Today

Peg Bosen, a local gal, replaced Alyce King of the Sisters while Alyce took a leave of absence to keep an appointment with the stork at Hollywood Hospital January 14. Result: seven lbs., 7 oz. of boy baby. The proud husband and pop is Sidney de Azevedo, now wearing the uniform of Uncle Sam. . . . Bob Haymes, the former band vocalist who was slated for a Hollywood movie career, had to postpone the career to keep that commitment to the Army. He was scheduled for the lead in the Columbia musical *Doughboys in Ireland*. . . . Into the Merchant Marine went Chuck Greenberg, impresario for those swell jam sessions at his Bourston's Cafe.

## Calloway Band Added to Cast Of Filmusical

Los Angeles—Cab Calloway's band is latest musical attraction to be added to cast of *Stormy Weather* (formerly *Thanks, Pal*) the all-Negro filmusical being produced at 20th Century-Fox by Irving Mills in association with William Le Baron.

*Stormy Weather* will be based in part upon the life of Tapster Bill Robinson, who will be featured in the picture.

Other music names lined up for the opus include Fats Waller, who will appear with a small band recruited in Hollywood; and Lena Horne.

Benny Carter, currently appearing here with his band at the Hollywood Club, will arrange several numbers, appear in the picture and play in the recording orchestra.

## Antics at Hollywood Canteen



Los Angeles—The East Garrison band from Camp Roberts alternated with the Key Kyser ork for a four day period at the Hollywood Canteen recently. Above: Kyser talks it over with Tech. Sgt. Lloyd E. Taylor (left), bass player from Chattanooga, and Pfc. Marvin Ashbaugh, former Pollack pianist. Below: Fred MacMurray, Paramount star, took time out from food serving duty, apron and all, to sit in the sax section of the Camp Roberts crew. Warrant Officer William Bales, leader of the army band, chats with him here. Official U. S. Army Photos by Pvt. Jim West.

## Agency Top and Leaders Confab On Wage Ceiling

Los Angeles—Jules Stein, MCA's headman, has been holding a series of confabs here with Horace Heidt, Harry James, Freddy Martin, Tommy Dorsey, and other MCA band bosses regarding the perennial problems as to the employer-employee relationship of band leaders and agencies.

Chief chatter in these sessions concerned ways and means of dealing with the government's \$25,000 wage ceiling. Agencies have been holding large sums of money from the band leader's stipends in escrow pending settlement of questions surrounding the income limit.

Curious financial structure on which many dance band operations are based (some band leaders are "owned" by agencies and financiers and have practically nothing to do with the operation of the bands under their names) may be unveiled for the first time as agencies and band leaders prepare their reports to Uncle Sam.

## 'Scat' Davis to Scrap Band If Pic Deals Jell

Los Angeles—Handlers of Johnny ("Scat") Davis, currently touring the south with his band, are contacting Hollywood studios with aim of placing the bandleader in pictures here minus his band.

Indication is that Davis, like many other bandmen, is finding the music business too tough under present conditions and plans to scrap his dance unit in favor of a solo career.

Pix are not new to Davis. He served out a Warner contract.

## Beneke Comes And Goes With Horace Heidt

Los Angeles—Tex Beneke, the ex-Miller star, who surprised a lot of people by suddenly bobbing up here in Horace Heidt's band at the Casa Manana, made another surprise move by leaving the Heidt band for a navy band spot after working his new job for exactly five nights.

It's understood that Heidt put up almost \$500 in salary and transportation expenses to bring Beneke out to the coast spot for the five nights of work.

Beneke applied for enlistment in the navy some time ago and was rejected on grounds of color blindness. He accepted the offer from Heidt but no sooner had he arrived in Los Angeles then came a wire that the navy had waived the physical disability item in his case and ordering him to report to a naval training station.

Ted Nash has moved back into the chair he vacated while Beneke was with the band. The tenor sax and vocal star did not replace anyone in the Heidt reed section; he was simply added to the group.

### Mayris Leads Band

San Francisco—Mayris Chaney, dancer and protegee of Mrs. Roosevelt, is co-fronting the Hershey Martin band at the Sir Francis Drake Hotel.

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 MUSICAL RESEARCH

# Gould's 'Symphonic Jazz' Flayed

## Mix Finds That Little Happens In New Album

Says Everything Is Frenzied Build-Up to Some Familiar Endings

by Mike Levin

This week we have Morton Gould. It doesn't swing, nor are there solos, vocals, and you can't dance to it, so that leaves you only the novelty division. In the past, we have reviewed Dave Rose and Kostelanetz here. I hate to sully the section by including Gould.

Deliberately writing a bad review about someone is usually pretty corny, but where he sticks his neck out again and again, there is very little you can do but make it as short as possible.

### Talents No Secret

Morton Gould has never bothered to conceal his talents. As musical impresario for WOR, he has had compositions played by all the major symphonies and lots of his lighter tunes have been given popular renditions. He conducts a great many air shows, all of them given adequate publicity and billing.

As far as I am concerned, he is the biggest of the "large orchestra" fakera. Listen to this album, done with the WOR house band. *Pavane*, Gould's own most successful composition, is ineptly scored, languidly conducted, and in general way behind what Glenn Miller does with one third the orchestra. There is neither steadiness of tempo nor continuity of color on this disc.

### No! Enough Happens

Turn the record over. *Donkey Serenade*, gets tossed around in a variety of shifting chromatics. Then into some string voicings backed by trombones right out of Kostelanetz, once again with a very sloppy beat. *Ay, Ay, Ay* is a nice side. The only trouble is that it omits the billing due Maurice Ravel for the orchestration. The ending builds up to a fine fandango a la oatmeal. *Espasi Cava* is wonderful instruction in elementary Rimsky-Korsakoff and Chabrier, with the ending courtesy of *El Amor Brujo* (DD Falla). *Dark Eyes*, opens interestingly enough with a few brass voicings from Sibelius' *Finlandia*. Then a pizzicato passage which reminds one of some of Dave Rubinoff's

## Another Monroe Doctrine?



New York—These two Monroes seem to be cooking up another doctrine—a musical one. They are Lucy and Vaughn, both Monroes, but not related, except as members of the Victor recording family. The Star Spangled Soprano dropped in to visit the band leader during his recent engagement at the Hotel Commodore, between her tours of army camps and war plants.

more sterling efforts with Eddie Cantor. *Where Or When* is far simpler—in fact, nothing happens.

### Lack of Restraint

In fact, nothing happens in this whole album. I've taken a lot of kidding from jazzbos for sticking up now and then for Dave Rose and Andre Kostelanetz. But at least they have good ideas once in awhile. And everything isn't a frenzied buildup to endings you know you've heard somewhere before.

Plus the fact, just because you have a big band, do you have to let everybody know it all the time? If there is any restraint in this album, I didn't hear it. Compare it with Rose and Kosty and notice how much firmer their tempos, how much better the voicings and blendings of sections, and more skillful utilization of solo instruments. There isn't one pretty moment in this album for the simple reason that Gould is pre-occupied in building garages all the time.

### Flair Was Wasted

I know that this reads as harsh criticism. But he has been built up as a fair-haired young man of American music. We aren't discussing his symphonic works now. But if this is indicative of what he calls "symphonic jazz" scoring, take me back to Paul Whiteman, the Six Brown Brothers, Coon-Sanders, or almost anything that's

## Top Drawer Discs

Swing: Buddy Johnson's *I Done Found Out* (Decca).

Dance: Harry James' *I've Heard That Song Before* (Columbia).

## Hot Jazz

### The Savoy Dictators

*Jam and Crackers and Heyfuss Geyfuss Rhythm and Bugs and Tricks* (Savoy)

First records by a new company, these are rough and badly recorded, but often come out with interesting sections. Get the alto solo by Bobby Plater in *Jam*, and the Howie Scott tram that follows. Side closes with a unison riff such as the Sultans like to use. 2nd chorus bounces well, and Prince Hastings' tenor tries hard. Ending dies badly. *Rhythm* has one of those halftone choruses that Mills' *Blue Rhythm* used to like. It's rough, but has a lot of



drive. *Tricks* has a chromatic descending figure of the sort Redman favors. Next chorus best of the four sides. Good bounce with okeh piano fillin. Guitar man Willie Johnson steady all the way through the four discs.

## Swing

### Shep Fields

*Take It Slow and Please Think of Me* (Bluebird)

Slow two-beat rock, with arranger Freddy Noble playing drums. Couple of right-there tenor choruses a little on the Joe Thomas slant. Shep's reeds sound a little incongruous playing the cowboy tune on the other side.

### Tommy Dorsey

*Mendy and It Started All Over Again* (Victor)

Something like the arrangement Sy Oliver did for Jimmie Lunceford four years ago, this lacks the necessary bounce to put it across and Tommy just can't lead a trombone section the way Trummie Young can. Twistover is a typical TD-Sinatra-Pied Pipers tune treatment.

### Woody Herman

*Hot Chestnuts and Four or Five Times* (Decca)

This record had the distinctive function of stopping work cold for the better part of a day last week in the Beat's New York office. Staffer Stacy and myself fretted about this disc for several hours, finally had to call in outside experts before we could get the problem settled.

We both knew that *Hot Chestnuts* had been recorded note for note by another band sometime within the past two years, with the exception that Woody's solo was taken on the other disc by a tenor. We remembered the riffs and rhythm as being carbons of Basie, but still couldn't place the tune. I knew I had the record in my collection, but still couldn't place it. Finally after much scuffling, we got it. Dean Hudson's *Holly Hop*, recorded over a year ago for Okeh. Probably seems unimportant to you, but it was driving us slowly bats.

Whatever it was originally, this is a good disc. Paced by the potent poundings of Frankie Carlon, and with a good Haymer tenor chorus and some good brass figures, this one lights out and keeps going.

Reverse has a wonderful bounce, not up to the Lunceford, but still excellent rocking for anybody's band. Woody's vocal is A-1 as per usual. Whole side packed with the power the Herman Herd seems to have in unlimited quantities.

### Erskine Butterfield

*Birmingham Special and Jumpin' in the Julip Joint* (Decca)

Pleasant light jump tunes, especially *Jumpin'* which moves right along with some tasty clarinet and Waller-style piano by Butterfield.

### Buddy Johnson

*Let's Beat Out Some Love and I Done Found Out* (Decca)

Another good one by Johnson. Solos by Dave Young (tenor), Chester Boone (trumpet), and Tab Smith (alto) are fine, and the rhythm is much looser than that of most small "groovy" bands. *Out* is a topnotch blues,

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## ARSENAL STUDIOS

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molded on the many *Evenings* that Basie has cut. Note the Tab Smith chorus especially, and the Byas-like tenor that follows.

### Lucky Millinder

*Apollo Jump and Are You Ready* (Decca)

*Jump* is amongst the worst of the records that Lucky has done. Heavy, and built on pretty common phrasings, it falls by a wide margin. *Ready*, much the same tempo, has a Trevor Bacon vocal, and a two-four beat that fits much better.

## Vocal

### Cab Calloway

*Ogechee River Lullaby and I Got the Neck of a Chicken* (Columbia)

River has the improved Calloway brass section, and Cab doing a sterling job on the vocal. *Chicken* is taken faster than usual, with Milton Hinton's bassing furnishing a solid basis for the arrangement.

### Judy Garland

*That Old Black Magic and Poor Little Rich Girl* (Decca)

This tune is undoubtedly getting more attention than anything else at the moment. An Arlen-Koehler job from Paramount's *Star Spangled Rhythms*, the tune has touches of the release of *Blue Is the Night*—but it's one of their usually good scripts nevertheless. Second side is an old Noel Coward tune, surprisingly well-done by Mrs. Ross, who usually doesn't give lyrics of this sort too sharp a chance.



### Six Hits and a Miss

*Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on His Knee and You'd Be So Nice to Come Home to* (Capitol)

Though this doesn't click as well as some others of the novelty tunes that Capitol has had such luck with, this disc should still sell. Gordon Jenkins does the accompanying.

### Ethel Merman

*Marching Thru Berlin and Mow It Over* (Victor)

Ethel Merman is no great abacus as a singer, but she's given really crackerjack backing here by the Andy Love Quintet, including some jug-bassing by Love that is the nuts. Made after the ban, this is the best of the sole choral discs so far to sound like anything, even if the skat ending reminds one of Andy's early *Tune Twister* days. *Over* is the Sonny Schuyler novelty that most of the bands have been using about what a soldier dreams his non-coms were like.

### Juan Arvizu

*Songs* (Columbia)

Even in Spanish, you get in this album, a Spanish adaptation of Tchaikovsky! Arvizu is the most popular tenor in South America, and his style is fluid and easy to listen. His musical backings are fairly weak however.

### Ella Fitzgerald

*I Must Have That Man and My Heart and I Decided* (Decca)

Another indication of how Ella has smoothed her style from her (Modulate to Page 9)

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### Record Reviews

(Jumped from Page 8)  
 old Webb days. Maybe it's radio work, but she sings now in a complete ballad fashion, without any of the hard-bitten inflection that first made her famous. Not that this isn't good singing—it's just different. First side was made in Los Angeles, with the old band, while the second was done in NYC with the Keys.

### Dance

#### Peter Piper

Here Comes the Navy and Ten Little Soldiers, Ross Ann of Charming Cross and Please Think of Me, The Widow Brown and I'd Do It Again (Hit)

Not as bad as some he's done, these still live up to Eli Oberstein's statement that he is making more bad records and selling more of them than he can handle. Hit has been getting itself straightened out, and if the major companies are away, will try to steal a march on getting scrap and getting both feet in the door before the strike is settled. Commercially, I'd Do It Again is the best bet.



#### Charlie Barnet

That Old Black Magic and I Don't Want Anybody at All (Decca)  
 Opening with an unusual combination of *Begin the Beguine* with Duke's *Pyramid*, Charlie Barnet gives this the simplest treatment he's accorded any ballad in a long while. Only hot are his last chorus solos on both sides.

#### Tommy Tucker

There'll Never Be Another You and Just as Though You Were Here, March for the New Infantry and Everybody Every Payday (Okoh)  
 Don Brown gets a chance for his hazy-tonoring on two fine tunes. Next two are post-ban patriotic numbers knocked off to aid bond sales and army morale. Believe it or not, there's a fair spot of alto in the middle of *Payday*.

#### Glenn Miller

Moonlight Becomes You and Moonlight Mood (Victor)  
 Typically pleasant Miller ballads, with Skip Nelson doing the lyrics.

#### Ray McKinley

The Russian Winter and Reebaby (Capitol)  
 Built around Hitler's dilemma plus a chunk of the Volga Boatman's song, this is another of the Berlin songs from *This Is the Army*. Best thing on the records is Mahlon Clark's solo clarinet.

#### Freddie Slack

Black Magic and The Road to Dreamland (Capitol)  
 With Marjorie Whiting singing, this is probably the most undistinguished record Freddie has put out. Neither arrangement or singing are at all up to what he usually can do. Her vibrato is often harsh, while the reed balance is spotty and muddy.

#### Harry James

Moonlight Becomes You and I've Heard That Song Before (Columbia)  
 Last but not best. This record is head and shoulders above anything else made in the past month. The last is not only a good tune, but on the third chorus the band swings with a terrific ensemble best.

### Happy Couple Celebrates



New York—Reason why Frank Sinatra and his little wife are so happy at Uptown Cafe Society here, is that the No. 1 singer had just been set for an RKO contract and was getting ready for his first *His Parade* broadcast. Salary? About five times what he earned as a band vocalist.

### Your Automatic Hostess



Shirley

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

Song	Artists	Label
1—There Are Such Things	Tommy Dorsey . . .	Victor
2—I Had the Craziest Dream	Harry James . . .	Columbia
	Bing Crosby . . .	Decca
3—Moonlight Becomes You	Glenn Miller . . .	Victor
4—Why Don't You Fall in Love	Dick Jurgens . . .	Okoh
	Dinah Shore . . .	Victor
5—Mr. Five by Five	Harry James . . .	Columbia
	Freddie Slack . . .	Capitol
6—Dearly Beloved	Glenn Miller . . .	Victor
	Dinah Shore . . .	Victor
7—I've Heard That Song Before	Harry James . . .	Columbia
8—When the Lights Go On Again	Lucky Millinder . . .	Decca
9—Brazil	Jimmy Dorsey . . .	Decca
10—Why Don't You Do Right	Benny Goodman . . .	Columbia

### OTHER FAVORITES

Can't Get Out of This Mood	Kay Kyser . . .	Columbia
Don't Get Around Much Anymore	Ink Spots . . .	Decca
There'll Never Be Another You	Sammy Kaye . . .	Victor
So Nice to Come Home To	Dinah Shore . . .	Victor
Touch of Texas	Freddy Martin . . .	Victor

#### Dick Jurgens

You'd Be So Nice to Come Home To and I'm So in Love (Columbia)

A good tune, one of Cole Porter's better efforts in recent years, this is given a pleasant send-off by Harry Cool. I was sorry to see the Jurgens band break up. While I didn't share the same mania that some of the mid-westerners had about this band, it still played dance music competently and with showmanship, and stayed more in tune than a lot of ace swing bands.

#### Horace Heidt

That Old Black Magic and If I Cared a Little Bit Less (Columbia)

This record seems to show hints of the reformation that is hitting Horace Heidt. Heidt is now grabbing good sidemen right and left, offering them fabulous salaries. He has arranger Bill Finnegan working, and seems to be giving good music free rein.

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### Lounging with the Longhairs

★ By H.E.P.

When are we going to get somebody that sings a decent song in the movies? By that, I don't mean a Caruso or a Flagstad or anything toprank but slightly horsey looking. All we need is a nice, pleasant voice that sounds melodic and is carried in a fairly agreeable chassis, be it dame or man.

What do we have? Nelson Eddy? A well-trained voice that kills every melody it ever touches. His acting is as wooden as his singing. Allan Jones is better but is too concerned with looking heroic. Tibbet hasn't done a movie role in some time, but when he did, his acting resembled a chocolate soldier standing guard.

We have almost no men that can play good musical comedy or light opera leads working in Hollywood. And the women aren't much better. Listen to Lily Pons and shudder. An over-dressed mix with a well-trained voice that consistently flats through carelessness and a sloppy ear, she has intonation and attack that sound well only on flashy arias that display her undoubted technique. On a simple song she sounds like an over-ambitious choir singer.

#### Korjus Best Available

Militza Korjus who played the lead in the *Great Waltz* probably is the best there is—probably because she is a Viennese trained musical comedy star who has taken a small voice backed by an amazing ear and a real ability to swing a song so that it sounds like some thing, and built it into a very charming song style. She also has managed to chop off some of her Teutonic poundage. But she is still representative of the light Europe an tradition which for some reason we have neglected completely.

Perhaps it's because good singing was so scarce in this country that we unconsciously felt that when there was any, it should be devoted to "the best in music" and that anything as light as good opera was simply beneath a great artist. I will trade you a consummately skillful job on anything of Wagner's for a good lead tenor on Strauss' *The Bat*. The one merely requires good singing, the latter acting, singing, comedy, and ability to really project action on the stage.

Where with the exception of Korjus is there anything like this in Hollywood? Grace Moore? Ow, lightly, but ow nevertheless. Jeanette MacDonald? Same objection as with Eddy. A well-trained voice that just doesn't have an iota of melody in it. Something like comparing Reginald Kell and Beany

### Anita O'Day Is Golfer's Bride

Kings City, Calif.—Anita O'Day, former singer with Gene Krupa's band, was married in this city on January 18, to Flying Cadet Carl Hoff. Hoff is the former professional golfer, not the bandleader of the same name. Anita has left drummer Krupa's band for good and intends to retire from the music business.

Goodman playing *Man I Love*. Both are fine musicians, but one feels the song and plays it that way, whereas the other would merely give it the noted motions.

#### Bing Is Only Prospect

As far as I can see, we have exactly one native American on the screen today who is capable of singing songs other than straight dance tunes and making them sound melodic, interesting, and attractive to all. That is Bing Crosby.

Sure he doesn't have the voice. But there are plenty of voices lying around—but nothing happens with them unless they have the ability to make something. Bing, like Helen Morgan, would always be deficient because he can't really sing much of anything. But at least he is on the right path—and when we can have singers around that combine his ease of style with a good voice, then, and only then will the movies have light classic singing done the way it should be.

There was a young man in France who could do this too. His name was Charles Trenet, and he wrote most of the material that made Jean Sablon famous in this country. Though he has made a few records that were released here, he was one "art treasure" the Nazis couldn't take back to Berlin with them. He was killed guarding his anti-aircraft gun position early in the war.

Till we get some like him and Korjus, with a touch of Crosby thrown in for good measure, we are going to continue to have wooden dummies with well trained but uninspiring voices singing our vocal leads. And soon all of us will grow to like it, worse luck, because that's all there is to hear.

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## Tea-time Tunes Are Taboo!

Two weeks ago a musician was sentenced to a long jail-term for the possession and sale of "tea." All over the country other men are either up for trial or are under surveillance. The government and the services aren't kidding.

Once and for all, they intend to wipe out the large-scale sale of marijuana. And incidentally anything else they run across, such as two AFMers picked up for draft evasion last week, and an ex-802 man who is being tried on Mann act charges.

When the Beat originally broke the full story of the Ursula Parrott case, we did so because we felt that it would help kill the wild stories running the rounds about all the name bands.

We also felt that it might warn some unwary fools to snap out of it and stop using tea now—before they get grabbed for it.

We also feel that it's better that the limited few who are "big men" and risk not only their freedom, but the reputation of a whole industry as well, should get it in the neck—quickly and stiffly. We'd rather see these "hepsters" juggled or severely scared than have the cops crack down on the business as a whole, as they have been showing signs of doing the last few weeks in New York and other cities.

So far as the Gene Krupa case goes, we hope that he is declared not guilty. But on the other hand, we know that of all leaders in the business, he should have stepped over backwards to avoid possible mishap of this sort. An idol of the kids, Krupa's mannerisms and wild showmanship when playing drums have always made him suspect.

Completely unjustly, the average kid saw Krupa tear a set of hides apart for fifteen minutes on end, saw the exertion involved, and said to himself, "There must be something added." The fact that there wasn't wouldn't matter. Some people would swear Gene was a tea hound just because he was so phenomenally good they couldn't think of any other explanation.

Since the public was all ready to raise an eyebrow at the drop of a feather, Gene should have gone out of his way to insure absolutely circumspect behavior by everybody around him. Certainly that's hard to do, but that's one of the penalties for being a big name leader of Gene's type.

Even if Gene is declared innocent, as we honestly believe he should be, there will always be a faint shadow over him and therefore over the business. A profession is as big only as its outstanding men. A few more unpleasant accidents of the sort that befell Gene, and musicdom can start looking for a big fat haystack to hide under.

Another fable that has to be killed once and for all is the whole business of using tea and drinking yourself under the table. We once heard a famous musician explain the action of tea as speeding up your time sensations, so that when you think you're playing slowly, you're actually tearing along at breakneck tempos. In other words, ideas that you usually can only get out when playing slow ballads come out at Lisa tempos.

This may be true. It also may be true that by pouring a pint down yourself every night you can play "the one, the only

## Musicians Off the Record



New York—Don Cornell, former vocalist with Sammy Kaye, is in the air force now, stationed at Stewart Field, West Point, N. Y. Don and his pretty wife, who was Edith Upton of Kansas City, celebrate their first wedding anniversary on March 30.

## Early Start



New York—They really start doing the bumps early these days! This is 18-month-old Carol Sue, daughter of Sid Cooper, saxist and arranger with Henry Jerome's band at the new Pelham Heath Inn.

## Mary Lou is Bride

New York—Mary Lou Howard, pianist-singer here in the New Yorker's Terrace Room, was married two weeks ago to Lt. Robert E. Frey of Cleveland, Ohio. Frey is stationed with the 90th Fighter Squadron at Mitchell Field, L. I.

true jazz."

But both lead only one place: white sheets and later six feet of mud.

We've done some playing here and there, and watched a lot of men playing in sessions and bands. In almost every case, while a drink might help a man for a while, too much liquor, or tea would ruin his playing. It became wild and uncontrolled. Out of the world? Sure, and usually stinking too.

It just isn't true that by being a lush or a gauge-hound you become a great musician. Quite the opposite, and we have some concrete cases on file for any doubting Thomases. It seems to us it's time, once and for all to clean up a lot of wrong ideas that are running around in our business. You don't have to be a character to be a musician. Even in Greenwich Village we thought that idea died over 15 years ago.

Once and for all, let's try to get this deal straightened out so that we don't have kids running around looking for "muggles" so's they can be big boys too. It may take a little nose-holding, but it's better to do it all at once and get unmarked cards for the whole game. In the meantime, musicians and leaders should watch their p's and q's so that some saphead associate of theirs doesn't get them into the kind of mess a few are in while we write this.



"I couldn't get reservations!"

## CHORDS AND DISCORDS

### Explanations in Order

West Branch, Michigan  
To the Editors:

I noticed with a great deal of interest and amusement the way you contradict yourself in the rules for your Band Contest.

In the January 1 issue you stated that Pete Brown had been declared ineligible because he is a bandleader in New York. Now, Johnny Hodges is also a leader (7th in the small combos) and he is also listed in the alto sax poll . . . how come? Eddie Miller is also a bandleader, yet he is fourth in the race for the tenor sax chair . . . how come? Eddie Condon has a group which is going to tour for Coca Cola . . . yet he is listed as first among the guitarists. . . how come? Frankie Carle and Jay C. Higginbotham are both co-leaders, yet they are under piano and trombone respectively . . . how come?

I noticed Bobby Hackett's name is under both trumpet and guitar, yet I think he is leading a small combo in New York . . . how come? Doesn't Bob Zurke lead his own band still? Yet he is 16th under the piano heading . . . how come?

I may be wrong on all of this but how about an explanation? Or is there one? Hoping I haven't

made a darn fool of myself by this but . . .

JIM NELSON  
(Editor's note: Johnny Hodges is not the leader of a regularly organized unit. He is an instrumentalist with Ellington and only records under his own name . . . does not have his own band. Eddie Miller was still a sideman with Bob Crosby. Rules stipulated that a bandleader's status should be considered as of November 1, the starting date of the contest. Eddie Condon had no group of his own as of November 1. Frankie Carle was included in error, being a co-leader with Horace Heidt. He is ineligible. Higgy is working for Red Allen's band, although his being featured with the combo has caused him to be considered a co-leader. This is not, in actuality, correct. Bobby Hackett did not have a band on that date. Bob Zurke has not had a band for over a year. He is playing solo piano at the Hangover in Hollywood. We have attempted, through careful research, to establish the status of all winners in the Down Beat Sixth Annual All Star Band Contest. We strive to make this contest fair in every aspect. Your close perusal is invited.)

### Don't Print That!

Camden, N. J.

To the Editors:  
I thing it's time the editor (1) of this rag wised up. You are constantly giving the jazz bands of today a big build up. That gets me. Why not give the swell bands like Sammy Kaye and Blue Barron the writeups you give such noisy bands as Gene Krupa and Tommy Dorsey. You can be certain that I will never read this paper again!!!  
By the way, don't print that last letter I sent you. I meant it for another rotten music paper.  
GEORGE HINKLE

### Pay No Mind to lcks

Goldboro, N. C.

To the Editors:  
The first thing I want to say in this letter is that Down Beat is a swell paper. It has the variety that suits American taste, so don't worry about those ickies who write in complaining about the Beat.  
Now, getting to the point . . . this fellow Spike Jones. What neck of the wood is he from, anyhow? He thinks a lot of music, doesn't he?  
(Modulate to Page 11)

## Chor Disco

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## SONGWR

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RECORDING—  
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### Chords and Discords

(Jumped from Page 10)

he? Rating himself King of Corn. Why, that stuff he puts out isn't even corny. It's ridiculous! He says that Goodman and Ellington have given us nothing but jitterbugs. Is that guy nuts?

Look here, Spike Jones, wherever you are. You said swing was dead and you've made all the little jitterbugs fery mad. In other words, young America is after your scalp. Swing isn't dead and it isn't dying. So you can pack up your hill billy band and go back to Skunk Hollow where you belong.

Maybe you were only kidding in that article, but let's not even kid about the death of swing. It's not fair to fine men like Ellington and Goodman and their music.

GLORIA GURGANUS

### About Arrangers

Corning, N. Y.

To the Editors:

I have just heard a Sauter arrangement, *Jiving the Jeep* off the platter. And after listening to that arrangement (Oh yes, the band is Red Norvo—collab on arrangement too, I guess) I performe must you!, WHAT—just what—is the matter with arrangers, that it has lately become a sin to arrange? It seems lately that arranged jazz has become under ban. And I, here and now, rise my voice from the wilderness of jazz-purist cacti, to disagree with the prevalent tush-tush opinion berating arranged jazz.

I have but one thing to say—in this paragraph: An arrangement can be just as original and gummy as a solo.—Why not? Take Sauter's arrangements, take Ellington's—if an arranger has exceptional abilities and feeling, he'll dope out a killer—ditto the soloist. There ARE M. Mouse arrangers, stereotyped, ersatz arrangers, but there are also effete soprano sax players and soloists like Harry James (not that I'm an H.J. iconoclast; it's just that he bores me). There are mediocre hot arrangements—but haven't you ever detected mediocre, listless or too obvious phrasings in the solos of even such men as Goodman—and remember Teddy Wilson and his avowed use of runs stalling for time and ideas, a few issues back.

I (third para beginning with I) say, Miller, Goodman, Bix, even Kay Kyser—what's the diff so long as it swings and—if it's got solo spots—has the boys who know how to ride it?

Me, I don't even play the mouth organ, so I'm no Mix (who plays the piano himself, boys—remember the time he caught Chummy MacGregor playing the Marseillaise on *At Last*—red handed? No, I'm no Hugues Panassie (he plays clary, boys, dinja know) but I got feet, I gotta pulse, I got ears, I got rhythm—who could ask for anything more, to appreciate good music?

THE KEYLESS WONDER

### A Zoot Morale Builder

Hawaiian Islands

To the Editors:

I'm writing for the sole purpose of wishing the best of everything to the staff of *Down Beat*... the boys are really sharp. You put out a solid little paper.

A swell little carrot top girl friend back in yea old United States bought me a year sub to said article, und, although this is my first letter to any newspaper or magazine, I want to express appreciation to this zoot little morale builder and I speak, I know, for all the soldiers here in the Hawaiian Islands.

DARWIN HANSEN

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New York—"A good chef always tastes what's cookin'," said Johnny Long to his boys when they played the Roseland ballroom recently. So he induced the hostesses to give him and his musicians a little practical instruction in terpsichore, the better to dish out the fine rhythms for other customers later. Here are Sid Block, Johnny and Bart Wallace, each with an armful of ultra-super instruction. What a life! Al Hauser Photo.

## RAGTIME MARCHES ON

### NEW NUMBERS

DANELLI—A daughter to Mr. and Mrs. Danny Danelli, January 5, in New York. Father plays first trumpet with Charlie Spivak.

EDWARDS—A son to Mr. and Mrs. Sally Edwards, January 2, in Providence, R.I. Father is pianist with Ralph Stuart orchestra.

GORDON—A son, Daniel Steven, to Mr. and Mrs. Duke Gordon, January 3, in Detroit, Mich. Father is drummer in Detroit niteries.

VANNERSON—A son to Mr. and Mrs. Leonard Vannerson, January 19, in Hollywood. Mother is Martha Tilton, the singer, and Dad is manager of Tommy Dorsey.

RICARDI—A daughter to Mr. and Mrs. Rex Ricardi, January 19, in Philadelphia. Father is Secretary of Local 77, AFM.

WHITE—A son to Mr. and Mrs. George White, January 2, in Nazareth, Pa. Father is drummer with Jimmy Warrington's orchestra, WCAU, Philadelphia.

POLAND—A daughter to Mr. and Mrs. Bob Poland, January 19, in Pittsburgh. Father is former Benny Goodman sax-man and now in the pit band, Casino Theater, Pittsburgh.

MULHOLLAND—A son to Mr. and Mrs. Russ Mulholland, January 1, in Philadelphia. Dad spins discs over WCAU.

REGA—A son to Mr. and Mrs. Ross Rega, January 6, in Detroit. Father is Charlie Costello, pianist.

DE AZEVEDO—A son to Mr. and Mrs. Sidney de Azevedo, January 14, in Hollywood. Mother is Alyce King of the King Sisters, vocal group with Alvinio Rey.

RAVINO—A daughter to Mr. and Mrs. Paul Ravino, January 19, in Detroit. Dad is accordionist with Frank Gagea.

### TIED NOTES

GREIFER-DAWN—Sam Gruber to Alice Dawn, nitery singer, January 17, in Detroit.

WHITHEAD-OWENS—Johnny Whitehead, P.A. for Spike Jones, to Lorraine Owens, non-pro, recently, in Covina, Cal.

HOFF-O'DAY—Flying Cadet Carl Hoff, former pro, golfer, to Anita O'Day, former Gene Krupa vocalist, January 18 in Kings City, Cal.

FREY-HOWARD—Lt. Robert E. Frey to Mary Lou Howard, pianist-singer, recently in New York.

### FINAL BAR

HAMMERSCHLAG—Abraham Hammerschlag, 52, Secretary of Local 3, Indianapolis Musicians' Union, January 11 in Indianapolis.

CRAWFORD—Mrs. Jesse Crawford, 48, organist and composer, January 16 in New York.

BASS—George Bass, 52, violinist and concert-master, NBC staff musician for past ten years and for twenty-five years with Chicago Symphony Orchestra, January 18 in Oak Park, Ill.

BARTONY—Gregor Bartony, 42, well-known cellist, January 8 in Durban, Union of South Africa.

MESSIER—Henry J. Messier, trombonist, December 12 in Buffalo, N.Y.

WINTERFELD—Max (Jura Gilbert) Winterfeld, composer of operettas, having at one time collaborated with Franz Lehár, recently in Buenos Aires.

FAQUAY—Jean Faquay, 55, clarinetist, New Orleans Symphony Orchestra, January 16 in New Orleans.

CLAY—Benjamin F. Clay, 60, former first violinist with St. Louis Symphony, recently in Oakland, Cal.

MORET—Neil Moret, 64, composer of *Chloe, Moonlight and Roses* etc., January 28 in Compton, Cal.

GANSBERGER—Henry H. Gansberger, 64, music dealer and publisher, January 20 in Chicago.

BAILEY—Prof. Eben H. Bailey, 99, composer, organist and musical director, January 20 in Danvers, Mass.

LACIAR—Samuel Lane Laciár, 72, violinist, composer and critic, January 14 in Philadelphia.

HOSFORD—Harry P. Hosford, 53, pianist and conductor on WGN, Chicago, recently in Chicago.

### Nick Jerret Opens as Trio

New York—Nick Jerret, clarinetist-leader, who broke up his larger band recently, opened at the Onyx Club on 52nd Street here two weeks ago fronting a trio. Ralph Burns, pianist-arranger, who joined Charlie Barnet after Nick's bust-up, will probably rejoin his original boss shortly.

Frances Wayne, vocalist, who also worked with Barnet and recorded *That Old Black Magic* with him, was dickering at press-time about working with Nick at the Swing Lane nitery.

### Boyer's ★ Browsings

By ANITA BOYER

In these days of high demands for good singers, aspiring young singers still want to know "Should one start by singing in a band, and is that the quickest way to make a name?"



Anita Boyer

Often, too, they're discouraged by the fact that a lot of the top jobs are held down by singers who don't seem too good.

But rather than griping about this, the important point to remember is that good singing isn't enough.

Just singing alone will not hold the attention of the various audiences you'll have to work for, and in the case of a band, the leader often needs a "personality" more than a crooner. The thing to remember is regardless of what you do, sword-swallower or singer, your primary job is to entertain.

Take the case of a band that plays just good solid dance music, and has a leader that is a good business man, but a far cry from a glamour boy. Undoubtedly the leader will hire a vocalist that is either a "knockout" as far as looks are concerned—or a sellout type of artist. These singers sing adequately, but their chief value to a band lies in the fact that they can entertain an audience.

Take the jitterbug type of vocalist. These singers make no attempt at being singers, but who doubts the value of the Hutton sisters—Betty and Marion? Therefore hearing a girl like this on the air, you are tempted to say, "Why I can sing better than she can." Maybe you can, but you probably can't entertain nearly as well—and in most cases, the band's music makes up for the actual lack of voice.

The best way to start singing with a band is to start with a young, new band—where everyone is eager to get ahead, and willing to help the vocalist smooth out his or her rough edges too. A musician usually studies several years on his instrument before he is acceptable even to a small band—why then shouldn't a singer put in just as much time learning to sing?

If you have enough natural voice to get a job with a small band, grab every chance you can get to

learn all you can about various styles and phrasings. A young group will be willing to experiment. A big band, with a set formula, will neither be able nor want to spend the time necessary.

If you are lucky enough to have a good voice, get lessons by all means. Lessons help anybody, not just Mot-bound singers. Maybe some of toposoch singers never did take a lesson, but that doesn't mean they wouldn't be even better if they did. They won't hurt you and they certainly can help you tremendously.

Another advantage of singing in a band is that one gets a good "ear" more quickly—and by listening to the soloists, you learn valuable lessons not only in ideas and phrasing, but in vibrato and tone as well. This to me is a much better method of learning that copying some other singer. You can absorb what you need and discard the rest without soaking in a "style" that will later hamper you, especially since leaders above all else want originality.

Bandwork will also teach you to grasp things quickly. Little rehearsal time forces you to pick things up. Therefore learn to read quickly and well—it will save you many headaches. This is most important if the band has a quartette, where you'll have to read harmony parts as sight. Group singing will help you see tremendously and also teach you how to blend properly.

In other words, singing in a band is like going to school and getting paid for it.

Another advantage is that with a band, you have to appear before every kind of audience. Reading lines on the radio, walking on and off a stage, and how to make up and dress are all useful headaches to overcome first hand.

By traveling through the country with a band, you get a chance to meet every type of person, and it is part of one's job to be able to mix in any company. You will also be given a chance to get the criticism of a whole band for singing, dressing, and makeup. Don't forget that the leader is just as anxious to see you do well as you are—it's money in his pocket.

And don't forget by singing in front of a band, you can find out what tunes you do best, the sort of arranging that sets your voice off best—and all at someone else's expense.

It takes a lot of just plain guts to stick in a band and take the inconveniences of traveling, being a group of grumbly musicians, being taken to task by an ambitious leader and a harassed manager.

But if you are ambitious and are willing to work day and night under any conditions in order to become known as a vocalist, then start with a band—there's no faster way to learn, or to make the top of the heap.



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# Duke Fuses Classical and Jazz!

## Stuff Is There, Says Mix, Needing Development To Attain New Art Form

by MIKE LEVIN

New York—Duke Ellington has taught me a lesson I'll never forget—namely, never blow your top before the third time over lightly. Three weeks ago he and his band gave a concert in Carnegie Hall. It lasted for three hours, including a 48 minute work entitled *Black, Brown and Beige*. At three

minutes to 12, an exhausted audience filed out of the hall, each excitedly asking the other what his opinion was.

It was obvious that most were a little confused, but in general delighted with the last half of the program. Of *BBB*, the more honest ones said, "I don't get it." Others vociferously liked certain portions; many, including ace musicians and writers, said it was a complete failure.

The critics said: Robert Bagar (*World-Telegram*): "It is too long a piece. . . Mr. Ellington can make some two dozen brief, airtight compositions out of *BBB*. He should. . . It is far from being an in toto symphonic creation."

John Briggs (*N.Y. Post*): "Mr. Ellington was saying musically the same thing he had said earlier in the evening, only this time he took forty-five minutes to do it."

Paul Bowles (*N.Y. Herald-Tribune*): "Formless and meaningless. . . Nothing but a potpourri of tutti dance passages and solo virtuoso work. The dance part used some pretty corny riffs too. Unprovoked modulations, a passage in 5-4, paraphrases on well-known tunes that were as trite as the tunes themselves, and recurrent cli-

maxes that impeded the piece's progress. Between dance numbers there were "symphonic" bridges played out of tempo. This dangerous tendency to tamper with the tempo within the piece showed far too many times in the evening. If there is no regular beat, there can be no syncopation, and thus no tension, no jazz. The whole attempt to fuse jazz as a form with art music should be discouraged. The two exist at such distances that the listener cannot get them both into focus at the same time. The rhythms were never jumpy or breathless, and the saxos often played in unison, which eliminated the thick-sounding choir these instruments form in many bands."

Henry Simon (*PM*): "First movement all but falls to pieces. . . can't compare with the second movement. . . but there's no doubt of its importance to American music."

Abel Green (editor of *Variety*, a theatrical fan magazine, who after devoting his lead paragraph to disapproving of the band's uniforms in strict hep jive, went on to say): "A bit self-conscious, as these tone poems usually are. . . a bit fulsome. . ."

Irving Kolodin (*N.Y. Sun*): "*Brown and Beige* were the best sections. . . *Black* needs a little trimming. . . One can only conclude that the work would be much better if scored for full orchestra with solo parts as indicated by Ellington."

### Critics Unfamiliar

And so on, much too far into the night.

With the exception of Kolodin, who wrote the program notes, none of these gentry know much about jazz and even less about Ellington, other than that his brass men make unusual noises now and then. Bagar and Simon are acquainted with the stuff, and did their honest best. Others, not quoted here, wrote greater literary epics.

Abel Green came up with this gem: "For a different reaction to the performance of the band and its soloists, it was interesting to watch the faces of noted musicians. As the outstanding instrumentalists took solos, the auditors' feelings were plainly evident."

Abel was given New York City's fence-sitting trophy last month.

Maybe it isn't ethical to make cracks about other scribes. But I honestly feel that they made fools out of themselves, and were unfair as hell to Duke in the process.

I know—I made the same mistake.

### Everybody Hedging

Coming out of the concert, my first reaction was letdown. Too much music, too much intermission chattering, me for some fresh air. Outside it started. Everybody was looking for an opinion, so they could be sure of what to

## Check and Double-Check



New York—The check for more than five gee's which the astute Duke of Ellington is tendering the astute Benny Goodman here, represents the hoochie from the former's recent Carnegie Hall concert. Benny is chairman of the Russian War Relief, which the concert benefited.

## N.Y. Gross

Gross receipts for the Ellington concert at Carnegie Hall in New York were \$7,700, of which \$5,000 accrued from the general sale of tickets, \$2,000 from the sales of boxes at \$100 per, and \$700 in cash collected during intermission. . . The William Morris Agency spent \$1,000 of its own dough for rehearsals. . . More than \$5,000 was turned over to the Russian War Relief fund as a result.

think themselves. The well-known tunes were "wonderful"—*BBB* had wonderful ideas mind you, but was "formless, don't you think, Jack?"

That night I had heard things I liked—also things I didn't like. I didn't dig at least half of *Black*, and parts of the rest of the suite. And I wasn't sure that I understood what Duke was trying to do with the rest of the program.

I talked to musicians, arrangers, critics, record fans, and just people. They disagreed violently on the second half of the concert, a series of Duke's best-known records. But they all seemed to agree *BBB* had pretty ideas and nothing else.

### Almost Let Him Have It

So I oiled up the old portable and prepared to give Duke hell for betraying his public. Then I began to remember that the boss had never tried to pan a band without hearing it at least four times first. At that here was something more complex musically than any dance band ever served up—which I was judging on one hearing at a jammed concert

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hall. Brother, believe me, the gremlins had me too good. To pan the Duke, the most fertile figure in American music, or to duck the review completely. The boss wouldn't let me do the latter, and I hated like heck to do the former. The only answer was either that I had to write a pan, and a bad one at that, or prove my own opinion was wrong.

It was! Danny James, Duke's manager, had a set of records made at the concert. Being a good guy, and also having a terrific laugh at the way I was squirming, he lent me the records. Since then, I have listened to that concert exactly six times over.

### BBB Has the Form

Anybody who says that *BBB* doesn't have form and continuity simply doesn't know what he's talking about. That's no question of opinion or anything controversial. That's a question of musical fact, and is easily settled by listening enough times to the records. There are a lot of things about the form that I don't like. Duke has a habit of shifting tempos with solo instruments, and of throwing recaps right smack on top of a developing theme.

But the principal trouble was one of dynamics, rather than writing. The Ellington band is famous for its shadings and colorings. There were very few of these present in *BBB*. That is not the music's fault. That was a question of rehearsal, and familiarity with the score. Duke didn't really get it set until three weeks before the concert, and new parts and sections were added several days before the concert itself.

### Hard to Dig Ideas

The abrupt shifts from loud to soft and back again with no shading, and the trick of either playing completely out of tempo, or "jumping" the particular groove hit, made it all but impossible to detect the various ideas moving in the score.

Therefore when Duke read the unfavorable reviews the next

morning and said, "Well, I guess they didn't dig it," and nothing more, he was perfectly correct. But it wasn't all the critics' fault. The band didn't give *BBB* the performance it should have had. It isn't perfect. But it is a tremendous step forward for music and for Ellington.

### Lacked Some Color

Some of the critics said that it was too much for a dance band, limited by size, to attempt, that it couldn't achieve enough color. This time that was true. Duke's outfit didn't have all the color it should have, not even enough to make *BBB* clear, even with its defects. This was a tragedy, knowing of what they are capable.

Some said that Duke was abandoning jazz for a bastard classical form. I was ready to agree with this myself for a couple of days. But listening to the concert again, I don't think it's true. *BBB* is not the final step by any means. Duke is working towards music where he can use all the rich scoring and harmonic advantages of the classical tradition, plus the guts, poignance, and emotional drive of great hot jazz, specifically the solo.

### Blues are Wonderful

The *Blues* section of *Brown*, sung wonderfully by Betty Roche, was an admirable example of this. Purists screamed because it wasn't strict blues in the old shouting fashion. No, but what you had was a woman singing about what was worrying her heart, backed by some powerful cadences similar to those used by Stravinsky in his pre-war stuff.

It was a synthesis of everything Duke has been able to learn from the history of music, his rich background and that of his men in the great Negro tradition, plus the personal virtuosity of the Ellington band.

Look to music like this for the first undeniable American expression I've heard in a concert hall. I played the discs for Red Norvo. Came the blues. Said Norvo, an impeccable musician: "Those are the blues the way they hit me. That's it."

### Concert Too Long

There was plenty wrong with this concert. It was too long. The programming was not too good. Instead of playing ten "personal concerts" numbers, Duke should have included more of the works which make his band really outstanding. *Reminiscing In Tempo* is an example of something sorely missed. Certainly the program couldn't be too heavy, but ten "concertos" are a lot to wade through too!

There were various things done by individual members of the band, including Duke himself, that struck me as not too good. *BBB* was written and rehearsed too hastily. Even Duke can't take 48 minutes of composition in a few weeks, and make it as completely polished as he does a three minute disk. Total colors usually present were missing. The rhythm section often wavered. There was plenty of scuffling in the brass, noticeably in the last bars of *Beige*, *Blues Belongs to Harlem*, and *Goin' Up*. Also it's one thing to be relaxed, another to stand in the center of the stage talking while Duke plays an interlude, as Harold Baker, Rex Stewart, and Joe Nanton did during *Mood Indigo*. Sonny Greer still plays much too loudly on occasion (especially on the first five numbers), and is too concerned with the way his drumming looks, instead of the way it sounds. Many of the smaller tunes were played at tempos apparently picked for their novelty. *Ko-Ko* suffered especially from this, played at such break-neck speed that even Duke's brass could barely stand the gaff.

### Carney Superlative

Johnny Hodges stole the show for the crowd on *Day Dream* and (*Module to Page 15*)

## Duke Notes

Duke's concert not only was a sell-out in NYC, but without any War Relief, it turned away 1,200 in Boston (taking \$3,500 at the box-office) on a night when there was 12 inches of snow on the ground! . . . Arthur Fiedler, conductor of the Boston Pops Orchestra, has asked Duke for a symphonic score of *BBB*, and Duke has said that he will do it. . . Original of *BBB* has now been added to the James Weldon Johnson collection of scores. . . The concert was cut half an hour in Boston, with the *Portrait* group being omitted. . . *Click mag* is readying a pic life on the band, and is scuffling frantically for old shots of the outfit!

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# Duke Fuses Jazz And Classical in New Art Form

(Jumped from Page 12)

**Don't Get Around Much Anymore.** His playing there struck me as being over-phrased, much better in *BBB*, and cut to shreds all evening long by Harry Carney's superlative baritone. Carney plays some baritone and clarinet passages in *BBB* that for purity of phrasing and delicacy of taste are unsurpassed even in Ellingtonia.

One trouble in judging whether *BBB* has any "form" is the story that Duke has attached to the work. Taken from the plan of his opera *Booka*, *Black* represents the early Negro period, with work songs coming first in the period of slavery, and then the spirituals to make up for the dreary life. *Brown* is concerned with the Civil War, the West Indian influence, and the spread of Negro life to the city, with its urban blues. *Beige* is built around the "hotcha" idea of colored life, and Duke's pointing out that Harlem has more churches than joints. The waltz is to show the desire for "good living," while the ending unites *Black*, *Brown*, and *Beige* with Red, White, and Blue.

### Music Stands By Itself

I don't think the music needs any such "programmatic" prop. It stands by itself as good music with development in the piece itself and not depending on color effects to tell people what is going on. This is a horrible pit into which men as excellent as Tchaikovsky fell. Fortunately Duke has avoided it for the most part.

Concert-goers noticed little smatches of his own tunes all over *BBB*. And why not? Duke has been shaping to write this and other works for years. Why not use all that he has built in the interim? If Sibelius can do it without censure, so can Duke.

Mistakes such as Paul Bowles' statement that if there is no syncopation there can be no jazz, can be skipped. (How about slow blues?) It's a common fallacy of people who want to hold jazz back to only what it has done in the past.

### Single Hearing No Good

But what strikes me as the wrong the critics did Duke (with the exception of Koldin) was that they judged him on one not-too-good hearing—most of them not even too familiar with his hand or previous works. I don't claim to be any better critic than the rest of them. I do claim that anybody who says he can listen to *BBB* once and evaluate it fairly is a very, very unhappy square.

I further think that Duke should get the concert tour that the William Morris office finally has summoned the guts to attempt. I further think that as much as possible, he and the band should give up straight dance work, and work on the sort of thing they tried in *BBB*. Only by actual writing can Duke work it out and can the band learn to play it. Like it or not, this looks like not only a fusion of the American classical and jazz traditions, but also the first road without a dead-end close by. It would be a tragedy to drown it in one-nighters and theater dates.

## Troops Dig Duke

Notes on the Ellington Carnegie concert: The British Broadcasting Co. received a complete recording of the concert which was flown across by a bomber and will be short-waved to all the Ellington followers among the troops overseas. The Duke, by the way, is going to present the manuscript of *Black*, *Brown*, and *Beige* to a collection of Negro Arts and Letters at Yale.

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# Detailed Appraisal Of Ellington Concert

## STAR SPANGLED BANNER

Typically Ellingtonian, this ended on a major ninth chord with a sixth tended to for good measure. Sonny Greer deemed it necessary to back each note with a rim shot and also to see a crash symbol on the trio.

## BLACK AND TAN FANTASY

This opened as a brass extravaganza. Duke even tossed phrases of *Sophisticated Lady*. Then into the familiar brass wall and Toby Hardwick's solo. Wallace Jones took Carney's solo, fading out to silence and so tempo. Then Duke in some place, with that Jelly Roll broken left hand. Joe Nanton for four choruses, singing (he repeated this five times during the concert) and all, the last one stop beat time.

## ROCKING IN RHYTHM

Duke walks into it, with that peculiar rock he inherited from James P. Johnson. Rex started screaming, and it certainly was primitive. Beke the concert up and blew away the usual Carnegie Hall fall. Sonny was swinging, but still too loud. Brocke up the off-beat *Sing*, Sing part and also Duke's ball-chimes into Nanton's solo by playing too loud. Nanton-Jones-Stewart brass trio biting them off with wild abandon. This was in many respects the wildest, most free tune of the concert. Ending was badly muzzed up though.

## MOON MIST

Nance stopped down and brought down the house with his pop, which is certainly not by accident. Beke the concert up and stand a little kidding. Tempo was slower than on the record. Nance's violin ideas are good, but his execution doesn't come up to what he could play.

## JUMPIN' PUNKINS

The second of the Mercer Ellington group. Greer stands. Carney the auto. Sonny played a two bar solo after the band quit.

## PORTRAIT OF BERT WILLIAMS

Rex seemed a little uncertain on this, adding a few garblings that weren't used on the record. Chummy Houghton took Bigard's clarinet role capably, but had a sharp thin edge to his tone. Rex's second entrance a masterpiece of power trumpeting.

## PORTRAIT OF BOJANGLES

First time the band rocked since *Rhythm*. Greer still too loud, even though backing back by the band. Though his tone and habit of holding his sax notes prevented the solo from matching Carney's, it still was very fine playing and won a big hand from the crowd. Duke played a full chorus with an ending of Carney's consecutive notes that didn't fit too well, sounding a chaotic trio.

## PORTRAIT OF FLORENCE MILLS

Actually *Black* started, this was made the third of the portrait group, and was a long trumpet solo by Harold Baker, sweetest member of the band. Though his tone and habit of holding his sax notes prevented the solo from matching Carney's, it still was very fine playing and won a big hand from the crowd. Duke played a full chorus with an ending of Carney's consecutive notes that didn't fit too well, sounding a chaotic trio.

## BLACK, BROWN, AND BEIGE

**Black** Opens with trumpet on straight four-four beats and brass blaring a work song, which is picked up by the reeds, then by the trombones with the drums in back. Figure is restored amongst the reeds, tempo goes up, then a triplet figure by bowed bass. Union trumpet on the work theme, and a lovely Carney solo on the song backed by union trombones. Then back to the work song, led out by the brass, and a trumpet bit by Baker which goes into a jump tempo variation of the work song and the reeds working around it. Nanton's solo following is intended to show the theme as "used-up."

New York—Anita Boyer can now be heard over WOL, New York, every Friday at 1:15. She is doing a commercial for a beer concern.

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ended to show the theme as "used-up." Follows an unusual passage for Duke! four trumpet lines voiced high playing along. Then dissonant brass on the theme and Toby Hardwick's alto plus horns lead into a muted brass theme which is the second part, the spiritual section. Larry Brown plays a solo which is a variation on the theme, slightly unusual since the theme (played by Houghton) hasn't been clearly stated yet.

Then comes a part strongly reminiscent of *East St. Louis*. Nance is playing on *Edde* with Lawrence Brown playing the spiritual theme fairly straight, and Rex doing muted trumpet figure. Obviously Duke means to represent three essential elements of the Negro here, and ends the section with grim piano and brass. Then the theme finally bursts forth with Hodges playing his heart out against Freddy Guy's guitar. The melody is much like *Afternoon of a Faun* in construction but not in content, with Ellington blues for the release.

Another Baker trumpet solo, a succession of ascending thirds going into a spiritual rock of the famous revivalist sort.

The rock is fine. The solo seems a little weak in construction though the playing is excellent. The theme ends with the trumpet playing originally by the reeds at the beginning. Rex "exhorts" the band and they "roll" on. All throughout you'll notice patches of Duke's various jump tunes. Bass comes out with one of the work themes and plays it on top of muted brass. Union sax on another of the work songs follow, with some tasty Larry Brown backing on the section's first three. Four bars of waltz time blast take the band into the Hodges spiritual theme played this time by Brown's trombone. Dead stop, and then a further rock treatment of the three work songs.

### Brown

A light parody of two Civil War marching tunes start this one off, with a horn-piano tossed in, plus some rumba and trainwheels. Then the familiar Duke trio of two trumpets and trombone (Jones, Stewart, and Nance). Carney comes in with a beautiful baritone solo against *Suzanne* *River* and *Dixie*. Then comes the brass trio in a *Black* style. The reeds play a happier attitude towards life. It also sounds like the lead theme of *Lullaby of Broadway*, which may be Duke with his tongue in his cheek, a usual posture for him. This continues with brass brought out, and a fadeout.

Dissonant brass chords take the piece into the city and the blues sung by Betty Baker, with some lovely alto figures, and stridently potent brass backing her.

This is a supreme Ellington achievement. For swing, sincere and simple, is perfect for style. Tings of *Key* *Love* lead into a Webster solo, which is a masterpiece of broken up dissonant reed figures. With Harold Baker backing, Betty Baker repeats her initial lyrics, and ends with the hand of diminished fourth that stands your hair up.

### Beige

Flaming Scordlike brass against rolled drums, and Duke playing minor mood red-light piano to detail "hotcha." A return to so dirge-like theme and a lovely waltz played by Harold Baker. Note the brass is in 3-4 along with the rhythm, and the reeds actually in 2-4. Greer's drumming here is nothing short of marvelous, keeping the whole thing floating airy. A double theme between Webster and Brown follows that is unusual for its clarity and lightness. Then clarinet trumpet back into 4-4, with the sax theme expressed, backed by hard drums. Then the waltz with the reeds changing abruptly to about tempo with the theme broken up between the trumpets and the trombone, and then Webster reintroduces the spry theme that followed Duke's piano. To Carney's clarinet for a low register clarinet saxophone theme, which is a variation on the original waltz theme. Then Webster and Carney, this time on baritone, play the same basic theme, muted horns.

The frame, voiced much like *Chorus Bridge*, play a different variation of the Carney song. What a pop song this would make! Then on. Know That You Know Lik and a fanfare with a dotted horn. The bass into Hodges playing his spiritual theme against guitar, with an echo of the waltz theme in solo muted trumpet plus horns. Then Duke in a double-headed wave modulation right out of Carney's *Knockout in Blue*, which I don't get at all, and a taut expression that sounds very *Jazz* *Sway* in cadence throughout melody. Sleepy tempo down to a regular Ellington jam walk-out and interrupted Ellington piano. Back to about tempo and the piece ends with Rex playing above the whole mass. The whole thing was a damn good part of the piece I couldn't get. Perhaps this was due to its sleepy accent.

## INTERMISSION

Russian War Relief collected dough and Duke made him a *Stavrovo* phrase and then to Duke of a plaque signed by

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Stokowski and other music luminaries. Sonny should be buffed lightly for the bad taste evidenced here.

## KOKO

What a tempo! So fast the brass couldn't get the accent on their step beats. Sonny Greer and Chummy Houghton had a battle as to who was to be heard. Chummy lost. Tune ended with Sonny Greer appropriately striking a gong—he won anyway.

## DIRGE

Slow tempo against jag-tuned reeds, which build up in thirds, echoed by the brass to a clarinet figure. Larry Brown on a very solemn brass solo. Jones, Hardwick, and Nanton closed the piece with a trio voiced something like the *Mood Indigo* classic, but with even more complex shiftings. It was a real beauty.

## STOMP

At first, this seemed like the least clear item on the program; but as usual, given chance, "Stomp" *Stuyvesant* comes through. Built on an interval mood like the lead brass theme in the first movement of the *Senatchawite Fifth Symphony*. Full brass rides on it, then reeds with Nanton playing above them.

## ARE YOU STICKING

First of the nine "concerto" numbers. Chummy Houghton played almost solo for most of the solo Bigard centered with the band. He's fast, but his tone isn't true nor his intonation as sure. Greer baritoneless again on this one. Hodges sharp too much of the time. Junior Raglin added a touch of unusual bass playing by twirling his instrument and playing the strings with both hands. Seek versatility!

## BAKIFF

Duke added a new beginning; a touch of beguine-like piano. Nance seems on, pops and all, for his solo. The guy has fine ideas—if he could only play a little better technically. Tied his usual excellent self. Nance got off some double-stopped litters at the end and then broke up the house by playing his last pizzicato with his left hand, holding his bow arm at full length away from the fiddle. Good just at the end between banister Raglin and Nance, with Duke filling in.

## JACK THE BEAR

Junior Raglin was in a tough spot on this one. Expected to fill Jimmy Manton's shoes, he instead elected to change the bass spots somewhat and work them out in a rocking, staggered style, instead of the plinkety sharp manner of the late Jimmy. Unfortunately he also had to twist the bass, etc., which isn't completely necessary even in Carnegie Hall. Carney came in for a solo, on his knee-tone kick.

## BLUE BELLS OF HARLEM

Unrecorded, this is the tune featuring piano which Duke originally wrote for the Whitehouse concert. Opens with trumpet and sax, and Duke off on alto Carney kick, double-toned right hand, sounding 9/8 in the left hand, then a double time figure which the trumpet doubled in amazing fashion. Then a lovely melody with Carney and Webster leading the reeds. To me this proves that Duke's piano designed with the hand is terrific. Pinned alone, it sometimes fails to click, especially when he is regaining or modulating. He comes back from the reed theme with alto, then tutti out.

## COTTON TAIL

Maybe this was a Dukean joke, because Ben Webster really had to stretch to get with this tempo. BE introduced it so the "super" bit bug rug-setting in a high velocity groove. Every body played that solo on the record, except Duke who loved up the piece far right here. The rest had to wait to play what they had played once before. Ending had the brass pitched a third above usual.

## DAY DREAM

The hit of the concert, I still think Johnny Hodges' playing on this was a little

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over-phrased and shined, as he does most in a white (see Carney's *Go! Give You Anything But Love*). Despite the carp, he still rates with an superior on alto. The record of *Day* was much better, I thought. Last part of this solo was much more simple and feelingful than the first.

## BOY MEETS HORN

Played more slowly than he usually does, Rex had time to get some extra De below middle C in his "blacked tone" fashion. The shoving he did probably was a voluntary relief to the audience after a steady diet of straight music for some hours, but it seems a shame to waste a nucleus of Rex's talents on a stunt that he could just as well incorporate into something showing his ideas as well as his tricks. He got off a killer of a triplet sixteenth roll with that fake tone. Greer gave him good backing. He got off one solo, including the theme for two full bars—turned away from the mite and shook his horns in disgust.

## ROSE OF THE RIO GRANDE

The only strict jazz solo of the "concerto" group. Larry Brown really blew up a brass on his two choruses here. It was the only non-Ellington or *Stuyvesant* tune on the program.

## DON'T GET AROUND MUCH ANYMORE

The reconstructed *Never No Lament* made a terrific hit, because it not only is a pop tune now, but brought back Brown, Webster, Hodges and Nance (who played a wonderful Louis-like chorus). Taken as a slower and fuller tempo than usual, the tune's solo were altered a trifle to give Hodges an extra chorus at the end.

## GOIN' UP

This is the shortest tune from Duke's past in *Booka* in the *Sky*. Goes up through three keys and then comes back to the tonic. Hodges and Duke have a cutting section then into a Larry Brown solo out of tempo which shreds down and then builds up to a terrific speed, and has the reeds playing the original figure with Nance playing violin. Webster gave in, and Rex screams it out. Band's balance was pretty bad on this one.

## MOOD INDIGO

Duke's traditional triplet intro and the trio, and the house burst into applause. Nanton, Baker, and Hardwick sounded top-notch on this, but why they had to talk so loudly during Duke's solo that you could clearly hear it on the P.A. system has been explained. Baker plays the middle figure, and then the trio took it out. Duke got two terrific bursts of applause, and then everybody went home, mainly because it was two minutes before the stagehands' overtime deadline, the lights were up, and both the band and the audience were plenty tired.

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# ALONG MELODY ROW

American war songs are being received with great enthusiasm by our Russian allies. As a result, American songs are being translated into Russian for public performances throughout the U.S.S.R. Three songs in particular are *The Marines' Hymn*, *He's 1A in the Army* and *Viva Roosevelt*, all published by Edward B. Marks Music Corporation.

A Bobby Byrne trombone book, co-authored with his father, who is a famous teacher in Detroit, will be available shortly, published by Robbins Music Corp. Robbins will also present a piano book, *How to Play the Blues*, by Duke Ellington, and a trumpet book by Randy Brooks.

*Bullin' the Jack*, one of the top hits of the 90's, is becoming an important revival as a result of Bing Crosby's recent rendition and Judy Garland's version in the picture *For Me and My Gal*. It is an Edward B. Marks publication.

Pfc. Vernon C. Akers of the Marine Raider Battalion, somewhere in the Pacific, is donating his royalties on the song, *Carlson's Raiders*, to which he supplied the lyrics, to be divided equally between Navy Relief and the Recreation Fund of his own battalion. Song was published by Edwin H. Morris & Company, Inc. and was recently introduced by Conrad Thibault on the Sunday night Manhattan Merry-Go-Round.

The unique trumpet solo to *St. Louis Blues* which 17 year old trumpet star Leonard Sues played on the Kate Smith show a few weeks ago is being published by W. C. Handy, writer of *St. Louis*. Elmer B. Fuchs of Brooklyn who has done right well with his published courses which teach would-be swing men to play jazz hot has just moved to larger and more centralized quarters at 335 E. 19th St.

John O'Connor, president of the songpluggers union and also manager of the Warlock Music Co., resigned recently from his post as one of the directors of the Music Publishers Protective Association. In giving up the position, O'Connor said that it wasn't logical for him to be an official for the publishers, and remain the pluggers' president at the same time.

Charlie Warren, Mills Music professional manager, has left the music game to enlist as a Red Cross ambulance driver. M.G.M. started a new *Lion's Roar* disc-spinning show over station WWJ in Detroit three weeks ago.

Lev Sarnoff is the head of the Parade Music Co. which opened offices recently at 1564 Broadway in New York City. The firm has BMI affiliations and its first tune, written by Michael Field and Lou Lawrence, is called *Hi-Ya, Chum (Where's Ya From?)*. Memorie Music Publishing Co. of Hollywood is attracting much

## SHEET MUSIC BEST SELLERS

- THERE ARE SUCH THINGS (Yankoo)  
WHEN THE LIGHTS GO ON AGAIN (Campbell, Left, Porgie)  
I HAD THE CRAZIEST DREAM (Brogman, Vesce, Case)  
WHY DON'T YOU FALL IN LOVE WITH ME? (Hanna)  
MOONLIGHT BECOMES YOU (Famous)  
WE'VE MET BEFORE (Hanna)  
HEARD LONG BEFORE (Hayfair)  
YOU'D BE SO NICE TO COME HOME TO (Chappell)  
ROSE ANN OF CHARING CROSS (Shapiro)

## SONGS MOST PLAYED ON THE AIR

- MOONLIGHT MOOD (Hanna)  
I'M GETTING TIRED SO I CAN SLEEP (Army)  
I HAD THE CRAZIEST DREAM (Brogman, Vesce, Case)  
THERE ARE SUCH THINGS (Yankoo)  
A TOUCH OF TEXAS (Southern)  
WHY DON'T YOU FALL IN LOVE WITH ME? (Hanna)  
BRAZIL (Southern)  
MOONLIGHT BECOMES YOU (Famous)  
ROSE ANN OF CHARING CROSS (Shapiro)

attention with its newest publication, *Keep 'Em Happy*. Music was written by Jack Norberto and the lyrics by Hadi King. *Hey, Rookie*, all-soldier show, is rehearsing it for transcribed short wave broadcasts to armed forces overseas.

*Album of American Cowboy Songs*, composed by Sterling Sherwin, is gaining world-wide popularity. It was first published by Francis, Day & Hunter in London, then in Australia and New Zealand by Albert & Son of Sydney. The album was recently published by Canadian Music Sales Corp. Ltd., of Toronto. Sherwin, who lives in San Luis, California, has been commissioned by his British publishers to write another cowboy book.

Recently introduced by Louise Massey on the Reveille Round-Up, *Every Soldier Has an Angel by His Side*, was written in honor of the boys in service. Many boys all over the world are carrying copies, which were given to them before leaving Scott Field, as good luck charms. It was written by Roscoe Barnhart and Chaw Mank and published by Country Music of Chicago.

Popular tunes from the revue *New Faces of 1943* include *New Shoes* by June Carroll and Will Irwin, *Love Are You Raising Your Head Again?* by June Carroll and Lee Wainer, *Yes Sir, I've Made a Date!* by Jack B. Rosenberg and Lee Wainer, *Animals Are Nice* by Rosenberg and Wainer, *I Loved You Well (Well Well!)* by Miss Carroll and Wainer, and *Hey Gal!* by Irwin and Miss Carroll. Songs have been published by Edward B. Marks.

Add new tunes: *God Bless Those Buddies of Mine*, written by Irving Siegel and Al Dahle and published by Siegel & Dahle. *The Girl I Left Behind*, written by Paul Fanshon and Simon Balicer and published by S. Balicer, Music Publication.

## Judy Brooks a WAAC

New York—Judy Brooks, in charge of SPA's copyright department for the past few years, has joined the WAACs.

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## Anyhow, It's Nice Looking



New York—There's no particular point to this picture. That's Harold Evans, professional manager of Regent Music, looking over a new song with Peggy Lee, BG's vocalist, it says here. *Mission to Moscow* is the name of the song. But we receive too few good photos of Peggy. Last one we printed only showed her limbs (which aren't hard to look at, either) and her pet spaniel, Torchey. So here's her face this time. We like that, too.

## 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		MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY			
1:00	Horace Heidt . . . from Hollywood . . . Blue	4:15	Jazz Laboratory . . . CBS	7:00	Fred Waring . . . NBC	7:00	Fred Waring . . . NBC	7:00	Fred Waring . . . NBC	7:00	Fred Waring . . . NBC	7:00	Vicente Lopez . . . Hotel Tel, N.Y.		
1:30	Sammy Kaye's Sunday Serenade . . . NBC	7:30	Harry James . . . CBS	7:15	Harry James . . . CBS	7:15	Harry James . . . CBS	7:15	Harry James . . . CBS	7:15	Harry James . . . CBS	7:15	Lou Brock . . . Hotel Lexington, N.Y.		
2:30	Blue Barron . . . Blue	9:30	Spotlight Band . . . Blue	9:30	Spotlight Band . . . Blue	9:30	Spotlight Band . . . Blue	9:30	Spotlight Band . . . Blue	9:30	Spotlight Band . . . Blue	9:30	Olen Gray . . . "Navy Bulletin Board" MBS		
7:30	Fitch Bandwagon . . . NBC	1:00	Baile Street Chamber Music Society . . . CBS	1:30	Griff Williams . . . Chase Hotel, St. Louis . . . MBS	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	10:00	Kay Kyser . . . NBC	10:00	Kay Kyser . . . NBC	10:00	Kay Kyser . . . NBC	10:00	Bob Allen . . . Roseland . . . Blue
8:15	Ella Fitzgerald and the Four Keys . . . Blue	1:30	Carl Ravazza . . . Hotel Statler, Detroit . . . Blue	1:30	Griff Williams . . . Chase Hotel, St. Louis . . . MBS	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	10:15	Art Kassel . . . Hotel Bismarck . . . MBS	11:15	Art Kassel . . . Hotel Bismarck . . . MBS	11:15	Art Kassel . . . Hotel Bismarck . . . MBS	11:15	Griff Williams . . . Chase Hotel, St. Louis . . . MBS
10:00	Phil Spitalny . . . NBC	11:30	Johnny Prentiss . . . Dave Ross, Ginny Sims . . . NBC	11:15	Frankie Masters . . . Del Rio . . . MBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Griff Williams . . . Chase Hotel, St. Louis . . . MBS
11:15	Blue Barron . . . Blue	11:30	Horace Heidt . . . NBC	11:30	Frankie Masters . . . Del Rio . . . MBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Tommy Dorsey . . . Commodore Hotel, N.Y. . . . CBS	11:30	Griff Williams . . . Chase Hotel, St. Louis . . . MBS
11:30	Bob Allen . . . Roseland, N.Y. . . . Blue	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:00	Griff Williams . . . Chase Hotel, St. Louis . . . MBS
11:30	Tommy Dorsey . . . Palladium, L.A. . . . CBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Griff Williams . . . Chase Hotel, St. Louis . . . MBS
12:00	Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Gracie Barrie . . . Blackhawk, Chicago . . . MBS	12:00	Griff Williams . . . Chase Hotel, St. Louis . . . MBS
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## Weird Concert Uses Oxen Bells And Rice Bowls

New York—A weird concert was given a week ago at the Museum of Modern Art in New York, which brought back memories of the old avant-garde music days in Paris during the twenties. The League of Composers sponsored this recent program which was made up exclusively of percussion music with the following instruments used: thundersheets, automobile brake drums, oxen bells, anvils, rice bowls, rattles, tin cans and a buzzer.

But if you can remember back to the American expatriate days in Paris, composer George Antheil put on a show that nobody will ever top. He wrote a composition called *Ballet Mechanique*, which featured a set of two tympans drums, an airplane propeller amplified, and a dozen of electric player pianos. The work caused so much consternation at its first showing that rival music factions actually started a riot and broke up the concert.

## Art Hodes Plans New Jazz Sheet

New York—The Newspaper Guild here has been sponsoring a series of jam sessions every Saturday at their headquarters at 40 East 40th Street. Head man is pianist Art Hodes, and the next session on February 20.

Hodes is starting a jazz rag with Dale Curran (who wrote the novel *Piano in the Band*). Object will be to inform New Yorkers where they can hear jazz in the vicinity. Entitled *The Jazz Record*, it will be issued twice a month, eight for one buck.

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STRICTLY  
AD LIB

Watch for a bombshell defense in behalf of one of the principal defendants in the recent federal marijuana investigation—a claim that the defendant actually was working for the narcotic bureau, but was “dumped” during the development of the case!

Bonnie (Oh, Johnny) Baker's marriage plans with Orrin Tucker have been scrapped. . . Bing Crosby's pet St. Bernard was lost in the fire which destroyed his house recently. He'll get a puppy nephew of the pet soon, presented by Tommy Dorsey, to whom Bing gave a brother of the dog last year.

Art Jarrett has written a musical comedy, dealing with the adventures of a drafted orchestra leader, in collaboration with Howard Thorpe. . . The William Morris Agency soon will insist that New York theaters accept colored bands with white acts, and vice versa. . . After Bancks joined and left, Horace Heidt wired Johnny Heys to join, but he decided to stay with Hal McIntyre.

All 52nd Street clubs in Manhattan fired their B-girls last week, as the police closed down in the wake of a Mann act scandal that hit Swing Alley right between its eyes. . . Ginny Maxwell, Bobby Byrne singer, is set to leave for Hollywood as soon as she can have her teeth straightened and complete her tests.

Joe Sullivan, after signing a three year contract with the William Morris Agency, went to California to get married. . . Johnny “Scat” Davis will play leading man as Ann Corio in her new Monogram picture, *Swing Girl*. . . Mrs. Charlie Barnes leaves for Reno shortly.

Tommy Dorsey and Pat Dane are a wosome twosome. . . and Edythe Wright got tossed out of the Palladium the other night, when she sneaked in the back door wearing slacks, which are taboo. . . Alvino Rey may follow TD into the Palladium—or take up the offer of the Hotel Pennsylvania in Nyork.

Bert Lamarr, former Raymond Scott trumpeter, got a medical discharge from the service following an attack of pneumonia. . . A member of the Massachusetts legislature has filed a bill which would close all liquor establishments in the state at 11 p.m.—except those within a two mile radius of the state house. That would close a number of important Beantown spots.

Ker Hopkins, hubby of Ramona and former arranger for White-man and Kosty, now with the coast guard band at Curtis Bay, where Bill Schallen, leads the dance band every Friday night on the Blue. . . Puddy Smith, wood simultaneously a year ago by two band managers (Burton and Egan), is the bride of Duncan Stuart, an artist.

Sneak thief took Jack Archer, manager of the Herman Herd, for \$500 in cash—from his hotel room in Boston. . . Mel Powell, former 88er with BG and Raymond Scott, has had his name changed legally from Mel Epstein—wants to get his mail addressed as Powell when he joins one of Captain Miller's army bands.

Yvonne of the King Sisters, who will follow sister Alyce in that mama dept. come August, designed costumes for the quartet in the Universal picture, *Cross Your Fingers*, and had them accepted by Vera West, official studio costumer, with enthusiasm. . . Press releases on the MGM movie, *Right About Face*, give Lena Horne top billing—after Kay Kyser. . . Noel Toy, Chinese strip-teaser, whose veils were safety-pinned by Gotham edicts, plans to blossom out as leader of a conga band. Back to the bumps, eh?

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

Trumpet Player Gets Award



New York—Bobby Hackett, selected with Roy Eldridge and Ziggy Elman as the trumpet section of the all-star band in *Down Beat's* sixth annual band poll, receives his award from Mike Levin, New York editor, on the NBC-CBC shortwave radio show, *Everything Goes*. Witnesses, left to right, are Marie Green, comic Garry Moore, Bob himself, tenor Brad Reynolds, musicmaster Irving Miller and the Mix.

ORCHESTRATION  
REVIEWS . . .  
By TOM HERRICK

Hit the Road to Dreamland  
Sharp As a Tack

Arr. by Paul Weirick

That Old Black Magic

Arr. by Jack Mason, Pub. by Famous

Three of the tunes from the new Paramount pix which stars Crosby, Hope and eighty-five other cinema biggies. *Hit the Road* is a medium bounce tune and in the repeat choruses Weirick has fixed it so the sax figures in the top line fit in with the muted brass figures on the bottom line which makes for a nice background effect behind the male vocal. The special is a romp ensemble or optional girl vocal with a tenor bridge. *Sharp* is another bouncer and features a couple of well voiced split brass choruses, a nice interlude before the special and a cleverly orchestrated special which features some interesting reed work. *Black Magic*, the most popular of the three at this writing is a smooth ballad with a specially orchestrated first chorus leading off with tenor backed by a rolling unison clarinet figure and cut muted brass. Reeds take in unison at B and tenor takes it out. Solo trumpet takes the lead in the chorus at G in front of sax figures which develop into a reed lead. The last is legato ensemble. All tunes were written by Johnny Mercer and Harold Arlen.

What Makes Sammy Run

Pub. by Robbins, Arr. by Teoni Comarati

A Jimmy Dorsey instrumental and record arrangement written and scored by his former boy, Toots. In the rather lengthy intro saxes play a heavy bass figure with brass entering in alternate measures, all to the accompaniment of a tom-tom beat. The first chorus at B is brilliant ensemble and there is more echoing between brass and saxes at C. At E comes a new phase of the arrangement—a legato melody somewhat reminiscent of that in *Benny Rides Again*. The ensemble swing starts in again at G and continues to a solid finish. Good J.D. stuff.

Slender, Tender and Tall

Pub. by Leeds, Arr. by Vic Schoen

A new novelty tune rigged up in a kick arrangement. Saxes come on lightly in the intro with second

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trumpet on top which culminates with a unison lick. In the repeat choruses brass lead off in front of some simple sax figures and relinquish the lead to the reeds at the bridge. Saxes get number two and after the second ending tenor gets a half chorus with ensemble in support. The short last chorus takes it out with a beat.

Three Dreams

Pub. by Bonnick, Arr. by Jack Mason

Mason tops this moderately slow bounce tune with one of his typically good intros which leads gracefully into the first of the repeat choruses. First alto changes to clarinet after the second ending and then joins the saxes in background figures behind a chorus split between muted brass and trombone solo with a tenor release. The final chorus is rhythmically arranged.

With No Man of My Own

Pub. by Forster, Arr. by Fabian Andre

Latin specialist, Andre, who has done the stocks on most of the new Isham Jones tunes continues with this slow blues opus. After the introduction and repeat choruses, reeds, with clarinet on top, lead off in the special with muffled brass figures filling in the cracks. Unison lower register brass get the bridge and the brief last chorus for ensemble.

ALSO RECOMMENDED

- Victory, Pub. by Timberland, Arr. by Sgt. Jack Rosenberger.
- Volvere, Pub. by Robbins of Cuba, Arr. by George Cole.
- Flower of Dawn, Pub. by Robbins, Arr. by Jack Mason.
- The Message Got Through, Pub. by Feist, Arr. by Jack Mason.
- Bim Bam Boom, Pub. by Robbins, Arr. by Paul Weirick.
- Keep 'Em Happy, Pub. by Memorie, Arr. by Lou Haimy.
- My Land and My Music, Pub. by Melrose, Arr. by Don Walker.

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Slaps Musso

Conductor Arturo Toscanini took a sharp crack at the Axis during one of his recent NBC broadcasts. The program featured Verdi's *Hymn of the Nations*, which was written by the Italian composer to celebrate his country's successful revolt against Austrian rule. Toscanini took the liberty of changing the phrase, “Italy, My Country” to “Italy, Betrayed” in the music's text to let Benito and the boys know what he thought of their high-pressure ruling tactics.

Young Tubber  
Visits Old Pals  
In Davenport

Davenport, Iowa—The Tri-Cities famous hide-beater, Louie Belsom, home for a few days vacation before leaving for the west coast with the Benny Goodman. Louie was a guest of his ex-boss, Jack Manthey, at the President's Ball at the LeClaire hotel, Moline, Ill. The Hal Wiese and Kenny Pirrman bands are to share the bandstand at the Coliseum during the month of February, but present plans indicate that Maurie Bruckmann's popular musicers will be brought back as “house band” in March.

Service Men Visit

Pianist and arranger Joe Stroehle, tub man Johnny Wing, and Sgt. Wibbey Fisher, tram and vocal star, were recently home from the army on short furloughs and trumpeter Dick Bolts was also home from Great Lakes. Walter Fuller, trumpet star and vocalist of the old Earl Hines band, has a small colored combo at the Buvette Night Club, across the river, in Rock Island. Fine jive.

Small Chatter

Elmer Olson's four piece combo club at the Moline Turner Society clubrooms for their second year. . . Bob Goodell Foursome dishing up liting melodies at the Fort Grille, in Rock Island. . . Earl Bruckmann recently replaced Don Struve on tubs in the Maurie Bruckmann rhythm section. . . Scat singer and tub man Jack Blair now furnishing rhythm kicks in Jack Manthey's ork. . . The music of Jack Willett, featuring the voice of Janet Brown, was the highlight of the President's Ball at the Fort Armstrong Hotel in Rock Island. . . It looks like Lyle Nickle, former tram man of the recently folded Al Bauman band will become a permanent fixture in the Hal Wiese brass section.

—Joe Pu

Les Brown Has  
Double Click in  
St. Louis Spots

Kills Dance Crowd  
At Tune Town—Boots  
Audience in Theater

St. Louis—To the people hearing Les Brown's band at Tune Town last week, his is the best dance band heard around here lately. To the people who heard him at the Ambassador theater the other week, his is the best show band heard around here lately. To real cats, and those who know that Brown's band is one of the country's best-selling bands on phonograph wax, that band is THE BAND.

Request the Stomp

Brown's band originated at Duke University, and topped all records, figuratively speaking, when his recording of *Jolita* Joe DiMaggio showed a sale of 50,000 records on the day it was released. Willie Rowland, at the piano, Roberts Lee, vocalist, and Jimmy Zito, trumpet, share the spot-lights with Les Brown, and a popular request number has been his *Three-quarter Stomp*.

For those people leaning toward the long-hair variety of music we just heard Andre Kostelanetz, as guest conductor of our St. Louis Symphony Orchestra for an evening acting for Vladimir Golschmann. Then, too, *Porgy and Bess* gave us our share of George Gershwin's tunes. This goes for the Opera House and Romberg.

Ted Lewis Going Strong

Midshipman John E. Nuekum, now student in the naval training school at Columbia U. appeared on Major Bowes' amateur hour in New York the other week. . . he is a St. Louis trumpet man, and had his own band here while at St. Louis U. . . Ted Lewis is still going strong at our Hi-Hat. Looks like he will never lose his popularity. . . Maxine Tappan, vocalist, formerly with Ray Noble's band, is teamed with Ed Roger, a pianist at the Circus Snack Bar of the Forest Park hotel.

Avis Mill, piano, and Angel King handle the entertainment at the Gatesworth's Walnut Room. . . The band at the Merry-Go-Round at the Park Plaza Hotel features Maurine McCormick at her organ, and the only lively feature of the band is furnished by Wallace Lehman and his bass fiddle. . . it is not their fault, because Harry Smith, piano, Jane Foley, violin, and Connie Clark, the vocalist, can ride with the best of them, if the management would life the bars.

—Walt Roller

Pianist Plans  
One Man Tour

New York—Pvt. Ray Barr, former Carl Hoff pianist, now at Camp Meade in Maryland, has been assigned to special service duty and will travel abroad to entertain the troops.

Plans call for Barr to bring along a couple of small pianos and a batch of instruments, set them up somewhere behind the lines and then ask any musicians in the trenches to step out for a few minutes of jam.

Realistic!

A grim musical coincidence took place in England during a recent air-raid. The band in an East Anglian town was rehearsing a new tune, called *From Alert to All Clear*, just as the raid began, and each time the musicians came to the part of the score where the lyrics called for: “bomb exploded” terrific and very real booms could be heard just outside the rehearsal hall.

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# RAVINGS at REVELLE

By "SARJ"

After having pulled himself disconsolately from the depths of a sticky North African foxhole and hid himself to the puppet which he has learned to call home, Sgt. Arnold Marholin threw himself into spasms of joy as he found his issue (October 1, 1942) of *Down Beat* placed neatly beside his mess kit. He couldn't wait to peruse the paper and then to drop a note to Sarj.

"This is the most uppeh place in the world, Sarj. If it weren't for the occasional arrivals of my favorite music paper, *Down Beat*, and for the fine short wave jive programs from the states, I would have a decided urge to blow my musical brains out."

Captain Von St. Moritz of the Gardner Field Band, we are teddibly oddy to report, is having mental delusions to the extent that army higher ups have found reason to forgive his going AWOL to Taft, California, three times from Gardner, where he is assigned. Three times the captain has returned to his civvy home without a word to authorities. Three times he has been forgiven. Captain Moritz' capacity in the band is unusual, to say the least. The captain waves a musical baton which is fastened to his fur lined posterior. Oh, we neglected to mention that Captain Von St. Moritz is Gardner's latest mascot, a St. Bernard dog, who formerly was owned by residents of Taft, California, and it is to their home that he keeps returning.

Did Sarj mention the fact that Pfc. Joe Bushkin, the piano wizard, is now putting his brown G.I. shoes under a bunk at Douglas, Arizona, where he is organizing and heading a new army band? Well, he is.

Pvt. Herb Coen, first man of gossip for San Francisco's famed *Chronicle* and now one of Uncle Sammy's best radio mechanics, is screaming but loud about the *Seavans Hotel* army band . . . and Herb a connoisseur, yet. The unit is composed of lads in the radio school and is on the informal side playing in the once swank formality of the *Seavans hotel* dining room, now a U. S. army mess hall (what a bringdown).

Dave Houser, ex Oakland (Calif.) scribe for the *Beat* is now one of those boys in khaki. Ditto another *Beat* character from the other side of the country, Pvt. Al Grossman of Rochester, N. Y. Pvt. Al is stationed at the 1052nd Basic Flying School Squadron, Randolph Field, Texas. As to Dave, only FDR and the Houser commanding officer know where he is as of this writing. He doesn't dateline letters.

Sarj has been nestling cozily

amongst the South Pacific isles and, while there, dug a neat combo in Unit 520 of the Marines (who have landed and have the band well in hand). The outfit is kind of a Miller style group with four saxes and a clarinet, four trumpets, two trams, piano, gitbox and hideo. Only name we gathered in the combo was that of Corp. B. L. Leinweber, member of local 494, Southbridge, Mass.

Ge, thanks, fellows, to all of you guys in all of the services for your many letters of thanks to *Down Beat* for the special, one dollar off, price to service men for a *Beat* subscription. Sarj knows how much you characters enjoy keeping up on the jive and we're glad to see your approval of our rate.

Corporal Charles Carpenter, who wrote *You Can Depend on Me* and piloted Earl Hines when he was in civvies, is stationed at Headquarters Detachment, 9th Quartermaster Training Regiment, Camp Lee, Va. Besides being a clerk at regimental headquarters, Charlie is writing, producing and announcing the bi-monthly regimental radio show, and at the present time is also producing a stage show to celebrate the second anniversary of the regiment's active war duties, which will be presented on February 19th.

Pvt. Freddie Jefferson, ex-Stuff Smith pianist, is playing in the 9th Regiment's dance band at Camp Lee, Va. . . . Company 3d out at the Great Lakes Naval Training Station has sent in word that they have a talented guy in their midst. Their letter neglected to mention his name, but, anyway, he's a song-writer and has written two tunes which they think are terrific. Songs are called *It's Summer Again* and *When the Sun Sinks Low*. . . . Jimmy Spitalny, bandleader son of Maurice and nephew of Phil Spitalny, both bandleaders, is in the army air force.

Received a special communique from Cpl. Jack Landerman at Fort Dix telling us of the activities of Staff Sgt. Jack Leonard's 1229th Reception Center outfit there. Staff Sgt. (Smilin') Jack's combo is as busy as a K.P. stongo after Thanksgiving chow. The orb beats out a nightly variety show at rec hall, four radio broadcasts a week, and the Mutual network *This is Fort Dix* show, besides assorted Fort dances, USO affairs, band rallies

## This is Fort Dix on the Air



Fort Dix—Here is a shot of a typical all-soldier produced broadcast from this army reception center. Lieut. Arthur E. Barnett is at the microphone. Staff Sgt. Jack Leonard, conductor of the band, is standing by, while Sgt. George Stuck, engineer, is at the controls.

and all stuff like that there.

Personnel of the combo is, for the records, as follows, Cpl. Wm. Shine, Cpl. Landerman, Cpl. Sam Levinson, Pvt. Joe Castorina, saxes; Pvt. (f.c.) Chas. Giuri, Cpl. Morris Libby, trumpets; Cpl. Louis Counihan, Pvt. William Robertson, Pvt. Woody Sherman, trams; Sgt. John Ficarotta, bass; Cpl. Jack Seery, drums; Cpl. Frank Stanco, piano; Pvt. Bob Lowden, arranger and trumpet. Vocals, Uncle Jack and Howard DuLany (Cpl.), ex of Gene Krupa fame. Pvt. Ossay Reynolds, former concert violinist, is also associated with the band in solo capacity.

Joe from the *Tea Dancers* combo at Gardner Field has sent in word that the boys got tired of going out and playing band rallies for all and sundry and decided to stay at home and play a band rally for themselves. The boys really boosted the amount of pay they were already putting into war bonds and they're still bragging over the \$2,500 bond that Pvt. Roy Frankson bought.

Only trouble is that the boys keep grilling him to find out which nearby bank he robbed. They'd like to stash that kind of cash themselves. All kidding aside, though, hats off to Pvt. Frankson, he has opened his own second front . . . one on the personal side by devoting himself to the army, and one on the financial side with war bonds. And after all, we army characters, even up to the glorious rank of Sarj, know what it means to keep those bonds flowing.

Incidentally, the Carderites are really enthused over the ninth place that their very fine, Tammy Dorsey-Harry James styled, band took in *Down Beat*'s sixth annual band contest. The band deserves it, too. They're playing more knocked out music than half of the civvy bands in the field.

That's taps for this *Ravings at Reveille* and, as usual, Sarj is on the scream for more mail from any and all of you wherever you may be. Remember that a lot of your ex bandpals are in the army too and they're interested in what you're doing, what your camp band's like and all of that. And after all, Sarj can't cover the whole front, especially since his G.I. bobbed broke a runner. Okay, amigo, play reveille.

## Radio Director Weds

Miss Frances Carden of Elizabeth, N. J. and Lieut. Perry Lafferty of Spokane, were married recently in that city. Preceding his enlistment, Lieut. Lafferty was a radio producer-director for CBS in New York. Mrs. Lafferty has had several leading roles for CBS during the past few years. Lieut. Lafferty is stationed at the Spokane Army Air Depot, Galena, Wash. and the newlyweds are residing at 526 East Sinto Street, Spokane.

## Seeger is Busy



Ellington Field, Texas—Pvt. Seeger Ellis, whose accomplishments in radio, movie and composing fields are familiar, is keeping busy by conducting four radio programs weekly over KTRH and KXYZ in Houston, in addition to his regular army duties. Seeger recently received his ASCAP membership.

## Marsala's New Band

New York—Joe Marsala recently reorganized his sixteen-piece band and is doing the Shribman tour through the New England states.

## Band at Jefferson Barracks



St. Louis—According to the local correspondent, Walt Reller, the boys laid out fourteen bucks of their own dough to have this photo taken, so we can't let them down. Front row: Pvt. Jerry Newkirk, trumpet and melophone from the Al Thorne orb in Los Angeles; Cpl. Doc Price, trumpet and bass fiddle, had own band at the Whitcomb hotel in St. Joseph, Mich.; Pvt. Rube Ianninger of Sioux City, Iowa, jazz fiddle and tenor sax; Pvt. Bob Thompson of Mount Vernon, Ky., former Western Kentucky State college band, tenor and clarinet; Pvt. Joe McCrea of Saginaw, Mich., tenor and clarinet. Back row: Cpl. Al Harmon of Cincinnati, from the Beverly All-Twin band, bass; Tech. Sgt. Bob Young of San Antonio, played the Club Lido in Los Angeles and the Brown Derby in Minneapolis; drums; Cpl. Roger Harmon of Cincinnati, also a Beverly All-Twin vet, guitar; Glenn Parker of Yakima, Wash., had his own band in Spokane, vocals and guitar. Pianist: Pfc. Ben Falber of Terre Haute, worked with Mark Russell's band out of Chicago.

## Five-Piece Combo Keeps Montreal Buffet Leaping

Montreal, Canada—The Belmont Buffet, a 175 dance rendezvous in the north of the town is featuring a solid combo every week-end. Clarinetist Freddy Biondi leads the group and has Roland Verdon on drums and vocals, Rene Decarie, alto; Lucien Gerard, piano; and Tony Dickson on bass.

### Ramaglia Quartet

The name Ramaglia here means a lot of fine music. The Ramaglia brothers, numbering four, have for many years held some of the top spots in music circles. Vincent Ramaglia, alto sax-clary, is presently playing first chair with Johnny (drums) Talbot on a winter ski location job in the Lapointe hotel at St. Jerome.

Brother Dominique, also first alto-clary is with Harry Lusi and his band at the club Savoy. Arthur Ramaglia is holding down first trumpet chair with Don Turner on the Normandie roof of the Mount Royal hotel, and Mike, youngest of the brothers, plays solo clarinet in the DD 4 military band.

Their father was formerly solo clarinetist with the Grenadier Guards band here.

### New Wood Pianist

Stan Wood, now playing at the Auditorium lost his ace pianist-arranger Johnny Gallant to the R.C.A.F. Reid McLeod has replaced him.

Lieutenant Ron Rutherford R.C.N.V.R., former sax-leader of the Stardusters, was in town recently on leave. . . . Don Hopkins, trumpeter (brother of Len), fronting his band at the Central Y every Saturday. . . . Eddy Babbage, bassist with the Hopkins band, has joined the R.C.O.C. but will remain with the band for some time. . . . Blake Sewell at the Ritz.

—Bob Redmond

## Barry Wood Nixes All-time Hit Parade

New York—Barry Wood, who was replaced on the February 8 CBS *Hit Parade* by Frank Sinatra, turned down his cigar sponsor's offer of doing the vocal work on the new program *All-Time Hit Parade* which got its initial airing three nights ago over NBC. Wood felt that the material which he would have to use on the new show was not of top quality and, anyway, he'd been doing *Hit Parade* for several years and could stand a change. He plans to do freelance radio and theater dates.

Jerry Wayne, who has recorded for Beacon records, will take over Wood's vocal duties on the *All-Time Hit Parade*.

## 'Not Posed, Just Happened!'



Colorado Springs—Sergeant Hill's accompanying note is a better caption than we could hope to write. It says: "Why try to explain? A Detroit hep-cat, Tom Mahoney, caught us in the barracks at Peterson Field during that super "Coke" program on Christmas day. The good ole Beat was dragged out as usual to settle an argument. The gang is: Corporal Ogren, Sergeant Hill, Corporal Karpenaki, Corporal Lang and (reading the *Beat*) Tech. Sergeant Stoddard. Wasn't posed, just happened!"



# Army Man Finds Texas Jazzman

Corporal Karle Touts 19-Year-Old Clarinet Player and Leader

by Cpl. Milton Karle

One of the most popular bands and maestri in and around the environs of Texas University and Austin, Texas, is the 18-year-old clarinet whiz, Peyton Parks. Peyton is a lover of the Shaw and Goodman school of clarinet. His excellent effort on the stick clearly indicates this.

His home was formerly in Dallas and he is currently living in Austin. His band of thirteen originated in Austin this year. Since



Peyton Parks

then it has been doing mostly college one niters and various USO affairs in Austin. And with a premium on dance bands in the 'lone star state,' his bookings have kept him busy every week.

Featured with Peyton Parks crew is vocalist Billie Weason—a 17-year-youngster who has the makings of a swell singer in time to come. Another standout is pianist Jimmy Grove. Worthy of mention is bassman John Turpin. If the draft doesn't catch up with the Parks crew, this should be the leader and band that will create the big talk down there in Texas.

# Tony Pastor's Name is Legal

Hartford, Conn.—When Shep Fields' orchestra played the State theater recently, his regular pianist was out; ill. Hal Kolb, pianist for the local Bob Halprin band, took over.

In Middletown, Conn., where Tony Pastor began his musical career, the superior court granted him a change of name, from Antonio Pistrutto to Pastor.

The first spot around here to actually close up due to the pleasure-driving ban, was the Red Quill, making Bob Tampkin's seven piece group look for work, in town. . . . The new trio at Johnny Mack's is made up of Sal Ierna, tenor; Johnny Spinetti, guitar; and Billy Quinn, drums. —Hal Lowery

## BAND ARRANGEMENT REVIEWS

by Philip J. Lang

\*\*\*\*\*

(SERVICE BANDS: Down Beat continues its new Band Arrangement Review column by Philip J. Lang, former Marine band leader and assistant conductor, so that you may have a look into what's new in modern band arrangements. Watch for it in every issue.)

### Pavanne

Pub. by Mills, Arr. by Paul Yoder

Morton Gould, with all his works, is probably best known for this Pavanne. It has been performed by dance bands, radio orchestras, and symphony orchestras alike, and regardless of ensemble is a delightful novelty. The band arrangement follows very closely the original Morton Gould instrumentation, and preserves the light, delicate, quality for which the composition is so well liked. The introductory bass pattern for Ban-B. Clar. has been altered so that it could be cued for Tuba and Bar. Sax. However, if a Ban. or B. Clar. is available, I suggest that their parts be changed so that their parts be the same as in the original orchestration. This is easily done by having the third note in each bar (Bb) from the beginning to letter (B) played one octave higher than is written. This revision should also be made four bars before (C) and through to (D), and two bars before (J) through to the end. Other than these passages, the arrangement is a splendid transcription for band. All phrasings and dynamics are clearly marked and the arrangement is well cued. If performed lightly and in a bright tempo the result is

a charming novelty for band. (octavo size)

### Donkey Serenade

Pub. by G. Schirmer, Arr. by George F. Bragato

This arrangement will prove a welcome addition to the library of any band. It is one of the most popular of all standards and lends itself to band treatment. This arrangement is a simple statement that presents no technical difficulties and sounds very effective. The horns, baritones, and wood blocks set the character in the introduction. The trumpets enter at (A), with a baritone obbligato and high woodwind figures. A short vamp at (B) precedes all the low woodwinds on the melody in an effective register for shading. At (C) there is a contrasting presentation of the melody with high wind and brasses alternating on short passages. The trumpets again have the lead at (D), gradually building to a tutti scoring at (E), where the 1st trpt. sustains a high note, while the rest of the brasses sound the melody. Before the ending there is a long D.S. that may be eliminated if desired. (octavo size)

### Serenade in Blue

Pub. by SVC, Arr. by Paul Yoder

Paul Yoder is responsible for the warm, full bodied arrangement of this, the hit number from *Orchestra Wives*, and the result is very satisfactory. The intro is full and leads to the chorus at (A) scored for trumpets with a baritone counter melody. The release, at (B), is for solo cornet with a trombone and low reed background. The chorus finishes with full band. A quick modulation leads to the release at (C) with the cornets and saxes on the melody and a background of heavy chords for horns and trombones. Played at a slow tempo and in a salon style, this arrangement is very effective. (lyre size)

## Marine Wins



Clifton, N. J.—During his nearly three years in the marine corps, Cpl. Elmo L. Mancini never has missed a copy of *Down Beat*. This lovely creature, Mary DeLoach, vocalist with the Duke Collins band, saves 'em for him! Lucky Elmo! For this thoughtfulness, the corporal thinks Mary deserves having her photo printed here. We think she rates it, anyhow.

## Alan's Stage Debut

New York—Alan Courtney, disc-spinner, just closed a week-end at the Windsor theater here. He did great business. Also on the bill were a John Kirby and a Miss Ella Fitzgerald. Courtney's superior musical ability and light patter carried the boffo show, however. His WOV record shows continued from his dressing room by means of portable turntables, telephone lines, and harried assistant Les Walters.

## Pastor Crew Breaks It Up In Roanoke

Roanoke, Va.—Tony Pastor played some terrific shows on his theater date here recently. Even with a newly pastorized crew, it was hard to find much difference between it and his old outfit of pre-war vintage. The Pastor ork's showmanship, plus the usual standouts; Johnny Morris and chicklet Marcia Rice, brought in most of the swing following left in town.

Kenny Fulcher, trumpet, has pulled away from his recently formed band and migrated to Washington. The outfit was taken over by the first alto man, Ed Cassidy, who is now trying to land the WDBJ staff spot.

Jack Saunders, trumpet-leader, is this town's latest candidate for one of the army's bugle corps. He left only a few weeks after Stan Robertson, piano-organ; and Gene Jones, who led his own outfit, had joined the service. Gene beats skins and is a brother of Slick Jones, now with Stuff Smith, and also a cousin of Jo Jones, who is with the Count.

Cruthard Paint Painter, holder of a private pilot license, can fly an airplane almost as well as he plays trombone, but he couldn't quite make it into the air corps. So Paint tucked his horn and went into the army as alternative, which leaves just about no really fine trom man in town.

Warren Cowbell Klenavell is now playing with a tab show five plecter on the road.

—Buddy Phelps

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

## Waves Try Out



Chicago—Varnagene Wilkstrom (top) and Dorathea Woerthwein, candidates for the WAVES drum and bugle corps, were given auditions by Phil Spitalny during the engagement of his all-girl orchestra last month at the Chicago theater. If they pass other requirements as successfully, the gals will join the corps.

## Boys in Baltimore Bash



Baltimore—Tommy Thomas sent us this photo of a group of coast guardsmen from Curtis Bay, involved in a light bash at the Stafford hotel. Left to right: Nick Crocunoin, alto and clarinet; Tommy himself; Lou Ginsberg, trumpet; Milton Bugay, piano; Frank Rummier, bass.

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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

The past month could easily be recorded in jazz annals as "Duke Ellington month" inasmuch as the rightful King of Jazz gave gala concerts in the symphony halls of New York and Boston. *Jazz* magazine issued an Ellingtonia number which proved to be a fine and mellow edition as well as a complete work relating to the history of the band and its many recordings.

It might be of general interest to itemize here some Ellington recordings made in the last few years for Standard Radio, a transcription service supplying material for radio stations. Three sixteen-inch discs have been made at 33 1/3 RPM and are available to radio stations only. The only way collectors can obtain copies is to record their own off the air. Nine tunes appear on each disc as follows:

- First disc—*Frenesi, Until Tonight, West Indian Stomp* (by Mercer Ellington), *Love and I, John Hardy* (by Mercer Ellington), *I Hear a Rhapsody, Bounce, It's Sad But True* (by Martin Block), *Madame Will Drop Her Shoel.*
- Second disc—*Clementine* (arr. by Strayhorn), *Chelsea Bridge* (arr. by Strayhorn), *Love Like This Can't Last* (arr. by Strayhorn with vocal by Irie Anderson), *After All* (arr. by Strayhorn with Hodges also featured), *The Girl In My Dreams Tries to Look Like You* (Mercer Ellington with vocal by Herb Jeffries and tenor solo by Webster), *Jumpin' Punkins* (Mercer Ellington), *Frankie and Johnnie* (arr. by Duke featuring his piano), *Flamingo* (vocal by Jeffries), *Bakif* (by Tizol featuring Tizol and Nance).
- Third disc—*Stomp Caprice* (Strayhorn), *Bugle Breaks* (Mercer Ellington featuring Stewart and Webster), *You and I* (vocal by Jeffries), *Have You Changed, Raincheck* (Strayhorn), *Blues Serge* (Mercer Ellington), *Moon Miss* (Mercer Ellington), *I Don't Want to Set the World on Fire* (vocal by Jeffries), *Easy Street* (concerto for Rex Stewart), *Perdidu* (by Tizol).

The *Hot Box* is indebted to Russell Sanjek of Broadcast Music, Inc. for the above material. Sanjek also advises that there was quite a bit of good jazz recorded for Standard by such artists as Jack Teagarden, Art Tatum and George Barnes. Also plenty of side-man organizations working under phony names cut discs for other transcription companies. Incidentally all of this recording was done before the Petrillo ban.

Miscellany—The Bix Beiderbecke Club of Waterloo, Ont. has issued a *Bixography* containing reprint articles on Bix by Frankie Trum-

bauer and Paul Whiteman as well as the Bix Discography compiled by the *Hot Box* for *Down Beat* several years ago.

Art Hodes and Dale Curran (Piano in the Band) are at work on a new news magazine for jazz listeners. It will feature a record changer whereby the trading and buying of jazz classics on wax will be facilitated. Address the *Jazz Record*, 236 West 10th St., New York. Copies will sell for fifteen cents each.

Joe Campbell is back actively collecting at 78 East Elm St., Chicago. He is now working for the United Air Lines.

Charles Seegar, Decca blues pianist is now playing at the Golden Dome in Chicago on the North Side.

According to the English Melody Maker Muggsy Spanier is featured on Seger Ellis' *It's a Lonesome Old Town* and *My Love for You* with Jimmy Dorsey and Rube Bloom.

Collector's Catalogue: Bob Jensen, 417 McDonald Rd., Oakdale, Norfolk, Va. Interested in Tesch, Tram, Condon, Goodman and Lu Watters. Jack Gaines, Jr., 811 Sunnyside Ave., Chicago. Collects Chicago Style, Coleman Hawkins, Bud Freeman, Count Basie, Bix and Bunny Berigan.

## This is Sylvia



Cincinnati—It looks like Sylvia Rhoads will be the next star to jump from Cincinnati into the big-time. Last year it was Lucille Norman, and other artists claimed by Cincy include Jane Froman, the King's Jesters, Fats Waller and the Mill Brothers, to mention a few. Sylvia started her career with the Ace Brigade band, developed her style on radio station WLW, now is featured on WCKV, the Columbia outlet. *Maurice Seymour Photo.*

## Atkins Band Set In Peoria Spot

Peoria, Ill.—Boyd Atkins is now in his eighth month at the Faust Club on an original two-week contract. Boyd, a Chicago favorite, having played long engagements at Dave's Cafe and the Plantation, heads a fine combo including Thomas Stovall, piano. Hobart Dodson, trumpet, and Otha (Sonny) Allen, drums. Boyd plays alto sax and clarinet.

# When the Steam Was Really on the Beam

New York—You may have seen a recent Broadway show called *Beat the Band*, which had for its climax a tune called *The Steam Is on the Beam*, played in the boiler room of a hotel. At the time of the show, the idea of a band being relegated to the cellar of a hotel because the manager of the spot and the handleader didn't get along, seemed over-farical to a lot of critics.

What a lot of people don't know is that the scene actually took place in real life. The real band belongs to Charlie Barrows and he and his boys spent a long, long time playing in the boiler room of N. J.'s Berkeley Carteret Hotel.

The trouble began when the hotel complained about the quality of Barrow's band and tried to write off its contract. The band refused, insisting that a contract was a contract and nuts to you. Questioned by the press about keeping Barrow's boys in the coal-bin, a spokesman for the hotel said:

"We're merely supplying him with a spot where his music won't be annoying to our guests."

This, said Barrows, the band leader, is not only from hunger, it is libel. A hearing was set for a Jersey supreme court at press time to determine whether or not Barrows is right and to the tune of \$250,000, which is not tin, nor coal-dust, either.

## D'Amico Leaves BG

New York—Hank D'Amico, who recently joined Benny Goodman on alto sax, has been replaced by Lenny Kaye, formerly with Van Alexander.

# TIPS FOR TUBMEN

By GEORGE WETTLING

Here's a new one. I have received a letter from a former trombone player who has become a glass blower. He is Lew Shatel of East Orange, N. J. Lew says he has a bum mouth-piece and a very sticky slide and that he finds it almost impossible to perform a coordination of the right hand working the slide and the lungs pumping the air. Lew asks my advice on this most eccentric situation.

Lew goes on to say that in 1936 he became an expert glass blower and what really helped him to become such an expert was the fact that he was a wind instrument blower for over twenty years. But now he would like to go back to his first love, the trombone, and he is afraid his embouchure will be affected, as a mouth pucker such as a glass blower develops is not broken over night.

Not being a horn blower, I really don't know what advice I can give but might I suggest getting a mouthpiece about the size of a Dixie cup and putting a little sand on the slide. This will get the right arm to working and the bigger mouthpiece will help to get away from the puckered embouchure that goes with glass blowing. I hope this will be of some help, but this is a column strictly for drummers and all brass players will have to go to someone else for advice in the future.

Maurice Gamache of Winchendon, Mass., has a chance to play in the New England Music Festival, which will be held at Plymouth, Mass., March 17 to 21, and asks if he should make it. The answer is yes, of course. This will help you to show others what you have to offer, and also get you acquainted with other musicians—as this was another of Maurice's questions—how to go about getting into an orchestra. Who knows, you may meet someone at the festival who needs a drummer and there you are, marked and ready for shipment! Maurice also asks how to tune his 9 x 13 tom tom. Tuning a tom tom, no matter what the size, depends on what you like in the way of a tom tom tune. Just get a key and start tuning.

Pvt. Willard C. Young of the Army Technical School, Sioux Falls, South Dakota, writes me he enjoyed the list of records that was in the column a few issues back featuring drummers, but thinks I should have mentioned a couple that I made, like *Jam Session* at Victor with Fate Waller and Tommy Dorsey, and also one I made with Bunny Berigan called *I Can't Get Started* with You. Both are Victor records, and thank you very much, Private Young.

Bill Faulds of Toronto, Canada, writes he has trouble with rim shots when sending the band with some real pile drivers. Bill says they cut through the orchestra

## That Ain't Hay



New York—Look at them shoulders on Big Sid Catlett, drummer with Teddy Wilson at Uptown Cafe Society! Think that's padding? You ain't nowhere, chum! We saw him lift a pal out of a scuffle with one arm. But when he takes a chorus with tympani hammers, it's just as soft and delicate! Amazing!

something terrible and on top of that, when playing the cymbals, they start ringing. Well, the idea of pile driving rim shots is to cut through the orchestra, so don't worry about them, and as for the cymbals ringing, some of the ring can be cut down by playing near the cup of the cymbal, but if this doesn't help, it is most likely because the cymbals are too thin and were not meant for bounce stick work. If this is the case, get a heavier cymbal for the bounce work and use the thinner cymbals for crashes, etc.

## Four McKinley Men Get Jobs

Los Angeles—Three former Ray McKinley sidemen, now with Tommy Dorsey, are Pete Candoli, Larry Brooks, trumpets, and Benny Sandoli, guitar. Gus Van Camp, bassist, is now with Goodman.

McKinley would like to have it known that his recent attempt to join the marines with his band as a unit was not merely for entertainment purposes and non-combatant service. There's no such thing in the marines, he says.

## Cafe Society Pays Freight

New angle to the nite-club business: New York's Cafe Societys have both an uptown and a downtown place, each of which is closed one night a week. On Sundays, when disappointed night-clubbers show at the Uptown spot, the management gives them a free cab ride to Cafe Downtown, while on Mondays, when Downtown is shut up, the ride is reversed. If you think that isn't a smart move in these days of taxi-cab bans and alshy eastern weather, then go stand with your face toward the wall. So far, from 50 to 80 customers have taken advantage of the offer, which costs the Cafe about a dollar a ride.

## WHERE IS?

- ARNOLD BOSS, pianist, formerly with Vaughn Monroe
- ALFRED COBBS, trombonist-arranger, formerly with Les Hite
- JANBO SMITH, trumpeter
- JOE (TEX) MULCAREY, trombonist, formerly with Vaughn Monroe
- CHARLES CALL, sax, formerly of Keweenaw, Indiana
- AUSTIN WYLIE, former orb. leader
- FRANK DeVOL, sax, formerly with George Olsen
- JOHNNY BRAKE, sax, formerly with Eddy Duchin
- CHARLES DORNBERG, former orb. leader
- SAMMY PRAEGER, pianist, formerly with Andre Kostelanetz
- BRAD HUNTER, formerly with MCA in Boston
- VAN SMITH, pianist, formerly with Alvino Ray
- BILL ROBERTS, former orb. leader
- ED LAVIN, trumpet, formerly with Earl Nichols

## WE FOUND

- LARRY COTTON, now 2nd Lieut. Larry Cotton, McEllan Field, Sacramento, California.
- BUDDY SAFFER, o/o NBC Symphony Orchestra, New York City.
- BILL NICHOLS, 1635 Holden Avenue, Detroit, Michigan.
- JULES ALBERTI, now manager of Village Bar, Greenwch Village, N.Y.
- BUDDY STEWART is now Pvt. A. J. Byrna, Co. E, 107th Med. Tn. Bn., 21st Med. Tn. Reg't, Camp Joseph Robinson, Ark.
- RAY CORDELL, JR., 734 Ceila Place, Shreveport, La.
- BLUE STEELE, 8835 Haroldway, Hollywood, California.

## The Original McKinney's Cotton Pickers



Taken just before the band broke up, this shot shows the original McKinney's Cotton Pickers at Collins Park, Baltimore, in 1934. Left to right: Prince Robinson, tenor and clarinet; Roy Eldridge, trumpet; Clyde Hart, piano; Joe Eldridge, alto;

Benny Richardson, alto and clarinet; William McClure, bass; Eli Robinson, trombone; Billy Bowen, alto and vocal; Albert Gibson, trumpet and arranger; Buddy Lee, trumpet, and Edward Cuffee, trombone. Cuba Austin, drums, is squatting in front.



## Ray Eberle to Start Career In the Films

Los Angeles—Ray Eberle, the onetime Glenn Miller singer, recently with Gene Krupa, made good use of the time he spent in Hollywood with the Krupa band to run down those movie angles. One of them connected.

Eberle has been signed by Universal under a contract which will give the studio a seven-year option on his services if he clicks. Amount of money involved in transaction has not been revealed but it is understood deal calls for a yearly advance, if options are picked up, of \$150 to around \$1,250 per week. Eberle's first picture assignment will probably be *Trombons from Heaven*, musical story which ran in a national mag under title of *Strictly Ding Dong*.

Pact was engineered by Ben Cole, onetime Artie Shaw manager, now doing personal management in Hollywood. Eberle was replaced in Krupa band by Bob Davis, a local boy.

## Red and Linda Play a Quickie

New York—Red Norvo closed a two week engagement here yesterday at the Famous Door. Rushed in along with singer Linda Keene, Norvo was paid a premium to accept the date with the Door suddenly changing from a floor show policy back to the straight music fare that had brought its original fame.

Reasons advanced were vague, but it is known that the Onyx Club, nightery across the street, owned by the same group, had fired virtually all its singers in an effort to avoid any trouble with the police on the question of mixing with the customers. All these steps were taken after the arrest of the head-waiter and the manager of the Door, plus Zorita, make dancer formerly employed there, on Mann act charges.

## George Baquet Stuck in Philly

Philadelphia, Penn.—George Baquet, one of jazzdom's original and most celebrated clarinetists who has slipped into the too common near oblivion of maturity, is now in his tenth year at Wilson's, Philadelphia nitery. Baquet played with Buddy Bolden, was one of the first jazzmen to leave New Orleans for the green pastures of Chicago and New York in the early 1900's. George has his own seven piece combo at Wilson's.

## Janet and Cal in Atlanta



Atlanta, Ga.—Patrons of the Mirador Room in the Capital City club here like Cal Gifford's small band of five instrumentalists, with vocalist Janet Lord, seen here with her boss, Cal, who came here last September from New England, plays swing as well as sweet. Frank Chapman Photo.

## A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Various gentry have written in to protest my having only picked two Dukes and one Louis Armstrong so far. They claim that any self-respecting list of wax automatically has to have fifty of each for a starter. As I explained last time, I have an alibi since with a thousand discs, that leaves me a little way to go yet. But further than that, I'm deliberately staying away from the well-known classics for this reason: they are well-known, and others are not; the latter not only make better copy but should be of more interest to collectors of all types. So you'll have to wait a while for Knock Me a Jug and Ducky Wucky.

### Hot Jazz

#### Snub Mesley

*The Man With the Funny Little Horn and Swingin' With Moe—Decca 7728 (1939)*

Issued on Decca's race series, this one amply demonstrates why several big bands ordered their trombone sections to dig Snubby's amazingly facile tram technique. Shading now and then on Lawrence Brown, it's always full of ideas, speed, and a bounce that fits perfectly with the big beat of this little band. Feature spot on this disc is Snub's solo with his "alide saxophone," a trick gadget.

### Swing

#### Andy Kirk

*Wednesday Night Hop and Worried Over You—Decca 1303 (1936)*  
"The Kansas City float" that

made the band famous in a Leslie (baritone) Johnikins arrangement which features some excellent trombone, and the liquid-toned tenor of Dick Wilson. His style has always appealed to me because it was one of the few fashioned like that of the late Chu Berry. Wilson's death was a real loss, not only to this band, but to the business.

### Vocal

#### Chick Webb's Orchestra with Ella Fitzgerald

*You Showed Me the Way and Clap Hands Here Comes Charlie—Decca 1220 (1936)*

If you want to see how much Ella Fitzgerald's singing has changed in the past six years, listen to this disc, and then to her newest, platter, reviewed with the new records. Whereas she used to sing with the inflection of a tenor man, hitting her phrases slightly ahead of the band's beat, and always pressing slightly, now she lags her phrases in the more conventional song style.

### Dance

#### Andre Kostelanetz

*My Sombrero and Cubanacan—Columbia 36197 (1936)*

Originally released as part of a Brunswick dance album, these sides were made long before Kosty got on his "bigtime" kick, and when he was still worrying about playing good dance music. Unusual thing about these rumbas is that the balance was set up so that the gourd and drums predominate over the flutes, strings, and the rest of the orchestra. Result is a much cleaner, crisper rhythm than usually ensues when a big band tackles the South American section of the books.

### Novelty

#### Fats Waller

*Lonesome Road and Deep River—Victor 27459 (1941)*

You've all heard the tales about Fats playing organ in his pop's church, the Abyssinian Baptist, in Harlem. That practice certainly shows up in these sides. Not only

## ★ ★ ★ KEEPING UP WITH TERRITORY BANDS

(To assure your band's representation, keep us posted on what's new. This is for territory bands only and we want to give them as complete coverage as possible. Address communications to Down Beat, 608 South Dearborn, Chicago, c/o Territory Band Column.)

Hal Haley and his orchestra continue to break attendance records at the Social Club in Allentown, Pa. The band is now in its eighth month there. Harry Hitner, alto sax, has replaced Johnny Solan, now in the service.

The Bill Hummel orchestra, now under the baton of brother Jack, trombone and bass, is at the Club Washington, Liverpool, Ohio, for the duration. Bill is now stationed at Guantanamo Bay, Cuba. Russell Hummel, sax and clarinet, is in the Army Air Corps at Smyrna, Tennessee. Jerry, the youngest brother, is still on drums. Lee Robinson of Richmond, Virginia is the new guitarist and James Evans replaced Bill on trumpet. Marie Hummel (mother) is still on piano.

Very popular around Youngstown, Ohio is Johnny Harris and his orchestra, playing such spots as the Youngstown College, Stambaugh Auditorium and Nu-Elms Ballroom. The band is composed of four saxes, three brass and four rhythm, featuring Al Liberator on bass and vocals, a trio and a glee club. Other members are Pat Rocco and Bob Elliott, rhythm; Ralph Marco, Ray Zucco, Jerry Myerovich, brass; Mickey Downa, Ed Shanks and Ken Kirker, reeds.

Larry Allen and his orchestra, for the past year at the Bush River Inn in Belcamp, Md., has returned to the Point Concord Inn at Havre de Grace where he started with his first band in 1936. The ban on pleasure driving forced the Bush River Inn, located on Route 40, to close for the duration. Point Concord Inn is in the downtown section of Havre de Grace and the boys are really packing them in.

Buddy Lewis, popular band leader around Santa Ana, California, and Joe Dennis, his former bass man, are now at Ft. Stockton, Texas. Johnny Deasair is leading the Buddy Lewis band for the duration.

Ferguson Bros. Agency, Inc. of Indianapolis, personal representatives for Pha Terrell and his orchestra, Snookum Russell and his orchestra, International Sweethearts of Rhythm and many other colored attractions, has recently opened an office in Hollywood, California.

Jim Cobb, young tenor sax man, solved the problem for the students at Loomis School in Windsor, Conn., this year. The budget doesn't allow for the hiring of name bands and the students voted NO on anything but

does the Thomas show an ease in the gentle art of slithering from key to key that very few organists possess, but he also manages to swing tastefully and with meaning on *Road*—something I've heard tried many times, and failed just as often. It's a shame that Fats is such a character. He was, is, and always will be a great musician. Why he doesn't do more with his talents is a question and a tragedy.

a name band, so Jim formed a small quintet and the boys are so good, they have been playing in and around Hartford. Now the students claim they wouldn't have anyone else and Cobb, who played around Westchester last year, says it's okay with him. Now everybody's happy.

Seattle's Trianon is doing record-breaking business with Glen Henry and his orchestra, now in their seventh week and set for another four weeks. Henry's band was featured on the Christmas Day Coca-Cola broadcast from Fort Lewis. The present personnel consists of Dean Curtis, Bob Carlson, Bill Hood and Jack Belmont, saxes; Art Angellili, Bob Dodds and Roy Munson, trumpets; Keith Albano, trombone; Lee Newman, piano; Frank Prenal, bass; "Swede" Meredith, drums. Evelyn Dingsmoor does the vocals and Bill Dickson the arranging.

Lou Macheck, ex-Charlie Gibney tenor star, was recently promoted to a Sergeant. He is stationed at the Army Air Base, Medical Detachment, Sioux City, Iowa.

The engagement of Ralph Stuart's orchestra at Twin Rivers Inn, Smithfield, R. I., was suddenly cancelled due to the recent ban on pleasure driving. The band did very well during its three weeks at the spot and expected to remain there indefinitely. Harry Marks who replaced Tony Polito (army bound) is doing a fine job, along with Peggy Dugas, who has been with the band for three years.

Bobby Smart and his orchestra from Central College, Fayette, Mo., played the annual Alpha Delta Kappa Fraternity dance January 23rd, on the campus of Missouri Valley College at Marshall, Missouri. Bobby, who weighs 300 pounds, is popular for his rendition of *Mr. Five by Five*, sung in the first person. Personnel of the band includes Don Jackson, John Wallace and Les Gowans, trumpets; Jack Higgins, Neal Doan, Jimmy Adair and Gerald Nevald, saxes; Duke Ball and Bobby Smart, trombones; Pug Pilcher, drums; Bill Loyal, bass; Bob Siler, piano.

## By Calhoun Buys Radisson Hotel

Minneapolis, Minn.—Tom Moore of Minneapolis and Byron E. Calhoun of St. Paul recently purchased the Hotel Radisson in Minneapolis. Both are hotel men of long experience. Calhoun for the past nine years has been manager of St. Paul hotel but is resigning to become full-time operator of the Radisson.

## Jumpin' in the Neptune Room



Washington, D. C.—After twelve weeks in the Neptune Room in the Earle Theater building here, the Dave Roberts' Trio continues under an indefinite contract. Both Billy Straub (left) and Godfrey Hiroch (right), left large hands to join Dave (center) in the small combo. Billy, the pianist, has written a tune, *Down Beat on the Upbeat*, which Jimmie Lunceford is going to arrange and feature.

## Who's Train is This, Anyhow?



New York—So Jackie Kaye got a train for Christmas. But he didn't know from nothin', bud. Otherwise he'd be prepared for this customary exercise of paternal prerogative, "showing" him how to make it run. Papa Sammy is just like all other papas, he must get in on that routine. That's why they build toy trains. For the papas.

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# Follow the Bean, Saxmen's Aim

## Coleman Hawkins Seems To Have Inspired Most Of the Tenor Sax Styles

by JOHN LUCAS

Last of the major instruments in jazz to arrive, the saxophone has never proven quite adaptable to the New Orleans style nor seemed thoroughly appropriate in the Chicago style. There have been rare exceptions (Stomp Evans on alto and Happy Cauldwell on tenor in colored ensembles, together with their white counterparts, Boyce Brown and Bud Freeman respectively), but even these admirable musicians frequently tend to overburden the melodic section, especially if the customary trombone is also present.

Unlike the trumpet, the clarinet and the trombone, the saxophone has only been fully and correctly utilized as a solo instrument or in sections composed of and arranged for three, four or five reeds. It is, therefore, even more personalized than the rest of the melodic instruments, one on which the individual musician can reveal his personality and interpret his inspiration by means of greater variations in vibrato, attack, tone and technique.

### All Six Varieties

The outstanding exponents of the six varieties of the saxophone are Sidney Bechet (soprano), Johnny Hodges (alto), Coleman Hawkins (tenor), Harry Carney (baritone), and two white musicians, Frank Trumbauer (C melody) and Adrian Rollini (bass). Only the alto and tenor saxes, however, are universally employed as solo horns, their presence predominating in arrangements as well.

Both Bechet and Carney are great soloists, nevertheless, practically the only men who have mastered the art of improvising on their patrician instruments, which do not ordinarily lend themselves so readily to hot jazz as the more familiar alto and tenor. Bechet, indeed, extracts from his straight soprano (shaped, unlike the other saxes, like a clarinet) chorus after chorus of such lyrical and majestic



Coleman Hawkins

white tenorman, Dave Matthews) first gained fame as the Moten tenor soloist.

### Tab, Lester and Vido

Two later K. C. bands furnished further sax experts, the Andy Kirk orchestra featuring the late Dick Wilson on tenor, while Count Basie threw the spotlight on altoist Tab Smith and tenormen Lester Young and the late Herschel Evans. Entirely original, Young is the only colored saxman who has not gone to Hawkins for inspiration. Even the late Chu Berry and Paul Bascomb (a stellar performer for Erskine Hawkins) can be considered followers of "the Bean." Vido Musso (Goodman-Kruppa-James-Berigan-Herman saxist) is the finest among major white tenormen who have fashioned their playing on that of Hawkins.

Johnny Hodges, whose genius is so vital and so consistent that other altos sound luke-warm beside him, has a style all his own, impossible to match, too difficult to copy, too intense and personal and dynamic to analyze. To a some-

what lesser degree, the same can be said for two white tenors, Bud Freeman and Eddie Miller. The former has been closely identified with Chicago jazz, the latter with Dixieland. Both are highly original, and neither reveals even the slightest trace of Hawkins.

### Hilton and Willie Altos

Hilton Jefferson is recognized as the most dependable and capable lead alto in the business, while Willie Smith is noted as an able and accomplished all-around alto. Both are colored. George Auld, whose tenor work appears to combine the styles of Coleman Hawkins and Lester Young, should be mentioned, if only for the brief series of records he made as a member of the Goodman Sextet. He is the sole white tenor who can conceivably be placed alongside Musso as a successful Hawkins imitator.

The following, then, are records designed to feature exclusively, as nearly as possible, the saxophonists mentioned above. In many instances these discs do not find the saxmen playing at the peak of their ability, since a jazzman cannot always produce his best just because he is singled out to provide the chief attraction in a certain number. (Coleman Hawkins came through much better on Fletcher Henderson's *New King Porter Stomp*, and Johnny Hodges has never surpassed his brilliant work on Lionel Hampton's *Sunny Side of the Street*.)

### Not All Typical

Furthermore, these are not all distinctly typical of the soloists. Some are played exceedingly fast; others are performed at a much slower tempo than usual. Nevertheless, they are characteristic of the various musicians insofar as the fast numbers enable them to show off their virtuosity, while the slow ones allow their vivid imaginations to take their full course. All of these recordings (a half dozen for the altos, a dozen for the tenors) do afford the listener a continuous, almost uninterrupted example of the manner in which each particular stylist would render the given selection.

Discussing the altos first, it might be well to begin with *Chant of the Weed* by Don Redman's orchestra (Bluebird 10765), a record which finds the "little giant of jazz" the major soloist as well as the composer and the arranger. A number long associated with the well-known name of Redman, this title demonstrates Don's ability to play a pleasing solo by embellishing the straight melody with very few but very effective elaborations.

### Benny's Best Disc

Of all the many discs which feature Benny Carter as an alto soloist, none reveals his amazing intelligence and remarkable conception and outstanding musicianship better than *I Can't Believe That You're in Love with Me* by the Chocolate Dandies (Commodore 1506). Here Carter's almost systematic "building" of his two chor-



Johnny Hodges

uses is, as it always is, sufficiently inspired and spontaneous to guarantee the fact that he was actually improvising, not merely performing something he had worked out beforehand.

*The Jitters* by Count Basie's orchestra (Okeh 6096) features Tab Smith in a triple role that duplicates the Redman feat already mentioned. Tab, however, is much more advanced and modern as a soloist, playing with great technical assurance and a lot of imagination. The Duke composed *Warm Valley* (Victor 26796) just to permit Hodges a field day, so Johnny, who never lets up for a moment, solos with admirable restraint and a vast amount of feeling.

### Hilton's Greatest Coda

Hilton Jefferson demonstrates on Cab Calloway's *Willow Weep For Me* (Okeh 6109) just how musical a straight performance can be, winding up with a neatly conceived coda that sets an all-time high for lead saxmen to shoot at. Willie Smith may have played elsewhere with better taste, but he has never played with more agility or abandon than he does on *Flight of the Jitterbug* by Jimmie Lunceford's orchestra (Columbia 35967).

Now to the tenor and the Hawk! When he arrived back in America after his protracted sojourn in Europe, Hawkins discovered that his reputation had preceded him and that, if he were to make an effort to create any additional excitement and renew the faith of his followers, he would be forced to attempt something really stupendous. *Body and Soul*, recorded under his own name (Bluebird 10523), was his answer. Allowing his magnificent tone and tireless imagination free rein, Coleman produced a disc that has served as master pattern for every subsequent tenor sax "concerto" waxed by his many admirers.

### Ben's 'All Too Soon'

Ben Webster had not been playing long with Ellington when he

was given a golden opportunity to show how wondrous his tone could sound on a very slow number in the Hawkins tradition. *All Too Soon* (Victor 27247) starts off with a very sentimental Tizol trombone, but Ben takes over after the first chorus and continues right on to the end, increasing the intensity with each wonderful phrase. Dave Matthews, a genius among white musicians, went through his triple-threat routine for Hal McIntyre when he composed, arranged and played solo throughout *The Command's Serenade* (Victor 27796). The beauty of the Red Dog's tenor work is a direct tribute to Webster's splendid inspiration.

Chu Berry played his closest approximation of Hawkins (*Body and Soul*) on Cab Calloway's *A Ghost of a Chance* (Okeh 5687). Herschel Evans approaches Hawkins (*Meditation*) with his rich, emotional blowing on Count Basie's *Blue and Sentimental* (Decca 1965). Paul Bascomb strives mightily to match the Bean (*Honey-suckle Rose*) with *Sweet Georgia Brown* (Bluebird 10854), recorded with the orchestra of Erskine Hawkins (no relation). *Lotta Saz Appeal* (Decca 1046) is the most representative work for the Andy Kirk band cut by Dick Wilson, who sought after the Hawkins of earlier days (*Nagasaki*). Vido Musso solos on Dave Matthews' *Jaffrie's Blues* for Harry James (Columbia 36190), simulating the Hawk (*Bouncing with Beans*) all the way.

### 'Lester Leaps In'

Lester Young has made many remarkable records for Count Basie, few finer than *Lester Leaps In* (Okeh 5118) and none with as many openings for his very distinctive style. Auld, on the other hand, had played scores of mediocre choruses with Berigan and Shaw before he surprised the jazz world with his sterling work on ten Goodman Sextet sides (Columbia 35810, 35901, 35938, 36039, 36099). With *A Smooth One* he seems definitely to have arrived, playing in a very moving way which reminds the listener of both Young and Hawkins.

Bud Freeman and Eddie Miller both waxed their showcase efforts with eight-piece groups, ideal for their type of sax. Freeman exhibits his many-noted manner in *The Ed* (Bluebird 10386), which he made under his own name. Miller performs with effortless grace and a simplicity that borders on understatement, especially on *Slow Mood* by Bob Crosby Bob Cats (Decca 2011).

### Autrey Buys Jukes

Phoenix, Ariz.—Tech. Sgt. Gene Autry, stationed at Luke Field, recently purchased the Automatic Phonograph Co. here, one of the largest coin machine distributors in the southwest. Frankie Marvin, former musician on Autry's Melody Ranch program, is the new manager.



Herschel Evans

lines as are seldom heard elsewhere in jazz.

The so-called Kansas City style (full of riffs and brilliantly scored saxophone ensembles riding over a powerful, driving four-four rhythm) took shape for the first time when the members of Bennie Moten's great organization decided to pattern their music after the famous McKinney Cotton Pickers. Likewise, the K. C. saxophonists took their lead from three McKinney stars, the altos from Don Redman and Benny Carter, the tenors from Coleman Hawkins. Now an Ellington stalwart, Ben Webster (who has had such a tremendous influence on the playing of the



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Menke Outfit Pulls Crowds In Denver

Denver, Colorado—Al Menke's fine band has been giving this town some of the best music it has had in months. The Menke outfit opened an eight week engagement at the Rainbow Ballroom last month and has been drawing record crowds. Set a new Saturday night attendance mark with 2,375 paid admissions.

Menke's books include a variety of jazz standards as well as the sweet tunes, rumbas and waltzes. His swing is patterned along Basic lines, featuring many of the Count's famed originals such as "O'Clock Jump," "Basic Boogie," "Special," "Tune Town Shuffle," etc.

Reeds Powerful

Kenny Kasebier, brother of Jimmy Dorsey's Nate, lends a powerful five man reed section with Jack Hives showing great capabilities as a hot tenor man. The brass section, two trombones and three trumpets, is a bit weak. The rhythm section, Dick Steele at the piano (a Basic stylist), Jimmy Gilbert on bass and Dick McNally at the drums, jumps a-plenty despite the absence of a guitar.

The band has an excellent repertoire of novelty, which features Joyce Jarrett and trumpeter Johnny Glazer.

Pearl Gives Blood

Eddie Young has succeeded Eddy Rogers in the Silver Glades of the Comopolitan Hotel. Young, a singing maestro with a pleasing personality, is a local boy, having organized his outfit at Denver University a number of years ago.

Bardley Allen, leader of the house band at KLZ, is now doubling at the Park Lane Hotel. Allen plays a mean of piano in a Claude Thornhill and has a real find in soprano Gloria Carter, a local gal.

The Sixth Army Air Forces Band, under the baton of Warrant Officer Cecil Effinger, is now on the air Saturday mornings via KOA-NBC from Fort Logan. . . . Ray Pearl, who piloted a Chicago bay, has been stationed at Fort Logan since December and hit the local papers recently when he donated two pints of blood to the Red Cross within three weeks.

—Pat. Jim McCarthy

Takes Jacques Place

Jacques Frey, former piano team-mate of Mario Braggiotti, is now in the army stationed in Paris, Texas. He may be interested to know that Mario has a new partner, Walter Shaw.

Herman Herd



New York—Above is a shot of Vido Musso looking very happy, because he is. That's his newly acquired citizenship certificate. Below the Herdmen are all busted up over something. Maybe it's Woody's new dicky collar, or it could be just Woody. Left to right: Jimmy Rowles, piano; Hy White, guitar; Milt Yoder, bass; Frankie Carlson, drums, and Citizen Musso again, mugging lightly. Al Heuser Photos.

The BANDBOX By BILL DUGAN

Because your support of our column, Down Beat has decided that from now on, the Band Box will be awarded additional space in every succeeding issue in an attempt to keep up with the amount of news and mail which comes into our column regularly. Thank you for your support. Keep on reading and old Uncle Bill will keep on writing.

Dick Jurgens' closing at the Aragon ballroom and the breakup of the band was a sad and yet a gala day for a lot of Dick Jurgens Fan Clubs. Almost the entire local personnel of the Jurgens Praise Agents, Cool Co-Operators, Buddy Boosters, and a lot of other excellent clubs, were in attendance for a gala closing and a fond farewell to their favorite band and bandman. Most of Dick's fans have already expressed the opinion that they will keep Dick's name and his clubs up until he returns. Meanwhile the Cool Co-Operators continue active as ever as Harry Cool opens as a single act at Chicago's Hetsing's lounge.

Isabel Lee, president of the Bob Crosby Fan Club, has sent in some orchestrations which will be forwarded to a service band immediately. Thanks, Isabel. And, what's the matter with the rest of you? These boys in service want your orchestrations or any that you can get for them. It isn't much that they're asking. Isabel has promised that she will contact her members to help her collect orchestrations. Let's see the rest of you join the Crosby Club. Incidentally, the Crosby fan club will remain active despite the disbanding of the Crosby band. It is possible that the Club will praise the new Eddie Miller band, an outgrowth of the old Crosby crew. Isabel's address is 958 Silvercrest Avenue, Akron, Ohio, for any prospective Dixieland Band members.

Now, down to fan club membership addresses: Chuck Foster fans are invited to join Walt King's Foster Club, 1458 Cortez Street, Chicago, Illinois. Tom Jones registers his Gene Krupa Fan Club, Box 375, Lake Crystal, Minnesota, for new members. And, on the subject of that drumming man, thank you, Audrey Edwardson, 158 Christie Street, Newark, N. J., for making me a member of your Gene Krupa Club. The latter club expects to restart its club newspaper and offers pictures of all the Krupa stars.

Charlotte Bicking, former president of Audrey's Gene Krupa club, is now in the W.A.A.C.s . . . The Woody Herman Fan Club, mid-western chapter, is recruiting members for their club. Only requirements for membership are a wholehearted appreciation for the Herman band. The address is 1254 South Kessler Avenue, Chicago, Illinois. The club is looking for location representatives for the club. Why not apply?

Lila Bernard is starting a club for Vincent Lopez fans, the Lopez Loyalists. Her address is 402 85th Street, Brooklyn, New York. Thanks to Helen Jean Hemmings,

Down, Not Out



Barney Ross still is a champ—and a hero as well. The former lightweight title holder, soon here taking the count from his pal, Maestro Bernie Cannino, while the band leader's young son straddles his middle, was wounded at Guadalcanal and is recovering in a hospital. The champ, now a marine, is due for the DFC and other decorations for saving three wounded comrades, after being marooned for 24 hours in a shell hole.

Harlowe Trio Opens

New York—Buddy Harlowe Trio opened at the Commodore hotel for an indefinite stay as relief band.

Box 164, Bernalillo, New Mexico, for her Eddie Shee fan club membership card. Her club now boasts 50 members for the solid ex-Kay Kyser drummer, now in the army at Gardner Field, California.

May we insert a paragraph here for the really jassical solid clubs of Ed Hoogk (Bix Beiderbecke Fan Club), 82 Norman Avenue, Waterloo, Ontario, and Mrs. Dale Shankland (Muggsy Spanier Fan Club), 4132 Washington, St. Louis, Mo. The new Hoogk Biography newspaper is really excellent. It features various reprints of magazine and newspaper articles on Bix which will be of interest to any true appreciator of the Beiderbecke trumpet. Mrs. Shankland is just getting under way and wants a lot of true Spanier fans for her new club.

J. Margovia's Benny Goodman Fan Club is disbanding for the duration. . . . Several Alvino Rey-Four King Sisters' fan clubs come up for mention, Jim Bowers, 511 17th Street, Beaver Falls, Oregon, Phyllis Gilbert, 2315 East 22nd Street, Brooklyn, New York, and Henry Wagner, 87 Ellwood Street, New York, N. Y., are all looking for new members. And, thanks, Henry, for the nice membership card. It's one of my nicest. And let me especially thank Henry for making me an honorary president. That is a real honor!

Shirley Hardman, 3336 Kenmore Rd., Shaker Heights, Ohio, is the only authorized national president for the King Sisters. Henry Wagner, listed above, is Alvino's authorized president for the national Rey Club. Billy Driggs, ex president of the Alvino Rey Clubs, is now inactive.

Let us remind you that there is still a pile of mail higher than a bass fiddle, so await your letter with patience. More space will allow us to make that mail stack smaller every issue. We may even catch up some day.

In closing, we have a matter to take up. Although most of the fan club members are already subscribers to Down Beat, the circulation department has asked me to inform you that any clubs desiring group subscriptions at a reduced rate should contact that department for information.

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TRUMPET MAN available. John Herlong, Martha Washington Apts., Gadsden, Ala.

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PUBLISHERS FOR NEW SONGWRITERS. Send us your poem or song. Radio Music Publishers, 119 W. Harrison, Chicago.

Where the Bands Are Playing Now

(Continued from Page 22)

- BAYONA, Carl (Stellar) Detroit, 3
Baye, Joe (Miami) Dayton, O.
Bookman, Joe (Palmer House) Chicago, 4
Holt, Don (Doubler Wallack) Columbia, O.
Bryson, Alvin (Universal Studios) Universal City, Cal.
Rhythm Quartet (Bal Tabarin) Beardstown, Ill.
Eddy Mills (Radio Room) Hollywood, Cal.
Roberts, Dave (Nepsons Room) Washington, D.C.
Rodrigo, Don Juan (Beastage Bar) Akron, O.
Rogers, Dick (On Tour) GAG
Eggers, Eddie (Schermer) Milwaukie, 4
Balfani, Adrian (Hippodrome) Baltimore, Md., Opng. 2/15, 1

- Sanders, Joe (Claridge Memphis, Tenn.
Saunders, Red (Club DuLain) Chicago, 2
Savitt, Jan (Adams) Newark, N.J., 2/18-24, 1; (Palace) Cleveland, O., 2/24-3/4, 1
Schweder, Keith (10-High Club) Detroit, 2
Scott, Raymond (CBS) NYC
Soll, Stan (Gould) Seneca Falls, N.Y.
Shelton, Dick (VanCleve) Dayton, O.
Shepard, Ernest "Sam" (Abe & Pappy's) Dallas, Tex.
Sherwood, Bobby (Theater Tour) MCA
Sliard, Irving (Marshall, Wis.)
Slone, Noble (On Tour) WMA
Stark, Freddie (LEO Studios) Hollywood, Cal.
South, Eddie (Moonbe) Hollywood, Cal.
Spanier, Muggsy (Arendia) NYC, 4
Sprink, Charlie (Hippodrome) Baltimore, Md., 2/18-24, 1; (Riverside) Milwaukee, Wis., 2/24-3/4, 1
Strong, Bob (Plantation) Houston, Tex.
Stuart, Nick (Jefferson) St. Louis, Mo.
Sully, Joe (Stellar) Boston, 4

- Tengarden, Jack (On Tour) MCA
Terry Sisters (Mayflower) Akron, O.
Three Bits of Rhythm (Whirl-A-Way) Chicago, 2
Towers, George (Nell House) Columbia, Ohio, 4
Tracy, Al (Dixie) NYC, 4
Trestler, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Theater Tour) MCA

- Vignoni, Leo (Scale's Arendia) Barwick, Pa.
Vinn, Al (Pure Marquette) Peoria, Ill., 4
Wald, Jerry (Palace) Columbia, O., 2/18-24, 1; (Oriental) Chicago, 2/18-25, 1
Warr, Leonard (20th Century Rhythm Bar) Philadelphia, Pa., 2

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- Wagon, Hal (Super Club) Ft. Worth, Tex.
Webb, Lawrence (Stanley) Pittsburgh, 2/15-26, 1
White, Bob (Henry Grady) Atlanta, Ga.
Williams, Ootie (Savoy) NYC, 4
Williams, Griff (Chase) St. Louis, Mo.
Williamson, Herb (Log Cabin) Seattle, Wash.
Wright, Teddy (Cafe Society Uptown) NYC, 2
Wright, Charles (Drums) Chicago, 4

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