

DOWN BEAT

CHICAGO, MARCH 1, 1943

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CONGRESS MAY SAVE FORM B

Musicians Are Still Confused By Work Edict

Symphony Men Not Affected by Work Or Fight Ruling?

New York — Confusion was deepened on confusion a few weeks ago when news of the War Manpower Commission's "work or fight" edict hit the New York music center. Sifted down, the release was at much more than a re-statement of previous pronouncements and an indication of things to come. There was little if any clarification of the position of musicians and those associated with them. First wild impulse of many was to hail the end of night clubs and hotel rooms featuring name-bands, while others gloomily predicted that "this means the end of the music business."

Even more puzzling was the statement made a few days later by Mrs. Anna M. Rosenberg, the W.M.C.'s regional director, who said that for the present, members of symphonic orchestras such as the N.Y. Philharmonic were not affected by the ruling. This would seem to indicate that musicians whose work is essential to morale, and, apparently, symphonic men, so regarded, will be exempt from the ruling. But the hows, whys, and wherefores of who is essential to morale still remain in mystery.

If music is recognized as essential to morale, Local 802 of the AFM plans to ask the government to create work projects for musicians.

Joe Shribman and Mike Vallon Next

New York—Joe Shribman, Mal Sallett mentor, and Mike Vallon, who manages Woody Herman, are both waiting an early call from the army.

BLUE NOTES

By ROD REED

The gendarmes are expected to crack down on more reefer heads as soon as they get the inside dope.

Addition of Joe Louis to the musical, "This Is the Army" is expected to draw a lot more customers. It's that "Old Black Magic."

Kids stood outside the Paramount in 8-below-zero weather to see Johnny Long and Frank Sinatra. Proves the only way you can chill a fan is to refuse an autograph.

LIMERICKY
Band leader name of Glenn Miller
Went work to become a Jap-killer.
But the army said, "Quick! Lead a band! Here's a stick! That way you're a real killer-diller!"

Jimmy's Back at the Pennsy



New York—Connie Haines (lower right), former Tommy Dorsey canary but now a radio star in her own right, amusedly digs Kitty Kallen and Bob Eberly (upper left) from the dance floor in front of the band stand at the Hotel Pennsylvania. James Dorsey himself (upper right), the bossman of the crew, tosses his clary lightly and takes a house-count at the same time. His irrepressible vocalists, Kitty and Bob again, continue their mugging (lower left). Photos by Warren Rothchild.

Crawford Quits Lunceford Band

New York—Jimmy Crawford, Jimmie Lunceford's great drummer, is leaving the band after a 15-year association that began back in Memphis. Crawford has decided that he has had enough of the road and has turned in his notice. Joseph Marshall, 19-year-old skinman from the Milt Larkin band, succeeds him.

Lunceford's has been Crawford's one and only band, and during his career with the orchestra the hide beater has drummed his way to the top of the business. He is 32. For the time being, Crawford's only future plans are taking a 15-year-earned rest at his home in Harlem.

Another Wave Of Horn Thefts

New York—Another outbreak of instrument thefts, similar to the one which took place last fall, was reported here a few weeks ago. The bands of Harry James and Jerry Wald were the victims the first time, while men with Mitchell Ayres, Abe Lyman, and Red Norvo all had equipment stolen recently from spots where they've been working. "Specs" Powell, Norvo drummer, is wondering how somebody sneaked all the way up 52nd Street with a big bass drum under his arm without being seen! Police are reportedly on the lookout for an 11-year-old swing fan, indigenous to these jumpin' joints.

J. Dorsey Not To Disband

New York—Fantastic rumors to the contrary, Jimmy Dorsey is not disbanding. He's set until April at the Hotel Pennsylvania, and after that has a long series of theater dates.

'Bullets' Durgom Gets His Call

Los Angeles—"Bullets" Durgom, of the Tommy Dorsey managerial staff, went back to his home town in New Jersey to check up and find out how he stood with his local draft board. He found out—and quick—as he was inducted the day after he arrived.

Durgom has returned to Hollywood for a brief period before reporting to training camp (as a private), having been given time to settle business affairs he was interested in here.

Posy Jenkins On Duke's Staff

New York—Freddy "Posy" Jenkins, an Ellington star trumpet man until illness forced his retirement in 1936, is back in the Duke's fold but as part of the professional staff of Tempo Music, managed by Danny James.

Congress Acts

Washington—The House Ways and Means Committee voted to repeal the \$25,000 net salary ceiling at press time. The bill will go to the senate, where it is expected to be passed within two weeks. It would be retroactive back to October 2, 1942, so that incomes cut since that time would be restored. If the bill goes through, it will mean that the AFM's contemplated changes in the Form B contract would be unnecessary, because the name band-leaders who are anxious to be set outside of Form B contractual relations, which classifies them as employees and so limits their earnings, will again be able to make as much money as they please.

Six Bands Set For USO Tours

Six Week Tours to Solve Transportation Headaches for Orks

New York—Beginning April 17, six bands will make tours of army camps at points all over the country under the auspices of the United Services Organizations. Louis Prima, Muggsy Spanier, Dick Rogers, Ace Brigode, and Reggie Childs are five of the bands definitely set for the tour.

At press time it was not certain whether Billie Holiday with King Kolax's band or Fletcher Henderson (Modulate to Page 11)

First Miller Service Band Taking Shape

New York—The first members of Captain Glenn Miller's Air Force band started filtering into Atlantic City recently, confirming *Down Beat's* story (see February 1st issue) on the ex-civilian trumpeter. As it stands now, Miller, to be free from red-tape restrictions, will use Norwood Field, North Carolina, as a permanent base and will travel about forming bands at air fields scattered all over the country.

Present indefinite plans call for the building of thirty such outfits, each one composed of seventeen men. Already at Atlantic City, where the first groups will be trained, are Ray McKinley; Trigger Alpert (former Miller bass); Hank (Artie Shaw) Freeman, sax; Zeke (Miller) Zarchy, trumpet; Arthur Malvin, who used to sing with Claude Thornhill; and Johnny Deamond, former Gene Krupa vocalist.

Due to report for duty soon were Mel (BG pianist) Powell; Marty (Thornhill) Blitz, bass; and Jimmy Priddy, who left Glenn's band at the breakup to join Charlie Spivak and who is coming right back to his old boss again. Don Haynes, who managed the Miller civilian band, was waiting at press time to go into service as a volunteer officer candidate.

Repeal of Wage Ceiling to Save Face for Union

Pressure from Name Leaders Might Have Proved Embarrassing

New York—At press time, the AFM had taken no steps toward rescinding or changing the Form B contract, and it looked as though no action would be taken at least until word of the Senate's vote on a repeal of the \$25,000 net wage ceiling came through from Washington.

Down Beat has been swamped with questions from musicians about the Form B contract, what it means, and how its demise or change would affect them. Here's the whole story:

History of Form B

When the Social Security or Unemployment Tax was passed in 1936, bandleaders, like all employers, were forced to match each of their employees one per cent tax contribution with an equal amount. This meant that leaders had to fork out of their own pocket, money which, they claimed, might drive them out of business, so much did it cut down their margin of profit. While the larger name-bands could stand the tax easily, there were hundreds of other leaders who could not. Some of these claimed that they were not employers, and shouldn't be held responsible for the social security tax. They claimed that their relationship with whom ever hired their band was merely that of a contractor, and that the person (Modulate to Page 12)

Ziggy to Marry Screen Actress

Los Angeles — Ziggy Elman, Tommy Dorsey's ace trumpet man, will be married shortly to Ruby Morie, Hollywood dancer and screen actress. Understood the wedding plans will not be completed until Ziggy, now a member of a ferry command band at Long Beach, Calif., knows where he will be permanently stationed.

Ziggy was inducted the latter part of January, but as this was written he was "stationed" at the MGM studios completing the Tommy Dorsey band sequences in the picture *Girl Crazy*.

Making Butter On the Cover

"It's butter this way," said vocalist Dale Evans. "No, no, it's your churn!", replied ork leader Ray Noble, after the two had worked an hour to beat out fourteen ounces of yellow gold from sixteen pints of cream. The cost was only \$2.68, not counting the rental on the churn and dues to the musicians' union. The hat was a loan from Dale, who thought it would "do something" for Ray. This is what it did. Need any butter?

Helen Ward to Hal McIntyre

Former Ace Singer With Goodman to Give Band Its Lift

New York—Helen Ward, top singer when she was with Benny Goodman, came back to the dance music field two weeks ago when she joined Hal McIntyre's band at the Commodore hotel here. Replacing the Lyttle Sisters, Helen will be the featured singer with the tall, shy bandleader. Male half of the vocalings will be furnished by Al Noble, who used to sing with Carl Hoff's orchestra.

Started Vocal Style

Helen was born in New York City, and went to New York University before joining Nye Mayhew for her first job. Later, she worked with the bands of Eddie Duchin, Rubinoff, Enrie Madriguera, and finally Benny Goodman. Benny was just beginning his now famous *Let's Dance* air programs and attracting the attention of the very first of the



McIntyre and Ward

jitterbugs when she joined him. She stayed with B.G. for over two years and made records with him like *Dixieland Band, It's Been So Long, and Goody-Goody*, which were instrumental in setting the style of jump and ballad singing used by swing band vocalists today.

She left the band to get married, but continued to do radio work and recorded with Teddy Wilson. Helen thinks that one of the sides, *Embraceable You*, which she made with Teddy is her best vocal job. Her favorite singers are Lena Horne and Mabel Mercer and Duke Ellington rates tops in her band department.

From the viewpoint of the Mc-

Painting the Famous Door Red in Swing Alley



Here's a moot situation. Linda Keene, now working as a single singer with former boss Red Norvo at the Famous Door recently. Norvo himself is just amazed, as you can see.

Under and through Eddie Bert's tram, find Milt Rogers, trumpet; Aaron Sax, clarinet, and Specs Powell on the skins. All members, of course, of Red's fine little band.



Norvo got tired, so his relief arms (courtesy of Leo Guarneri, bass) take the middle eight bars. That bent left wrist looks suspicious, Red, please say it ain't so!

Here's what was on the other end of that tram in the second pic, Eddie Bert at the mike, with a light ha-ha. Heavy ha-ha in the background by Red. All Photos Warren Rothchild.

Recorders Face Bigger Problems Than the Ban

New York—When news of the Petrillo statement offering a solution to the record ban hit the streets here, a bandleader dashed excitedly for the office of a recording company to get all the details set for a fast record session. But don't think that he wasn't given the brush-off.

With the shortage of shellac, copper and the labor problem, record firms will be lucky if they can keep up with current disc production, Petrillo ban or otherwise.

Campaign Is Needed

The shellac shortage has become so acute that Victor is now delivering ultimatums to the retail record dealers, demanding that either they turn in large quantities of scrap or their names will be scratched off the record shipment lists.

Down Beat interviewed the owners of several platter shops and

got their reactions to the call for scrap. Biggest complaint is that the general public is not aware of, or is indifferent to the necessity of turning in old records, even though the demand for new discs is greater than ever. None of the shops interviewed felt that the problem would be solved by ultimatums like the one Victor issued. Retailers feel that the shortage is as much the responsibility of the record firms as it is their own, and think that Victor, Columbia and Decca should cooperate in a publicity campaign on a large scale to induce more scrap turn-in.

Scrap Prices Boosted

Already a kind of black market is in existence and one example was quoted where a scrap dealer was asking as much as 14 cents for a record which he had sold a year before as second-hand for 5 cents. The retailers pointed out that the Victor edict almost forced them into buying from these dealers even though their profit margin under such conditions would be negligible since the record companies only allow two cents for each record that the record shops turn in. So far, most of the shops have steered clear of scrap dealers with hold-up prices but all of them are far behind in their scrap quotas and feel that they will have to resort to mass scrap buying.

ASCAP Suit Reply Due on March 1 Seven New Faces With the Hamp

New York—The demand for an ASCAP accounting, instituted by three of its members, has not yet been answered. Andrew Weinberger, noted music world lawyer, who filed the complaint in behalf of his clients, the Gem Music Corporation, Denton and Haskins Corporation, both music publishers, and George Whiting, songwriter, has granted ASCAP an extension until the first of this month but said that no further time to prepare for the accounting would be granted.

New York—Lionel Hampton's outfit at the Apollo theater February 12, after a six month's absence from these parts, showed considerable line up change. Starting with Lamar Wright, 18-year-old trumpet player, whose father trumpets for Cab Calloway, new faces are Rudy Rutherford, alto and clarinet; Arnett Cobb, tenor from the Milt Larkin band; Al Hayse and Lawrence Anderson, trombones; Eric Miller, guitar, and Jerry Blake, subbing on baritone for Jack McVea, out with a throat infection.

Hampton's former guitarist and *Down Beat* instructional columnist, Irving Aahby, is now in a Los Angeles defense plant and vocalist, Lois Arnetta, owing to illness, has been replaced by Dinah Waabington.

Mary Lou Scores For Ellington

New York—Mary Lou Williams, the jazz family's foremost feminine pianist-arranger, is dotting eighth's for Duke Ellington's band. Pennings to date are the Williams' versions of *Sweet Georgia Brown, Stardust* and *Shorty Boo*.

Kyser's Third Tram

Los Angeles—Kay Kyser, working hard at getting his band away from a sweet groove, recently added a third trombone, Joe Howarda.

Lee and Lester Young Lose Their Father

Los Angeles—Willis H. Young, father of Lee & Lester Young, whose band appeared recently at the Cafe Society in New York, died here February 6. The elder Young, who was 67, had been ill for a long period.

In addition to Drummer Lee and Tenor Man Lester, a daughter, Irma, is also active in the amusement profession.

She Plays Good Clary, Too



New York—This is Ann Du Pont, who fronts a male band and plays clarinet a la Shaw. As you can plainly see, she's pretty enough for anybody's book to boot. Ann and her Rhythmen are currently at The Boulevard in Elmhurst, Long Island. Kriegsmann Photo.

Virginian Weds TD's Daughter

Los Angeles—Tommy Dorsey made a flying trip from Hollywood to Roanoke, Va., early in February to attend the wedding of his daughter, Patricia Marie, who married Lester Hooker, Jr., scion of a wealthy Virginia family.

The youngsters met and became engaged while attending William and Mary College. The wedding was originally scheduled for June, when the bridegroom graduates and Patricia Marie will pass her 18th birthday, but was advanced because young Hooker will go into the army directly upon his graduation.

Rationing Affects Down Beat Too!

The Government order to publishers throughout the country to ration newsprint has compelled *Down Beat* to curtail its distribution to newsdealers to practically a sell-out basis. Readers can assure themselves of a copy every 1st and 15th of the month by placing a standing order with their newsdealers. In this way we all will be helping to make the wartime rationing effective and at the same time make sure *Down Beat* continues to be available to all those who want to buy it regularly.

Better Than Man Bites Dog



Passaic, N. J.—This is real news! Bandleaders frequently have taken over the baton for fellow conductors in cases of illness or other emergency, but we believe this is the first case on record in which a leader cancelled his own rehearsals and sat in as a sideman in another's orchestra. This is Lionel Hampton, who volunteered to substitute for Sonny Greer, when the drummer became seriously ill as the Duke Ellington band opened at the Central theater here. You can't tell it from Duke's expression here, but he's telling Lionel that he is a gentleman, a scholar, a terrific drummer and, most important of all, a real pal.

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WNYC Festival Covers Entire Field of Music

All Types of Songs Broadcast in Huge Ten-day Jamboree

New York—An American Music Festival was conducted by WNYC, the municipal radio station here, between February 12 and 22. All the phases of American music were discussed and representative examples of folk, jazz, popular and classical compositions were played either on recorded or "live" programs.

Songwriters like Charley (Miss You) Tobias, and Harold (Pins and Needles) Rome sang their own tunes and told the stories behind them, while Eddie Condon, Art Hodes, Pee Wee Russell, Red Allen, Coleman Hawkins, in fact all the available jazz-men in N.Y., donated their time for a monster jam session during the ten day run of the Festival.

Everything Was Free

Josh White, folk singer-guitarist, and Leadbelly sang the blues, Lieut. Jack Lawrence was lined up to bring his U. S. Maritime Service dance band over from their base at Sheepshead Bay and singers Frank Sinatra and Joan Edwards gave out with a batch of the current ballads.

The station has no commercial programs, paid nothing for any of the entertainment used on the shows, an unusual set-up but possible when the musician's union gladly waived all red tape because of the non-commercial aspect of the programs, and because of WNYC's governmental affiliations.

Recorded for Troops

Most unusual feature of all was the playing of the recordings of

Nice, Ain't It?



New York—Ann Corio, who was covered on the cover of the *Beat* last June, is discovered uncovered here. No wonder Johnny "Scat" Davis gave up his band to return to films. His first assignment is the lead in Ann's next picture, *Sarong Girl*. If they cover that chassis with a sarong, they're crazy!

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Duke Ellington's recent Carnegie Hall concert. These records were made originally for the British Broadcasting System and were short-waved to troops abroad. The Festival's shows are also being put on shellac by Office of War Information for similar broadcasts. Morris Novick of WNYC, assisted by Sid Garris, planned and directed the programs.

Lamplighter's Poll Selects Count Basie

Los Angeles—Count Basie comes up in first place for hot bands in the Los Angeles *Daily News' Lamplighter's Poll*, easing out Krupa and James who came in second and third respectively. Winner among girl vocalists, Dinah Shore; sweet bands, Tommy Dorsey; arrangers, Sy Oliver; corn venders, Spike Jones, Horace Heidt and Guy Lombardo, in that order; and boy vocalists, Sinatra the suprema.

Helen Pitches

New York—Customers at the Cafe Rouge room of the Hotel Pennsylvania were a little bit startled one night recently to see Helen O'Connell on the stand with Jimmy Dorsey's band. Seems that pretty Kitty Kallen was taken ill that night and Helen happened to be having dinner at the Cafe Rouge. So she took over her old duties for the evening, sang the traditional evening gown.

Dan Grissom Quits, Then Changes Mind

New York—Dan Grissom, Jimmie Lunceford singer-saxist, who handed in a two weeks' notice while the band was playing at the Royal theater in Baltimore, has thought it over and will stay with Jimmie.

Y Wants Horns For Prisoners

New York—The Y.M.C.A. puts out an urgent call for musical instruments to be shipped to prisoner-of-war camps in enemy countries. Send contributions to the War Prisoners Aid of the Y.M.C.A., 33 East 47th St., N.Y.C.

Rookies Will Rock With Martin Block

New York—Martin Block, demon WNEW record spinner, left February 7, on a two and a half weeks' leave of absence from all his programs, including the *Kay Kyser* and *Your Hit Parade* shows, to tour army camps thru the south with his *Make Believe* ballroom, taking along over 800 recordings to keep the boys jumpin'.

Best Tunes Get There—Peace!

New York—Well, they've finally moved. We mean those "best tunes of all" have finally made the long haul over to Carnegie Hall. Jerry Wayne, who took over the vocal spot on the *All-Time Hit Parade*, when Barry Wood bowed out, indicated the new series three weeks ago on Friday night at 8:30 over N.B.C.

In spite of the fact that many radio columnists and fans squawked bitterly about the constant repetition of the slogan, and the producer of *Information, Please* tried to get an injunction to prevent announcers from using it on his program, the tag-line certainly got its point over. The local gag is that there's a reward for bringing in an American citizen who hasn't heard that the "best tunes of all" have—you know what.

All Wrapped Up in the New Slingerland . . . "ROLLING BOMBER" Line!



Gene Krupa

KING OF THE DRUMS

Yep, that's Drummer-Maestro Gene Krupa next door 'midst all the drums and whatnot in a candid shot to end all candid shots! It was taken when Gene paid us a visit during his February engagement at Chicago's Hotel Sherman—an engagement, incidentally, where he smashed attendance records, where scores of people who wanted to hear his superb band and sensational drumming were turned away every night.

Gene came out to see for himself how the magnificent new "Rolling Bomber" Drums are made. He discovered that they have been engineered by the same Slingerland craftsmen who gave you the world famous "Radio Kings" and built along the same, identical lines with only a few modifications in design because of war time restrictions.

We're getting out these wonder drums just as fast as we possibly can, but if your dealer can't supply you immediately you'll find it worthwhile to wait a couple of weeks while we fill his order. Then you'll be "all wrapped up" in your "Rolling Bombers"—and that's a promise!

★ We have beautiful 8x10 action pictures of Gene Krupa and practically all of the leading drummers at 10c each, sent postpaid. Send for this list—all using Slingerland Drums.

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CHICAGO BAND BRIEFS

It's a new twist when you have to lock the doors to keep customers out, but that's the situation these nights in the Band Box, the Loop's newest nightery, since they opened their new big band policy two months ago. Operating on a swing band policy, the spot's opening attraction, Boyd Raeburn, is pulling such tremendous crowds that his contract is now classified as indefinite.

It has actually been necessary to lock doors early in the evening to keep the crowd down to the spot's maximum capacity.

Joe Sherman has been on a do or die campaign to lure Dorothy Donegan, sensational young colored pianist, into the confines of his Downbeat Room since July of last year. Big signs in front of the drinkery proclaim his success as of two weeks ago. Dotty, incidentally, turned down big Hollywood money recently in favor of remaining in Chicago for a while longer.

Plans for Jay McShann to replace Milton Larkin at the Rhumbogee fell through because of some uniforms that the Larkin band has been buying, and we're not kidding. Mill's contract has again assumed its 'indefinite' status which is beginning to make him look like a part owner of the place.

Boyd Raeburn's two Columbia T. C.'s are the first Columbia national pickups to be made from Chicago since the proverbial Hector was a pup. Boyd also has two healthy CBS regionals in the deal. Arno Barnett, recently leading his own band locally, is playing the fine piano in the band.

William Karzas is on a swing kick again at the Aragon and Trianon Ballrooms. Benny Goodman alternated with Eddy Howard at the Trianon February 13 and with Lawrence Welk at the Aragon on the 14th and Ina Ray Hutton did a similar alteration on Saturday and Sunday the week following.

Gene Krupa cut his foot while trying to put out a small fire which started in his suite at the Sherman hotel, but was able to play the job that night as usual. Gene has been drawing such fine crowds despite (or because of) his recent adverse publicity that the Panther Room will have him back again in July. The band is currently at the Ori-

ental theater. Shorty Cherock's new combo, back with Phil Shelley Agency instead of with GAC as first predicted, opens at the Whirlaway for a trial spin with the small unit.

Gracie Barrie held over at the Blackhawk for an additional eight weeks which settles the band comfortably until May. Maurice Rooco, who opened with the Barrie band as part of the floor show, was not held past his original four week contract despite his having done a swell job in the show.

Glen Gray's Casa Loma Orchestra is holding fort at the College Inn Panther Room. Russ Morgan continues at the Edgewater Beach

Russ Stands Up for Nick



Chicago—That's Russ Morgan at the right, just a few minutes after standing up for his press agent at city hall, where Nick Porosoff married fashion illustrator Evelyn Brown. Russ is happy over this "for the duration" engagement at Edgewater Beach, and his new plug tune *Rhumba Cocktail*, written by Neil Bondahu. Left to right: Nick, the bride, Mrs. Morgan and the maestro. Loop Photo.

Hotel and Neil Bondahu is doing an excellent long run job at the Mayfair Room.

Father's South Side appearance was confused throughout the evening as to whether they were in a ballroom or a shooting gallery (there were three shootings within an hour), the Hines band played to one of South Side's largest and most enthusiastic crowds in months Valentine's Day.

Hines, far from having a subtle band to begin with, played over the roof at the Savoy. The band was completely wild and, though precision may have been lacking in much of the band's work, solos echoed the crowd's exuberance and the whole evening entered early into a state of primitive enthusiasm which left neither the band nor the crowd throughout the evening.

Earl, although truly ill from a bad siege of one nighters in an equally bad siege of weather, sparked the band with his, as always, magnificent piano, as Shorty McConnell went out of the world playing lusty, vigorous, and imaginative trumpet to lead the remainder of the soloists through the evening.

Altoist Angie Gardner and bassist Jesse Simpkins were, to our way of thinking, two of the best boys in the band. Angie is given little chance to solo, but plays precision horn with cleaner pattern structure than anyone in the band but Earl. Lacking some of the fervor, possibly, of the approved Hines soloists, he more than makes up for it in his ability and in ideas. Jesse plays bass very like the late Jimmy Blanton behind Earl's piano. The boy is fine. Benny Green shone in the trombone section.

Billy Eckstein of course stole the show with his excellent blues. Billy has that intangible ability to combine, not shouting, but tone in blues and still keep the blue

Accordion With Father Is Rather Unexpected!

by DIXON GAYER

Chicago—Life with Father has taken on a new vein of speculation during the last month and a half . . . only this father is Father Hines, not the irate senior of the Clarence Day household. To say that Earl has always been unpredictable is so much wasted wordage, for that fact is already ancient history, but even the most hardened of the Father's fans winced at his Savoy ballroom engagement here when they realized that the stormy Mr. Hines has added an accordion to the band.

It's not that there is anything wrong with his adding an accordion, it's just unexpected . . . like running up against Bela Lugosi in full makeup in your back alley.

To Feature Judy

Judy Gardner is the addition to the band and, although she is at present just playing with the band's ensemble work on their side of one nighters, it is planned that when the band settles down long enough to work in new arrangements, Judy will share mike spotlights with other Hines soloists.

Far from being shucks, Judy has been well tutored in the bistros of New York and has been featured in some of the big town's better nighteries (i.e. Kelly's Stables, etc.) doing strictly swing vocals and accordions. She's so knocked out with the new setup that she still doesn't quite believe it. She likes wild swing as per Father Hines' 57 varieties and both she and Earl have utmost faith in the outcome of the venture once arrangements are made.

'Can't Believe It'

"I really feel that the band is doing me a world of good already. Working as a single you have a great tendency to play aliphod passages and off tones. With a band like this behind you, there's

BANDS DUE BY THE BEAT

EARL 'FATHER' HINES

(Reviewed at the Savoy Ballroom, Chicago)

Although most of the huge crowd which packed the Savoy for

no chance to do that. You feel too wonderful to miss notes. I didn't believe Earl when he first offered me the job, but now that I know it's true, I'm going to live up to his faith. He is a true artist and I'm honored to work with him."

That was Judy's comment. All Earl had to say was, "Yes, she's steady with the band, and just wait till we get some arrangements up and I get to using her like I want to. You'll see why I added her."

Fats Is Happy Bond Salesman



Chicago—Fats Waller, of 88 fame, is in a happy mood after selling a mitful of war bonds over station WGN in Chicago recently. At the left is sailor Carl Hennricson, survivor of the *Hornet*, and the third man is Major C. Udell Turpin, deputy administrator of the Illinois war savings staff. Fats is in Hollywood now, appearing in *Stormy Weather*, just being filmed with Cab Calloway, Bill Robinson, Lena Horne and other cepia stars.

THE ANSWER TO ADDI MMERS PRAYER
AM RAWCO
SPECIAL PROCESSED DRUMHEADS
SEE YOUR DEALER

DEAGAN MARIMBAS
Today, more than ever before, the world's finest.
J. C. DEAGAN, Inc.
Chicago, Ill.

Our What's Wrong With Jazz Dept.

Chicago—Well, Gene Krupa's on the right track at last, by golly. Given a little time he may even have as good a band as Russ Morgan, that is if we are to believe Will Davidson, night club critic for Chicago's own *Sunday Tribune*.

"I am not at all partial to swing," explains Mr. Davidson while commenting on the Krupa band. "I resent the too often inadequate melodic patterns that individual players are permitted to perform in the name of improvisation. Much do I prefer the cleaner, simpler framework of jazz or ragtime. One of the finest examples of the latter is Russ Morgan's rendition of *Johnston Rag*. Krupa's drumming lifts his band's swing almost to the level of good jazz or rag."

Wave a rag at Mr. Davidson and you're in, Gene. Like Morgan,

feeling predominant. Blues shouters have a sincerity and warmth usually lost in the voice of a good singer, and yet lack tone sweetness. Billy combines both incomparably.

Madeline Green, excellent as ever, is now sharing vocals with Sarah Vaughn, a newcomer to the band with a pleasing voice and a subtle style.

It's hard to describe the band without using the word 'wild.' I've always had that trouble in writing about the Hines band. It has an unquenchable madness in its soul that seems to exert itself from theme to theme. Earl likes it. The fellows like it. The crowd likes it and . . . well, so do I, darn it.

ORAN 'HOT LIPS' PAGE

(Reviewed at the Garrick Stagebar, Chicago)

Long and enthusiastic has been my approval for Lips' style of trumpeting, yet he's not for this place. Lips has a beautiful style of weaving grace notes into the melody with a pattern of tonal color that could almost be transferred to oils. The melody is always hauntingly close . . . held firmly in place by a superstructure of added tones.

Execution of that type of thing takes a quiet room and a considerably more subtle audience than that of the Garrick's Downbeat Room. The band leans towards the Kirby style and yet, realizing that their crowd is on the verge of a nervous breakdown and wants music to match, their Kirby has a tendency to sound like Charlie Barnet in one of his Mad Mabbies moods.

The entire unit is capable and enjoyable. It's just a shame that they have to play to that type of crowd. Earl Bostic's alto is well received, as is the more blatant work of Page, but not the subtle Ike Quebec plays a nice tenor in a more quiet mood than the Bostic alto. The rhythm section is capable with Jack Parker on drums and Ted Giles, bass. I don't like Allen Tinney, piano in the rhythm section because, to me, he virtually isn't. His right hand is fine. He is given plenty of solo work and deservedly, but his left hand might just as well be in his lap.

In the immortal words of Uncle Joe Sherman, "It isn't Red Allen and Jay C. Higginbotham, but it is a nice band." Agreed. —dix

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Chicago—Gracie Barrie plays hostess to three servicemen, usually one each from the navy, army and coast guard or marines, each Monday night at the Blackhawk. Without her knowledge, the first grateful trio sent a postal, signed by all three, to Dick Stabile at the coast guard station, Manhattan Beach, reading: "Having wonderful date with your wife here!" Dick was puzzled no end—until he got a fast explanation from Gracie.

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Niteries Facing Race Problem

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Los Angeles—The bookers who juggle the bands around came up with a couple of surprises this month. Harry Owens, who it seems has been sojourning in San Francisco, goes into the Coconut Grove to replace—temporarily—Freddy Martin. Martin closes March 6 and de-

parts on a six-weeks tour of coast theaters, following which he returns to the Grove. More exciting to us, however, was the news that Ole Satchmo Armstrong is coastward bound and will be in the Trianon by March 9, replacing Jan Garber. The Zucca Brothers, after shuffling through a list of bands to follow Horace Heidt, had decided, as

this was written, to put Freddie Slack in the Casa Manana and to keep Johnny Richards at their Hollywood Casino. Richards, meantime, had pulled out of the Casino for a few nights to work some choice one-nighters, with Les Hite working in as a sort of substitute band.

Slack was to go into the Casa Manana around February 21 and remain there until Cab Calloway shows up on the scene around latter part of this month. There was also talk of putting Benny Carter into the Casa Manana for a stretch after he closes at the Hollywood Club (formerly the Hollywood Cafe).

And there was talk that Fats Waller, Zutty Singleton and Jimmy Mundy would collaborate to "create" a special band to follow Carter at the Hollywood Club. But just talk, at this scribbling.

Notings Today

Wingy Mannone appeared on the Hollywood scene again, opening February 11, with what was billed as his "Jam and Jive Band and Solid Dixieland" at Billy Berg's Swing Club on Las Palmas. This brings Wingy within one block of his old stand at the Streets of Paris. Wingy is sharing the Swing Club bill with Snub Mosely's combo.

Al Donahue's contract at Ciro's, which expired February 19, was renewed for an indefinite term. Incidentally, Saxman Alvin Weisfeld, who came to the coast with Paul Whiteman, is now in the Donahue line-up. . . . Margaret Whiting, who recorded Black Magic with Freddie Slack's band for Capitol, is Freddie's new gal vocalist, replacing Ella Mae Morse, whose departure is noted in another story in this issue.

Margaret is the daughter of the late Dick Whiting, one of America's most successful songwriters (one of his biggest hits is not played at present except with a parody of the lyrics. Title is Japanese Sandman). . . . Hoyt Bohannon, former trombone man with Harry James and now in uniform, sits in with the band during their Monday night appearances at the Hollywood Canteen. . . . Eddie Miller has purchased a home in North Hollywood.

Jive Jottings

Ted Nash, Horace Heidt's go-man, cut out February 15 to don the uniform. No replacement at writing. Steady Nelson, the ex-Herman Herdsman now in the Heidt trumpet department, which reminds that Steady's former boss and his band were due to arrive here early this month to start their movie job at 20th Century-Fox.

The King Cole Trio, after eight months at the 331 Club, departed to make a tour of the east and mid-west. Their first scheduled stop was the Beach-

But He Didn't Stay Long



Hollywood—Just to prove that Tex Beneke did play with Horace Heidt (he was in the band barely long enough to have this photo taken), here's a shot of Horace, Frankie Carlo and Mr. B. A delayed action summons from the navy caught up with Tex right after he joined Heidt.

Trianon Deal Completed; Ed Jamison New Manager

Los Angeles—Deal under which Horace Heidt, or interests represented by him, arranged to purchase the Trianon, has finally been completed. The Southgate nitery is now under the management of Ed Jamison, onetime manager for Jan Garber and recently auditor for the Trianon.

Joe Sullivan Returns to California

Riverside, Calif.—Joe Sullivan, regarded by many critics as the greatest white pianist, has opened at the Somerset House here, sharing the solo honors with Edgar Hayes, the onetime Negro bandleader who has been the solo piano feature at the Somerset for several months.

Gets Royal Welcome

Riverside is the play-spot right now where service men from the many big training camps in this vicinity spend their leaves. All of these camps have bands composed of top notch musicians, many of whom worked with Sullivan at various times during his long career. These musicians, and many others who knew Joe only by reputation, were among those who

turned out to give him a royal welcome on his opening.

Riverside is not so many miles from Monrovia, Calif., where Sullivan spent two years recovering from tuberculosis, contracted while he was a member of the Bob Crosby band.

Jam on Sunday

Prior to the war the Somerset House catered largely to the swank tourist trade stopping at Riverside. But with the arrival in this territory of thousands of trainees it has thrown open its doors to the service men, Sunday afternoon jam sessions, with prominent musicians from nearby camps sitting in, are a big feature.

Ennis, Minus Band, In 'Trombone' Pic

Los Angeles—Skinny Ennis has drawn an acting role in the Universal picture, Trombone from Heaven. Ennis will do part of

A. Columnist Takes Slam at Discrimination

Operators Deny Bar Against Friends of Negro Musicians

Los Angeles—The race segregation problem, which has become more serious all over the U. S. since thousands of Negroes have donned soldiers' uniforms to fight for a democracy which has been denied them, boiled to the surface in Los Angeles recently.

Charged with "stirring up the trouble" was a local newspaper columnist who likes to haunt the city's niteries, especially those featuring Negro bands. The scribbler devoted a full column to calling attention to the fact that the Negro friends of the Negro musicians who work in some of these places can't get in to hear them.

Slam at the Zuccas

Although he didn't mention names, the columnist was obviously referring to the Brothers' Hollywood club, where Benny Carter has been feasting Monday night swing conc when he wrote: "The owners of the night which refused him (a Negro friend of the columnist) admission operate a number of night spots around Los Angeles."

Knowles Blair, press agent the Zucca Brothers nitery interests, boiled over when he read the column. "Why should this fellow single us out as having established racial bars in our places?" he demanded to know in indignation. "What makes him think that Negroes are admitted, or ever have been admitted as guests at the Palladium, the Trianon, or any of the so-called white niteries in Los Angeles?" he continued.

'Afraid of Race Riots'

"This columnist, and most people, like to blame racial discrimination—and I heartily agree that such racial discrimination is rotten—on the operators of the night spots. The operators don't object to Negroes, and they aren't worrying so much about the fact that the presence of Negroes will drive away white patronage with money to spend.

"The operator fears—and with good reason—that some boozed up white man among the customers will insult some Negro patron, and you know what will happen then. He'd have a nasty riot on his hands."

'Benny's Friends Welcome'

"When the time comes that the American public is willing to accept Negroes as fellow-men with equal rights," Blair continued, "the nitery men will be the first to throw open their doors to Negro guests."

Blair denied that friends of Benny Carter or his bandsmen had been denied admission to the swing concerts, saying, "If a friend of Benny's or a friend of one of his musicians comes to our door and establishes that he is a friend, he is not only admitted but given a place at a table up near the band."

drummer in the band headed by the hill billy slip horn man (this role enacted by Eddie Quillan) who, according to the story, takes New York by storm and then deserts his combo to return to his mountain sweetheart.

Ennis' band will not be used in the picture, featured band spot having been given to Alvin Roy and the King Sisters.

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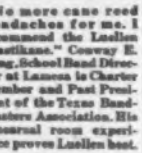
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Musicians Called Non-Essential

Coast Awaiting Clarification of Last War Order

Discrepancy Between Statements of Union And Government Execs

Los Angeles—Music and amusement professions in Hollywood opened its eyes for one startled moment when the recent war order that those in non-essential occupations would have to find essential war jobs, or face induction soon, regardless of dependents, then lapsed back into its familiar "It Can't Happen so-Us" attitude.

MCA office here reported that Jules Stein, MCA chief, had already gone to Washington personally and had taken care of the situation. It was stated that Mr. Stein had secured a ruling that musicians would "be classified as neither essential nor non-essential—just sort of in-between." This seemed to clarify the matter to the satisfaction of Larry Barnet, head of MCA's west coast band booking activities.

Union Holds Out Hope

Local 47 statement was to the effect that musicians in dancehalls and cafes (apparently excluding radio, film studio and symphony musicians) were classified as engaged in a non-essential occupation for the present, but union spokesman said it was hoped attitude of draft officials could be changed to include dance musicians in the essential category. The head office of Selective Serv-

ice for this area was of the opinion that musicians (no distinction made) were non-essential.

The U. S. Employment Office here stated carefully that musicians had not been included on any lists of essential occupations to date.

Many Have War Jobs

A large percentage of musicians here seemed ready and willing to admit without further argument that they were non-essential to a nation at war. Many were of this opinion months ago and hundreds have been working in the big war plants for a year or more.

Among the first of better known local bandmen to figure that musicians were kidding themselves if they thought they were going to

coast through the war on the wave of prosperity existing here was Bob Mohr, whose band won a territorial popularity poll for this region. Mohr said that he had put in his application at one of the aircraft factories here and expected to be "on the assembly line" within two weeks.

Name Leaders Wait

All the big name bandmen in this territory said they "were waiting to see what would happen" before making moves to obtain war jobs. However, some were already exploring the possibility of putting their bands on war jobs en masse and maintaining them as musical organizations for jobs one or two nights a week. Two bands which were giving definite consideration

Helen Subs on Air For Basin Street

New York—While Paul Lavallo and the Basin Street gang were playing at the Roxy theater here, Helen O'Connell, who used to be the J. Dorsey thrush, filled in on the air for the show with a program called the *Blue Review* over the Blue Network. Helen, who will be Basin Street's regular vocalist, is also rumored for a role in the new Vinton Freedley Broadway production, *Dancing in the Streets*.

to such offers were those of Alvino Rey and Eddie Miller.

Ella Mae Morse Awaiting Stork

Quits Slack Band for Temporary Retirement

Los Angeles—Ella Mae Morse, who flashed into nation-wide prominence on the strength of her strident versions of *Cow Cow Boogie* and *Mr. Five by Five* with Freddie Slack's band, has retired temporarily from professional life to keep a date with the stork, tentatively set for around April 1.

Miller's Brother May Play Coast

Los Angeles—Among bands under consideration by the Zucca Brothers to re-open their Hermosa Beach spot, the Terrace in the early spring, is Herb Miller, kid brother of Glenn Miller. The younger Miller is now heading his band at the Rainbow Rendezu in Salt Lake City.

The Zuccas have been keeping the beach spot open on a part-time basis with small, pick-up bands during the winter. They plan to give it an official "summer opening" with a blast of promotion around Easter.

Resemblance?



Well, he ought to look like Glenn Miller. It's his brother, Herb, who has been leading his own dance band in middle western dance spots, and now is heading for the Pacific coast. Maurice Seymour Photo.

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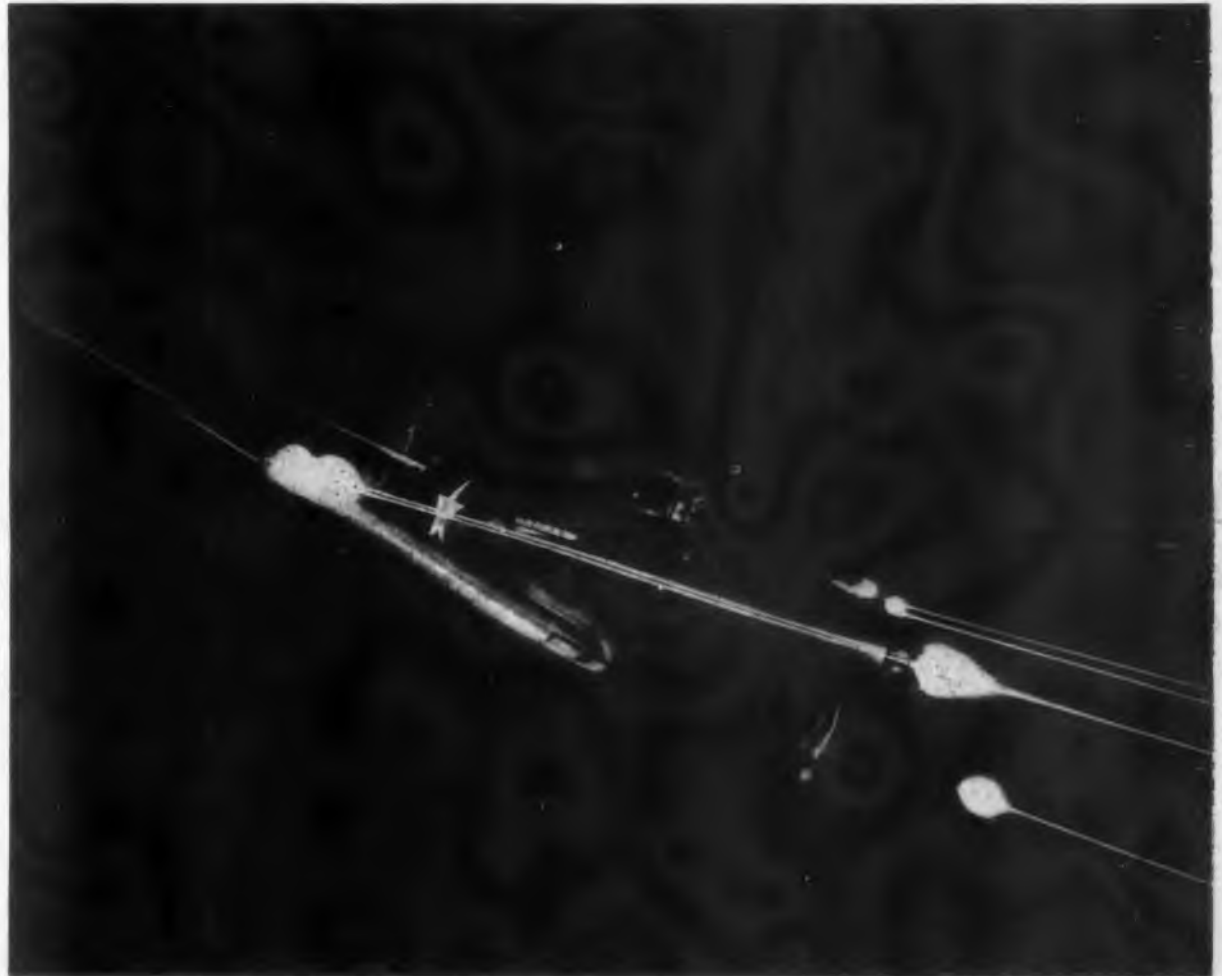


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★ PICKED BY MIKE LEVIN

Latest beef in the mail is from a character who claims we're wasting space and type on a column like this, that he wants to see more palaver on the current jive. Number one, if he can find me some current jive worth reviewing, I'll be glad to do it. Number two, these records don't need any apologizing—they play on their own merits. Three, they are the only records these days that have surfaces worth playing. Most of the new ones sound like well-ground carborundum. The older records, most often left over or taken out of stock, not only play better but sound better than most of the present discs. Not only that, but with the slow of stuff turned out within the past seven years, there are plenty of good ones that you and I both missed—it doesn't hurt to look back to dig them lightly.

Hot Jazz

Joe Venuti-Eddie Lang

Wild Cat-Do'n' Things—Bluebird 10280 (1938)

Originally pressed on Victor, this is a real lu-lu. Younger musicians who have never heard Eddie Lang should grab this by all means. The man's rhythm, wonderful tone, and light, easy accompanying are lessons, compared to



some of the labored "hep" phrasing you hear these days. "Cheech" Signorelli played piano on this date, but Venuti and Lang get all the attention. Venuti may be a wild character, but he certainly can cut anybody playing hot fiddle today—and that includes South, Grappelly, Caceres, and Ray Nance. Above all, get how many ideas are worked out ad lib between the two of them—in other words, how much their experience as a team enables them to cook up better choruses.

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Dance

Woody Herman

Deep Night and Whistle Stop—Decca 3332 (1940)

The first Herman sweet side, of any real distinction, this to me marked the turning point in the Herd's climb to success. Up until then, they had made some good sides, and some clever novelty discs, but nothing that would stick either as a ballad or for dancing. This was the first in a series that led through Sorrento, Please Be There and others. Featured is the tasty stringwork of Hy White, under-rated guitarist for the Herman mob, whose simple playing here of the melody line puts the disc on shelf A. Herman and tramist don't hurt any either.

Swing

New Friends of Rhythm

Heavy Traffic on Canal Street and Mood in Question—Victor 26647 (1939)

Made up of Laura Newell (harp), the Stuyvesant String Quartet, Harry Patent (bass), a guitar man, and Buster Bailey (clarinet), this gang could teach every big band using strings a lot of lessons. None of these frilly high-range figures—everything is pitched low and mellow, and you should hear the strings riff behind Bailey on Street. This disc is a direct slap at all those who claim strings impede swing. Here the strings themselves sensibly don't try for any solos. They aren't jazz men and they don't claim to be able to do that sort of thing—but their background is rich and colorful, and gives Bailey a terrific basis on which to swing. Other side is Bailey with his classical tone playing a lovely original by Alan Shulman, the violinist. It's werry pretty, and Buster's legitimate training makes it obvious that he would be far more at home with a symphony than a jazz organization.

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

She Sang With Lombardo



New York—First girl to sing with the Guy Lombardo band a couple of years ago, Sara Ann McCabe prefers stage and movie work to the front of the band stand. She's in Show Time on Broadway now, plans to turn those lovely eyes in the direction of Hollywood when the show finishes its run.

Vocal

Mildred Bailey

Honeysuckle Rose and Willow Tree—Decca Gems of Jazz (Vol. 11—1936)

Originally made at a special session for English Parlophone, Decca later acquired the rights to these masters and released them along with a flock of others last year.

Accompanying la Bailey here are Johnny Hodges, Teddy Wilson, Bunny Berigan, and Graham Moncoeur (the bass man for the Savoy Sultans). Bunny is great on both sides, while Teddy plays the two Waller tunes in his usual imperturbable fashion.

Mildred's singing is higher and thinner than her more mature tone today—but it sounds as if it swung a shade more then.

Novelty

Bobby Sherwood-Blue Stone

Kiddin' on the Strings and Am I Blue—Decca 2063 (1937)

Note that we put the Venuti-Lang disc under "hot jazz" and this one under "novelty." There's a very good reason for that, and if you'll listen to both these discs, you'll get a better idea of the difference in playing for technical perfection alone, and that of strictly working for hot ideas.

Venuti and Lang were great not only because they had tremendous techniques, but also because when they played solos, they were not

McShann Mends After His Siege With Throat

Kansas City, Mo.—This town rocked solid with Jay McShann's fine dance late last month and has been going strong ever since. Jay's band sounded fine but lacked just one thing, Jay McShann. He was in Cincinnati at the time having his tonsils lanced, but he made the band come on into K.C. without him, not to disappoint his many friends, who had been waiting a year for his return here.

About six people out of a crowd of nearly 4,000, excluding the band, really knew how sick Jay was. At the time of the dance the doctors gave him a fifty-fifty chance to live. Jay is in town now recuperating at a hospital and probably will not be playing piano for quite some time. Taking Jay's place at the ivories was the new arranger, Skipper Hall, who incidentally, is writing the band into a fine swing groove.

Into town after Jay was Ted Lewis at the Pla-Mor who was the show he always is. . . . Father Hines came in for a one-nighter at the Munny aud, and was his same groovy self. . . . into the Drum Room of Hotel President was Harold Hauser and his orchestra while the Muehlebach Terrace Grill featured Jimmy Joy and orchestra. . . . Martins-on-the-Plaza still jump spot of the town with the Streamliners.

—Don Rose and Jim Isleib

only clever, but had a definite stream of ideas that hung together. Sherwood, who now has his own band, but before that did practically all the bigtime solo guitar work in Hollywood, shows here wonderful tone, impeccable technique, and smooth phrasing. Harry Bluestone plays much the same sort of fiddle.

The trouble with this record for "jazz" is that it is just a little too slick, the riffs are repeated too often, and the sides don't have that driving bit necessary to good hot. But that doesn't mean that both these men can't play it when they want to, or that this isn't an interesting disc to have—it is, as an example of fine dueting between guitar and violin.

Notes

BETWEEN THE

Notes

... BY H. E. P.

Jim Petrillo's proposals to the members of the recording dispute are a distinct source of satisfaction to any union musician.

Our boy Jim in the past has shot his mouth off far too frequently and ill-temperedly for his and our good. He has antagonized a large section of the public and made life extremely difficult for those who thought the union was right in its demands, but arbitrary in its methods.

Now, however, he seems to have learned his lesson. While not dropping one inch of the iron snicker-nee, he is still letting the boys have it with such finesse that they know not where to bite back.

Before, whenever Petrillo opened his mouth, the radio group and other uninterested gentry shoved his words right back down his throat as "arbitrary, dictatorial, Red, Brown, and light magenta." This was because Petrillo always made the mistake of picking a fairly good case and defending it with some of the worst arguments and methods yet known by man or the Beat.

Now, however, all is sweetness and light. Jimmy has informed the boys that he expects a fee on the process of recording, on each record as made, and a juke-box tax. There was no mention of the section which not only everyone in the business expected him to mention, but also which was expected to be the crux of the whole business—whether or not radio stations should be forced to pay a tax on records used on commercial programs.

Petrillo claims, I think quite justly, that if the boys are selling air-time and making excellent money doing it (incidentally since when does a station have anything more than a license to use the air?), that they should split some of the gravy with the men who made it possible—namely the musicians.

Omitting the radio boys, who are congenial grabbers anyway, even the most rabid anti-unionist is willing to admit the justice of this—that with musicians out of work, Petrillo has a right to demand part of the profits on something the musicians make possible.

This is not the same as forcing bands on radio standbys—that I disagree with completely—it's restrictive and an attempt to make time mark it lightly while the union picks up the profits. The former is a legitimate sharing of profits where work is done—the second an artificial recreation of work that no longer exists.

But more important than Petrillo's caginess in keeping the most contentious point under cover is the question of what happens to the dough collected. Assuming that Jimmy wins his points, and that the union is able to garner the cash it feels it has a claim to, what happens to the money?

As matters stand now, it is supposed to be earmarked for the emergency relief fund. Very fine—let's see that it gets there, undiminished by any prying hands. If the AFM could administer a plan such as this, and a year later, go to the public with an audit by the most conservative firm of CPA's in the country, it would not only raise the AFM's prestige enormously, but also help to reduce the suspicion by the people that all unions are merely organized marts for really efficient thievery.

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Swing Street Just Ain't Swing Street Anymore!

by FRANK STACY

New York—Fifty-second is a narrow stretch of street running from the Hudson River on the west side of Manhattan all the way over to the East River, the island's other boundary line. With but one exception, it's a pretty drab avenue, lined with broken down apartment houses, old brown-stones with "To-let" signs plastered all over them, and gloomy warehouses. In sudden contrast is an area of two city blocks between Fifth and Seventh Avenues, which came to be called *Swing Lane* or *Swing Street* a few years ago.

It was in night clubs in this district that the bands of Count Basie, Teddy Powell (his first band), Benny Carter, Red Norvo and smaller hot combinations with



jazz-men like Eddie Condon, Kansas Fields, Red Allen, Bobby Hackett, Pete Brown, and Zutty Singleton played jump music over the air and in person for the first swarms of swing fans that were a product of the 'thirties. At the time that Benny Goodman was nearing the peak of his fame, 52nd Street became for the music world what Broadway has always meant to show business generally.

Looked Like Revival

But that was a few years ago. More recently, the cry has gone up that *Swing Street* ain't no more. The clubs have lost the big name bands and the national hook-up broadcasts, have earned the reputation of being "clip joints," and

no longer attract the hep music crowd. Real swing fans have the attitude that the clubs are now only for suckers, squares, and visiting firemen who just don't know any better.

The other night, it looked as though the street might be reviving. On the same bill at Kelly's Stabile were Billie Holiday, Coleman Hawkins, Red Allen with J. C. Higginbotham and Don Stovall, and a jam session led by tenor-man Jerry Jerome. There's no denying that the list was impressive. And besides that, came the news that Kelly's was soon to be blessed with air-time, local broadcasts, true, but none-the-less airtime.

It shouldn't have been tough filling the house with that roster of names and it wasn't. The joint was jammed. And the audience liked what they heard. There were plenty of encores for everyone; the crowd went wild over Billie's *Strange Fruit* and Coleman's familiar *Body and Soul*.

But the street is still long dead.

No Original Notes

During the whole program, not one original note was struck, unless you want to call some run-of-the-mill jam improvisations new notes. The jamming was just another example (and there have been far too many in New York lately) of musicians trying hard to build up spontaneity, which is a contradiction in itself. The kind of artificially induced zip that local m.c.'s have been giving out with is the absolute opposite of the stuff that real jazz is made of. Much loud hand-clapping and breaking up of solos with applause doesn't necessarily make for a good hot

Benny Gives!



New York—Here's Jack Benny in an unusual role (if you dig his program), giving something to somebody. Of course, *Down Beat* bought the trophy, so it didn't cost Jack anything but time to present it to Frank Sinatra as the favorite male vocalist of *Beat* readers. The ceremony occurred at the Paramount theater. A. & D. Photo.

chorus.

This isn't any question of demanding that jazz go back to the

brothel or the honky-tonk cafe. Undoubtedly, good jazz can be produced anywhere, provided that the musicians are given a chance to play how and what they want, not hemmed in by that obvious phonny, the atmosphere-creating master of ceremonies, and by the type of crowd which the 52nd Street clubs have attracted with their recent policies of floor-shows with strip-teasers and snake charmers.

Possibly this air of the square about the place is what threw Billie Holiday off, too. She wasn't good. Her choice of tunes was poor (*He's My Guy*, the outstanding example of this) and her over-deliberate phrasing so extreme as to be almost funny. Again her voice sounded strained and thin, far from the rich quality that she used to get so easily on most of her early recordings.

The Crowd Liked It

Instead of improving her style through practice and new ideas, it sounded very much as though she has been content to go along using the same old phrases over and over again as she did on *Embraceable You, Love, Where Can You Be, You Go to My Head and Them There Eyes*. All of the tunes named were sung with the identical broken phrasing that made Billie's early work interesting but which is a commonplace in music

today. It's only fair to repeat that the crowd liked her songs very much.

The same thing held true with Coleman Hawkins. Well-received, he played *How Much Do I Love You, Whispering and Body and Soul* as though they were all the same tune. Nobody demands that a jazz musician ever state a definite melody if that isn't his style, but using the very same riffs again and again tends to monotony, no matter how pure the tone. Only on one number, *Yesterdays*, did the Bean bring in the melodic invention that he's capable of. Again, the only answer is that he's coasting on his rep.

Red Allen and his boys played competently, if without any particular spirit.

Go home, turn on the phonograph and dig out Billie's *Fine and Mellow* and the Hawk's *Honey-suckle*. The street is still long dead.

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country will emerge victorious from the present

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MOST PLAYED RECORDS!

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

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7—Moonlight Becomes You	Dinah Shore	Victor
8—When the Lights Go on Again	Harry James	Columbia
9—Mr. Five by Five	Bing Crosby	Decca
10—I'm Getting Tired So I Can Sleep	Glenn Miller	Victor
	Lucky Millinder . . .	Decca
	Vaughn Monroe . . .	Victor
	Harry James	Columbia
	Freddie Slack	Capitol
	Jimmy Dorsey	Decca

OTHER FAVORITES

Can't Get Out of This Mood . .	Kay Kyser	Columbia
Don't Get Around Much Any More	Ink Spots	Decca
It Started All Over Again . . .	Tommy Dorsey . . .	Victor
Why Don't You Do Right . . .	Benny Goodman . .	Columbia
There'll Never Be Another You	Sammy Kaye	Victor

A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Latest beef in the mail is from a character who claims we're wasting space and type on a column like this, that he wants to see more palaver on the current jive. Number one, if he can find me some current jive worth reviewing, I'll be glad to do it. Number two, these records don't need any apologizing—they play on their own merits. Three, they are the only records these days that have surfaces worth playing. Most of the new ones sound like well-ground corborandum. The older records, most often left over or taken out of stock, not only play better but sound better than most of the present discs. Not only that, but with the discs of stuff turned out within the past seven years, there are plenty of good ones that you and I both missed—it doesn't hurt to look back to dig them lightly.

Hot Jazz

Joe Venuti-Eddie Lang

Wild Cat-Do'n' Things—Bluebird 10280 (1938)

Originally pressed on Victor, this is a real lu-lu. Younger musicians who have never heard Eddie Lang should grab this by all means. The man's rhythm, wonderful tone, and light, easy accompanying are lessons, compared to



some of the labored "hep" phrasing you hear these days. "Cheech" Signorelli played piano on this date, but Venuti and Lang get all the attention. Venuti may be a wild character, but he certainly can cut anybody playing hot fiddle today—and that includes South, Grappelly, Caceres, and Ray Nance. Above all, get how many ideas are worked out ad lib between the two of them—in other words, how much their experience as a team enables them to cook up better choruses.

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Dance

Woody Herman

Deep Night and Whistle Stop—Decca 3332 (1940)

The first Herman sweet side, of any real distinction, this to me marked the turning point in the Herd's climb to success. Up until then, they had made some good sides, and some clever novelty discs, but nothing that would stick either as a ballad or for dancing. This was the first in a series that lead through *Sorrento*, *Please Be There* and others. Featured is the tasty stringwork of Hy White, under-rated guitarist for the Herman mob, whose simple playing here of the melody line puts the disc on shelf A. Herman and tramist don't hurt any either.

Swing

New Friends of Rhythm

Heavy Traffic on Canal Street and Mood in Question—Victor 26647 (1939)

Made up of Laura Newell (harp), the Styvesant String Quartet, Harry Patent (bass), a guitar man, and Buster Bailey (clarinet), this gang could teach every big band using strings a lot of lessons. None of these frilly high-range figures—everything is pitched low and mellow, and you should hear the strings riff behind Bailey on *Street*. This disc is a direct slap at all those who claim strings impede swing. Here the strings themselves sensibly don't try for any solos. They aren't jazz men and they don't claim to be able to do that sort of thing—but their background is rich and colorful, and gives Bailey a terrific basis on which to swing. Other side is Bailey with his classical tone playing a lovely original by Alan Shulman, the violinist. It's werry pretty, and Buster's legitimate training makes it obvious that he would be far more at home with a symphony than a jazz organization.

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

She Sang With Lombardo



New York—First girl to sing with the Guy Lombardo band a couple of years ago, Sara Ann McCabe prefers stage and movie work to the front of the band stand. She's in *Show Time on Broadway* now, plans to turn those lovely eyes in the direction of Hollywood when the show finishes its run.

Vocal

Mildred Bailey

Honeysuckle Rose and Willow Tree—Decca Gems of Jazz (Vol. 11—1936)

Originally made at a special session for English Parlophone, Decca later acquired the rights to these masters and released them along with a flock of others last year.

Accompanying la Bailey here are Johnny Hodges, Teddy Wilson, Bunny Berigan, and Graham Moncoeur (the bass man for the Savoy Sultans). Bunny is great on both sides, while Teddy plays the two Waller tunes in his usual imper-turbable fashion.

Mildred's singing is higher and thinner than her more mature tone today—but it sounds as if it swung a shade more then.

Novelty

Bobby Sherwood-Blue Stone

Kiddin' on the Strings and Am I Blue—Decca 2063 (1937)

Note that we put the Venuti-Lang disc under "hot jazz" and this one under "novelty." There's a very good reason for that, and if you'll listen to both these discs, you'll get a better idea of the difference in playing for technical perfection alone, and that of strictly working for hot ideas.

Venuti and Lang were great not only because they had tremendous techniques, but also because when they played solos, they were not

McShann Mends After His Siege With Throat

Kansas City, Mo.—This town rocked solid with Jay McShann's fine dance late last month and has been going strong ever since. Jay's band sounded fine but lacked just one thing, Jay McShann. He was in Cincinnati at the time having his tonsils lanced, but he made the band come on into K.C. without him, not to disappoint his many friends, who had been waiting a year for his return here.

About six people out of a crowd of nearly 4,000, excluding the doctors, really knew how sick Jay was. At the time of the dance the doctors gave him a fifty-fifty chance to live. Jay is in town now recuperating at a hospital and probably will not be playing piano for quite some time. Taking Jay's place at the ivories was the new arranger, Skipper Hall, who incidentally, is writing the band into a fine swing groove.

Into town after Jay was Ted Lewis at the Pla-Mor who was the show he always is. . . . Father Hines came in for a one-nighter at the Munny aud, and was his same groovy self. . . . into the Drum Room of Hotel President was Harold Hauser and his orchestra while the Muehlebach Terrace Grill featured Jimmy Joy and orchestra. . . . Martins-on-the-Plaza still jump spot of the town with the Streamliners.

—Don Rose and Jim Islaib

only clever, but had a definite stream of ideas that hung together. Sherwood, who now has his own band, but before that did practically all the bigtime solo guitar work in Hollywood, shows here wonderful tone, impeccable technique, and smooth phrasing. Harry Bluestone plays much the same sort of fiddle.

The trouble with this record for "jazz" is that it is just a little too slick, the riffs are repeated too often, and the sides don't have that driving bit necessary to good hot. But that doesn't mean that both these men can't play it when they want to, or that this isn't an interesting disc to have—it is, as an example of fine dueting between guitar and violin.

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Notes

BETWEEN THE

Notes

... BY H. E. P.

Jim Petrillo's proposals to the members of the recording dispute are a distinct source of satisfaction to any union musician.

Our boy Jim in the past has shot his mouth off far too frequently and ill-temperedly for his and our good. He has antagonized a large section of the public and made life extremely difficult for those who thought the union was right in its demands, but arbitrary in its methods.

Now, however, he seems to have learned his lesson. While not dropping one inch of the iron snicker-snee, he is still letting the boys have it with such finesse that they know not where to bite back.

Before, whenever Petrillo opened his mouth, the radio group and other uninterested gentry shoved his words right back down his throat as "arbitrary, dictatorial, Red, Brown, and light magenta." This was because Petrillo always made the mistake of picking a fairly good case and defending it with some of the worst arguments and methods yet known by man or the Beat.

Now, however, all is sweetness and light. Jimmy has informed the boys that he expects a jess on the process of recording, on each record as made, and a juke-box tax. There was no mention of the section which not only everyone in the business expected him to mention, but also which was expected to be the crux of the whole business—whether or not radio stations should be forced to pay a tax on records used on commercial programs.

Petrillo claims, I think quite justly, that if the boys are selling air-time and making excellent money doing it (incidentally since when does a station have anything more than a license to use the air?), that they should split some of the gravy with the men who made it possible—namely the musicians.

Omitting the radio boys, who are congenial grabbers anyway, even the most rabid anti-unionist is willing to admit the justice of this—that with musicians out of work, Petrillo has a right to demand part of the profits on something the musicians make possible.

This is not the same as forcing bands on radio standbys—that I disagree with completely—it's restrictive and an attempt to make time mark it lightly while the union picks up the profits. The former is a legitimate sharing of profits where work is done—the second an artificial recreation of work that no longer exists.

But more important than Petrillo's eagerness in keeping the most contentious point under cover is the question of what happens to the dough collected. Assuming that Jimmy wins his points, and that the union is able to garner the cash it feels it has a claim to, what happens to the money?

As matters stand now, it is supposed to be earmarked for the emergency relief fund. Very fine—let's see that it gets there, undiminished by any prying hands. If the AFM could administer a plan such as this, and a year later, go to the public with an audit by the most conservative firm of CPA's in the country, it would not only raise the AFM's prestige enormously, but also help to reduce the suspicion by the people that all unions are merely organized marts for really efficient thievery.

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It was in night clubs in this district that the bands of Count Basie, Teddy Powell (his first band), Benny Carter, Red Norvo and smaller hot combinations with

no longer attract the hep music crowd. Real swing fans have the attitude that the clubs are now only for suckers, squares, and visiting firemen who just don't know any better.

The other night, it looked as though the street might be reviving. On the same bill at Kelly's Stable were Billie Holiday, Coleman Hawkins, Red Allen with J. C. Higginbotham and Don Stovall, and a jam session led by tenor-man Jerry Jerome. There's no denying that the list was impressive. And besides that, came the news that Kelly's was soon to be blessed with air-time, local broadcasts, true, but none-the-less airtime.

It shouldn't have been tough filling the house with that roster of names and it wasn't. The joint was jammed. And the audience liked what they heard. There were plenty of encores for everyone; the crowd went wild over Billie's *Strange Fruit* and Coleman's familiar *Body and Soul*.

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No Original Notes

During the whole program, not one original note was struck, unless you want to call some run-of-the-mill jam improvisations new notes. The jamming was just another example (and there have been far too many in New York lately) of musicians trying hard to build up spontaneity, which is a contradiction in itself. The kind of artificially induced zip that local m.c.'s have been giving out with is the absolute opposite of the stuff that real jazz is made of. Much loud hand-clapping and breaking up of solos with applause doesn't necessarily make for a good hot

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Instead of improving her style through practice and new ideas, it sounded very much as though she has been content to go along using the same old phrases over and over again as she did on *Embraceable You*, *Love, Where Can You Be*, *You Go to My Head* and *Them There Eyes*. All of the tunes named were sung with the identical broken phrasing that made Billie's early work interesting but which is a commonplace in music

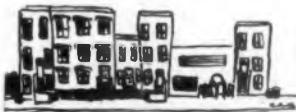
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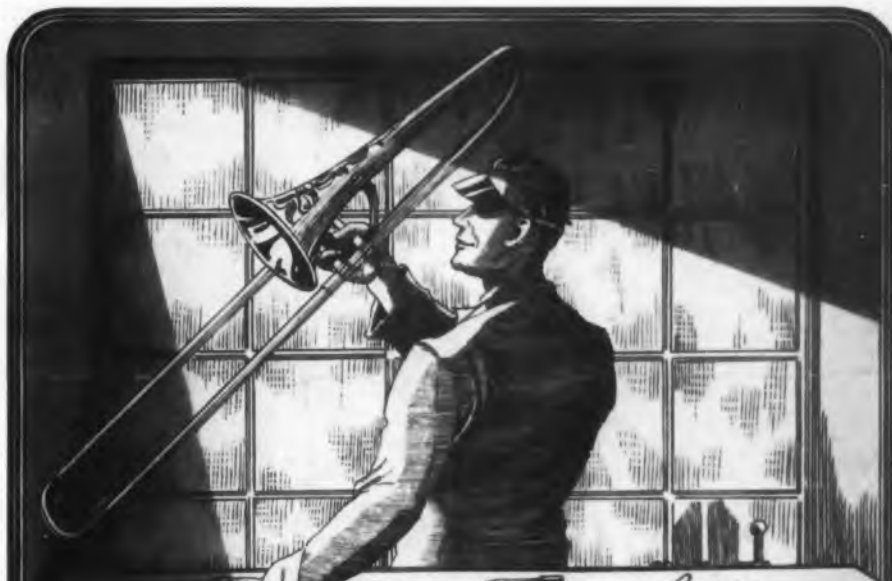
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There'll Never Be Another You . . .	Sammy Kaye . . .	Victor

Helen Ward to Hal McIntyre

Former Ace Singer With Goodman to Give Band Its Lift

New York—Helen Ward, top singer when she was with Benny Goodman, came back to the dance music field two weeks ago when she joined Hal McIntyre's band at the Commodore hotel here. Replacing the Lyttle Sisters, Helen will be the featured singer with the tall, shy bandleader. Male half of the vocalings will be furnished by Al Noble, who used to sing with Carl Hoff's orchestra.

Started Vocal Style

Helen was born in New York City, and went to New York University before joining Nye Mayhew for her first job. Later, she worked with the bands of Eddie Duchin, Rubinoff, Enric Madrignera, and finally Benny Goodman. Benny was just beginning his now famous *Let's Dance* air program and attracting the attention of the very first of the



McIntyre and Ward

jitterbugs when she joined him. She stayed with B.G. for over two years and made records with him like *Disieland Band, It's Been So Long*, and *Goody-Goody*, which were instrumental in setting the style of jump and ballad singing used by swing band vocalists today.

She left the band to get married, but continued to do radio work and recorded with Teddy Wilson. Helen thinks that one of the sides, *Embraceable You*, which she made with Teddy is her best vocal job. Her favorite singers are Lena Horne and Mabel Mercer and Duke Ellington rates tops in her band department.

From the viewpoint of the Mc-

Painting the Famous Door Red in Swing Alley



Here's a root situation. Linda Keene, now working as a single singer with former boss Red Norvo at the Famous Door recently. Norvo himself is just amazed, as you can see.



Under and through Eddie Bert's tram, find Mill Rogers, trumpet; Aaron Sax, clarinet; and Specs Powell on the skins. All members, of course, of Red's fine little band.



Norvo got tired, so his relief arms (courtesy of Leo Guarneri, bass) take the middle eight bars. That bent left wrist looks suspicious, Red, please say it ain't so!



Here's what was on the other end of that tram in the second pie, Eddie Bert at the mike, with a light ha-ha. Heavy ha-ha in the background by Red. All Photos Warren Rothchild.

Recorders Face Bigger Problems Than the Ban

New York—When news of the Petrillo statement offering a solution to the record ban hit the streets here, a bandleader dashed excitedly for the office of a recording company to get all the details set for a fast record session. But don't think that he wasn't given the brush-off.

With the shortage of shellac, copper and the labor problem, record firms will be lucky if they can keep up with current disc production, Petrillo ban or otherwise.

Campaign Is Needed

The shellac shortage has become so acute that Victor is now delivering ultimatum to the retail record dealers, demanding that either they turn in large quantities of scrap or their names will be scratched off the record shipment lists.

Down Beat interviewed the owners of several platter shops and

Intyre outfit, the addition of Helen is the best thing that has happened to it in a long time. The band plays a lot of Ellingtonish stuff which is fine, but doesn't have as broad an appeal for the general public as it might have. With Helen on the stand, the necessary kick will be added, which may be just what McIntyre needs to push him into the top name-band brackets, without sacrificing his musical integrity. —Joc

got their reactions to the call for scrap. Biggest complaint is that the general public is not aware of, or is indifferent to the necessity of turning in old records, even though the demand for new discs is greater than ever. None of the shops interviewed felt that the problem would be solved by ultimatums like the one Victor issued. Retailers feel that the shortage is as much the responsibility of the record firms as it is their own, and think that Victor, Columbia and Decca should cooperate in a publicity campaign on a large scale to induce more scrap turn-in.

Scrap Prices Boosted

Already a kind of black market is in existence and one example was quoted where a scrap dealer was asking as much as 14 cents for a record which he had sold a year before as second-hand for 5 cents. The retailers pointed out that the Victor edict almost forced them into buying from these dealers even though their profit margin under such conditions would be negligible since the record companies only allow two cents for each record that the record shops turn in. So far, most of the shops have steered clear of scrap dealers with hold-up prices but all of them are far behind in their scrap quotas and feel that they will have to resort to mass scrap buying.

ASCAP Suit Reply Due on March 1

New York—The demand for an ASCAP accounting, instituted by three of its members, has not yet been answered. Andrew Weinberger, noted music world lawyer, who filed the complaint in behalf of his clients, the Gem Music Corporation, Denton and Haskins Corporation, both music publishers, and George Whiting, songwriter, has granted ASCAP an extension until the first of this month but said that no further time to prepare for the accounting would be granted.

Seven New Faces With the Hamp

New York—Lionel Hampton's outfit at the Apollo theater February 12, after a six month's absence from these parts, showed considerable line up change. Starting with Lamar Wright, 18-year-old trumpet player, whose father trumpets for Cab Calloway, new faces are Rudy Rutherford, alto and clarinet; Arnett Cobb, tenor from the Milt Larkin band; Al Hayse and Lawrence Anderson, trombones; Eric Miller, guitar, and Jerry Blake, subbing on baritone for Jack McVea, out with a throat infection.

Hampton's former guitarist and *Down Beat* instructional columnist, Irving Ashby, is now in a Los Angeles defense plant and vocalist, Lois Arnetta, owing to illness, has been replaced by Dinah Washington.

Mary Lou Scores For Ellington

New York—Mary Lou Williams, the jazz family's foremost feminine pianist-arranger, is dotting eighth's for Duke Ellington's band. Pennings to date are the Williams' versions of *Sweet Georgia Brown*, *Stardust* and *Shorty Boo*.

Kyser's Third Tram

Los Angeles—Kay Kyser, working hard at getting his band away from a sweet groove, recently added a third trombone, Joe Howards.

Lee and Lester Young Lose Their Father

Los Angeles—Willis H. Young, father of Lee & Lester Young, whose band appeared recently at the Cafe Society in New York, died here February 6. The elder Young, who was 67, had been ill for a long period.

In addition to Drummer Lee and Tenor Man Lester, a daughter, Irma, is also active in the amusement profession.

She Plays Good Clary, Too



New York—This is Ann Du Pont, who fronts a male band and plays clarinet a la Shaw. As you can plainly see, she's pretty enough for anybody's book to boot. Ann and her Rhythmians are currently at The Boulevard in Elmhurst, Long Island. Kriegsmann Photo.

Virginian Weds TD's Daughter

Los Angeles—Tommy Dorsey made a flying trip from Hollywood to Roanoke, Va., early in February to attend the wedding of his daughter, Patricia Marie, who married Lester Hooker, Jr., scion of a wealthy Virginia family.

The youngsters met and became engaged while attending William and Mary College. The wedding was originally scheduled for June, when the bridegroom graduates and Patricia Marie will pass her 18th birthday, but was advanced because young Hooker will go into the army directly upon his graduation.

Rationing Affects Down Beat Too!

The Government order to publishers throughout the country to ration newsprint has compelled *Down Beat* to curtail its distribution to newsdealers to practically a sell-out basis. Readers can assure themselves of a copy every lot and 15th of the month by placing a standing order with their newsdealer. In this way we all will be helping to make the wartime rationing effective and at the same time make sure *Down Beat* continues to be available to all those who want to buy it regularly.

Better Than Man Bites Dog



Passaic, N. J.—This is real news! Bandleaders frequently have taken over the baton for fellow conductors in cases of illness or other emergency, but we believe this is the first case on record in which a leader cancelled his own rehearsals and sat in as a sideman in another's orchestra. This is Lionel Hampton, who volunteered to substitute for Sonny Greer, when the drummer became seriously ill as the Duke Ellington band opened at the Central theater here. You can't tell it from Duke's expression here, but he's telling Lionel that he is a gentleman, a scholar, a terrific drummer and, most important of all, a real pal.

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WNYC Festival Covers Entire Field of Music

All Types of Songs Broadcast in Huge Ten-day Jamboree

New York—An American Music Festival was conducted by WNYC, the municipal radio station here, between February 12 and 22. All the phases of American music were discussed and representative examples of folk, jazz, popular and classical compositions were played either on recorded or "live" programs.

Songwriters like Charley (*Miss You*) Tobias, and Harold (*Pins and Needles*) Rome sang their own tunes and told the stories behind them, while Eddie Condon, Art Hodes, Pee Wee Russell, Red Allen, Coleman Hawkins, in fact all the available jazz-men in N.Y., donated their time for a monster jam session during the ten day run of the Festival.

Everything Was Free

Josh White, folk singer-guitarist, and Leadbelly sang the blues, Lieut. Jack Lawrence was lined up to bring his U. S. Maritime Service dance band over from their base at Sheephead Bay and singers Frank Sinatra and Joan Edwards gave out with a batch of the current ballads.

The station has no commercial programs, paid nothing for any of the entertainment used on the shows, an unusual set-up but possible when the musician's union gladly waived all red tape because of the non-commercial aspect of the programs, and because of WNYC's governmental affiliations.

Recorded for Troops

Most unusual feature of all was the playing of the recordings of

Duke Ellington's recent Carnegie Hall concert. These records were made originally for the British Broadcasting System and were short-waved to troops abroad. The Festival's shows are also being put on shellac by Office of War Information for similar broadcasts. Morris Novick of WNYC, assisted by Sid Garris, planned and directed the programs.

Lamplighter's Poll Selects Count Basie

Los Angeles—Count Basie comes up in first place for hot bands in the Los Angeles *Daily News' Lamplighter's Poll*, easing out Krupa and James who came in second and third respectively. Winner among girl vocalists, Dinah Shore; sweet bands, Tommy Dorsey; arrangers, Sy Oliver; corn venders, Spike Jones, Horace Heidt and Guy Lombardo, in that order; and boy vocalists, Sinatra the supreme.

Helen Pitches

New York—Customers at the Cafe Rouge room of the Hotel Pennsylvania were a little bit startled one night recently to see Helen O'Connell on the stand with Jimmy Dorsey's band. Seems that pretty Kitty Kallen was taken ill that night and Helen happened to be having dinner at the Cafe Rouge. So she took over her old duties for the evening, sans the traditional evening gown.

Dan Grissom Quits, Then Changes Mind

New York—Dan Grissom, Jimmie Lunceford singer-saxist, who handed in a two weeks' notice while the band was playing at the Royal theater in Baltimore, has thought it over and will stay with Jimmie.

Y Wants Horns For Prisoners

New York—The Y.M.C.A. puts out an urgent call for musical instruments to be shipped to prisoner-of-war camps in enemy countries. Send contributions to the War Prisoners Aid of the Y.M.C.A., 33 East 47th St., N.Y.C.

Rookies Will Rock With Martin Block

New York—Martin Block, demon WNEW record spinner, left February 7, on a two and a half weeks' leave of absence from all his programs, including the *Kay Kyser* and *Your Hit Parade* shows, to tour army camps thru the south with his *Make Believe* ballroom, taking along over 300 recordings to keep the boys jumpin'.

Best Tunes Get There—Peace!

New York—Well, they've finally moved. We mean those "best tunes of all" have finally made the long haul over to Carnegie Hall. Jerry Wayne, who took over the vocal spot on the *All-Time Hit Parade*, when Barry Wood bowed out, initiated the new series three weeks ago on Friday night at 8:30 over N.B.C.

In spite of the fact that many radio columnists and fans squawked bitterly about the constant repetition of the slogan, and the producer of *Information, Please* tried to get an injunction to prevent announcers from using it on his program, the tag-line certainly got its point over. The local gag is that there's a reward for bringing in an American citizen who hasn't heard that the "best tunes of all" have—you know what.

All Wrapped Up in the New Slingerland . . .

★ "ROLLING BOMBER" Line!



Gene Krupa

KING OF THE DRUMS

Yep, that's Drummer-Maestro Gene Krupa next door 'midst all the drums and whatnot in a candid shot to end all candid shots! It was taken when Gene paid us a visit during his February engagement at Chicago's Hotel Sherman—an engagement, incidentally, where he smashed attendance records, where scores of people who wanted to hear his superb band and sensational drumming were turned away every night.

Gene came out to see for himself how the magnificent new "Rolling Bomber" Drums are made. He discovered that they have been engineered by the same Slingerland craftsmen who gave you the world famous "Radio Kings" and built along the same, identical lines with only a few modifications in design because of war time restrictions.

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★ We have beautiful 8x10 action pictures of Gene Krupa and practically all of the leading drummers at 10c each, sent postpaid. Send for this list—all using Slingerland Drums.

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was covered on the covering the Beat last June, is discovered uncovered here. No wonder Johnny "Sax" Davis gave up his hand to return to film. His first assignment is the lead in Ann's next picture, *Sarong Girl*. If they cover that chassis with a sarong, they're crazy!

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BUY WAR BONDS!
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CHICAGO BAND BRIEFS

It's a new twist when you have to lock the doors to keep customers out, but that's the situation these nights in the Band Box, the Loop's newest nightery, since they opened their new big band policy two months ago. Operating on a swing band policy, the spot's opening attraction, Boyd Raeburn, is pulling such tremendous crowds that his contract is now classified as indefinite.

It has actually been necessary to lock doors early in the evening to keep the crowd down to the spot's maximum capacity.

Joe Sherman has been on a do or die campaign to lure Dorothy Donegan, sensational young colored pianist, into the confines of his Dumbest Room since July of last year. Big signs in front of the drinkery proclaim his success as of two weeks ago. Dotty, incidentally, turned down big Hollywood money recently in favor of remaining in Chicago for a while longer.

Plans for Jay McShann to replace Milton Larkin at the Rumbogie fell through because of some uniforms that the Larkin band has been buying, and we're not kidding. Milt's contract has again assumed its 'indefinite' status which is beginning to make him look like a part owner of the place.

Boyd Raeburn's two Columbia T. C.'s are the first Columbia national pickups to be made from Chicago since the proverbial Hester was a pup. Boyd also has two healthy CBS regionals in the deal. Arne Barnett, recently leading his own band locally, is playing the fine piano in the band.

William Karzas is on a swing kick again at the Aragon and Trianon Ballrooms. Benny Goodman alternated with Eddy Howard at the Trianon February 13 and with Lawrence Welk at the Aragon on the 14th and Ina Ray Hutton did a similar alteration on Saturday and Sunday the week following.

Gene Krupa cut his foot while trying to put out a small fire which started in his suite at the Sherman hotel, but was able to play the job that night as usual. Gene has been drawing such fine crowds despite (or because of) his recent adverse publicity that the Panther Room will have him back again in July. The band is currently at the Ori-

ental theater. Shorty Cherock's new combo, back with Phil Shelley Agency instead of with GAC as first predicted, opens at the Whirlaway for a trial spin with the small unit.

Gracie Barrio held over at the Blackhawk for an additional eight weeks, which settles the band comfortably until May. Maurice Rocco, who opened with the Barrio band as part of the floor show, was not held past his original four week contract despite his having done a swell job in the show.

Glen Gray's Casa Loma Orchestra is holding fort at the Colgate Inn Panther Room. Russ Morgan continues at the Edgewater Beach

Russ Stands Up for Nick



Chicago—That's Russ Morgan on the right, just a few minutes after standing up for his press agent at city hall, where Nick Porosoff married fashion illustrator Evelyn Brown. Russ is happy over this, his "for the duration" engagement at Edgewater Beach, and his new plug tune *Rhumba Cocktail*, written by Neil Bondahu. Left to right: Nick, the bride, Mrs. Morgan and the maestro. Loop Photo.

Hotel and Neil Bondahu is doing an excellent long run job at the Mayfair Room.

Father's South Side appearance was confused throughout the evening as to whether they were in a ballroom or a shooting gallery (there were three shootings within an hour), the Hines band played to one of South Side's largest and most enthusiastic crowds in months Valentine's Day.

Hines, far from having a subtle band to begin with, played over the roof at the Savoy. The band was completely wild and, though precision may have been lacking in much of the band's work, solos echoed the crowd's exuberance and the whole evening entered early into a state of primitive enthusiasm which left neither the band nor the crowd throughout the evening.

Earl, although truly ill from a bad siege of one nighters in an equally bad siege of weather, sparked the band with his, as always, magnificent piano, as Shorty McConnell went out of the world playing lusty, vigorous, and imaginative trumpet to lead the remainder of the soloists through the evening.

Altoist Angie Gardner and bassist Jesse Simpkins were, of our way of thinking, two of the best boys in the band. Angie given little chance to solo, but plays precision horn with clean pattern structure than anyone in the band but Earl. Lacking some of the fervor, possibly, of the approved Hines soloists, he more than makes up for it in his ability and in ideas. Jesse plays ball very like the late Jimmy Blanton behind Earl's piano. The boy A fine. Benny Green shone in the trombone section.

Billy Eckstein of course stole the show with his excellent blues. Billy has that intangible ability to combine, not shouting, but toning in blues and still keep the blues

Accordion With Father Is Rather Unexpected!

by DIXON GAYER

Chicago—Life with Father has taken on a new vein of speculation during the last month and a half . . . only this father is Father Hines, not the irate senior of the Clarence Day household. To say that Earl has always been unpredictable is so much wasted wordage, for that fact is already ancient history, but even the most hardened of the Father's fans winced at his Savoy ballroom engagement here when they realized that the stormy Mr. Hines has added an accordion to the band.

It's not that there is anything wrong with his adding an accordion, it's just unexpected . . . like running up against Bela Lugosi in full makeup in your back alley.

To Feature Judy

Judy Gardner is the addition to the band and, although she is at present just playing with the band's ensemble work on their siege of one nighters, it is planned that when the band settles down long enough to work in new arrangements, Judy will share mike spotlights with other Hines soloists.

Far from being shucks, Judy has been well tutored in the bistros of New York and has been featured in some of the big town's better nighteries (i.e. Kelly's Stables, etc.) doing strictly swing vocals and accordioning. She's so knocked out with the new setup that she still doesn't quite believe it. She likes wild swing as per Father Hines' 57 varieties and both she and Earl have utmost faith in the outcome of the venture once arrangements are made.

'Can't Believe It'

"I really feel that the band is doing me a world of good already. Working as a single you have a great tendency to play aliphod passages and off tones. With a band like this behind you, there's

BANDS DUG BY THE BEAT

EARL 'FATHER' HINES (Reviewed at the Savoy Ballroom, Chicago) Although most of the huge crowd which packed the Savoy for

no chance to do that. You feel too wonderful to miss notes. I didn't believe Earl when he first offered me the job, but now that I know it's true, I'm going to live up to his faith. He is a true artist and I'm honored to work with him." That was Judy's comment. All Earl had to say was, "Yes, she's steady with the band, and just wait till we get some arrangements up and I get to using her like I want to. You'll see why I added her."

Fats Is Happy Bond Salesman



Chicago—Fats Waller, of BS fame, is in a happy mood after selling a mittful of war bonds over station WGN in Chicago recently. At the left is sailor Carl Henricson, survivor of the *Hornet*, and the third man is Major C. Udell Turpin, deputy administrator of the Illinois war savings staff. Fats is in Hollywood now, appearing in *Stormy Weather*, just being filmed with Cab Calloway, Bill Robinson, Lena Horne and other septa stars.

Our What's Wrong With Jazz Dept.

Chicago—Well, Gene Krupa's on the right track at last, by golly. Given a little time he may even have as good a band as Russ Morgan, that is if we are to believe Will Davidson, night club critic for Chicago's own *Sunday Tribune*.

"I am not at all partial to swing," explains Mr. Davidson while commenting on the Krupa band. "I resent the too often inadequate melodic patterns that individual players are permitted to perform in the name of improvisation. Much do I prefer the cleaner, simpler framework of jazz or ragtime. One of the finest examples of the latter is Russ Morgan's rendition of *Johnston Rag*. Krupa's drumming lifts his band's swing almost to the level of good jazz or rag."

Wave a rag at Mr. Davidson and you're in, Gene. Like Morgan.

feeling predominant. Blues abouters have a sincerity and warmth usually lost in the voice of a good singer, and yet lack tone sweetness. Billy combines both incomparably.

Madeline Green, excellent as ever, is now sharing vocals with Sarah Vaughn, a newcomer to the band with a pleasing voice and a subtle style.

It's hard to describe the band without using the word 'wild.' I've always had that trouble in writing about the Hines band. It has an unquenchable madness in its soul that seems to exert itself from theme to theme. Earl likes it. The fellows like it. The crowd likes it and . . . well, so do I, darn it.

—dix

ORAN 'HOT LIPS' PAGE

(Reviewed at the Garrick Stagebar, Chicago)

Long and enthusiastic has been my approval for Lips' style of drumming, yet he's not for this . . . has a beautiful style of

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Chicago, Ill.

Why, Gracie!

Chicago—Gracie Barrio plays hostess to three servicemen, usually one each from the navy, army and coast guard or marines, each Monday night at the Blackhawk. Without her knowledge, the first grateful trio sent a postal, signed by all three, to Dick Stabile at the coast guard station, Manhattan Beach, reading: "Having wonderful date with your wife here!" Dick was puzzled no end—until he got a fast explanation from Gracie.

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Niteries Facing Race Problem

LOS ANGELES BAND BRIEFS

Los Angeles—The bookers who juggle the bands around came up with a couple of surprises this month. Harry Owens, who it seems has been sojourning in San Francisco, goes into the Coconut Grove to replace—temporarily—Freddy Martin.

Martin closes March 6 and departs on a six-weeks tour of coast theaters, following which he returns to the Grove.

More exciting to us, however, was the news that Ole Satchmo Armstrong is coastward bound and will be in the Trianon by March 9, replacing Jan Garber.

The Zucca Brothers, after shuffling through a list of bands to follow Horace Heidt, had decided, as

this was written, to put Freddie Slack in the Casa Manana and to keep Johnny Richards at their Hollywood Casino. Richards, meantime, had pulled out of the Casino for a few nights to work some choice one-nighters, with Les Hite working in as a sort of substitute band.

Slack was to go into the Casa Manana around February 21 and remain there until Cab Calloway shows up on the scene around latter part of this month. There was also talk of putting Benny Carter into the Casa Manana for a stretch after he closes at the Hollywood Club (formerly the Hollywood Cafe).

And there was talk that Fats Waller, Zutty Singleton and Jimmy Mundy would collaborate to "create" a special band to follow Carter at the Hollywood Club. But just talk, at this scribbling.

Notings Today

Wingy Mannone appeared on the Hollywood scene again, opening February 11, with what was billed as his "Jam and Jive Band and Solid Dixieland" at Billy Berg's Swing Club on Las Palmas. This brings Wingy within one block of his old stand at the Streets of Paris. Wingy is sharing the Swing Club bill with Snub Mosely's combo.

At Donahue's contract at Ciro's, which expired February 19, was renewed for an indefinite term. Incidentally, Saxman Alvie Weisfeld, who came to the coast with Paul Whiteman, is now in the Donahue line-up. . . . Margaret Whiting, who recorded Black Magic with Freddie Slack's band for Capitol, is Freddie's new gal vocalist, replacing Ella Mae Morse, whose departure is noted in another story in this issue.

Margaret is the daughter of the late Dick Whiting, one of America's most successful songwriters (one of his biggest hits is not played at present except with a parody of the lyrics. Title is Japanese Sandman). . . . Hoyt Bohannon, former trombone man with Harry James and now in uniform, sits in with the band during their Monday night appearances at the Hollywood Canteen. . . . Eddie Miller has purchased a home in North Hollywood.

Jive Jottings

Ted Nash, Horace Heidt's goman, cut out February 15 to don the uniform. No replacement at writing. Steady Nelson, the ex-Herman Herdman now in the Heidt trumpet department, which reminds that Steady's former boss and his band were due to arrive here early this month to start their movie job at 20th Century-Fox.

The King Cole Trio, after eight months at the 331 Club, departed to make a tour of the east and mid-west. Their first scheduled stop was the Beach-

But He Didn't Stay Long



Hollywood—Just to prove that Tex Beneke did play with Horace Heidt (he was in the band barely long enough to have this photo taken), here's a shot of Horace, Frankie Carlo and Mr. B. A delayed action summons from the navy caught up with Tex right after he joined Heidt.

Trianon Deal Completed; Ed Jamison New Manager

Los Angeles—Deal under which Horace Heidt, or interests represented by him, arranged to purchase the Trianon, has finally been completed. The Southgate nitery is now under the management of Ed Jamison, onetime manager for Jan Garber and recently auditor for the Trianon.

Heidt, the new nominal owner of the nitery, who assertedly purchased it from Jimmie Contratto for the sum of \$110,000, will probably bring his band into the Trianon following Louis Armstrong, who opens March 10, replacing Jan Garber.

Contratto said that he planned to "take it easy" for a while. Asked if he might take a crack at any other nitery enterprises in this territory he said that under terms of the sales contract he had agreed not to operate any similar enterprise anywhere within 30 miles of the Trianon within the next 10 years.

Gets Royal Welcome

Riverside is the play-spot right now where service men from the many big training camps in this vicinity spend their leaves. All of these camps have bands composed of top notch musicians, many of whom worked with Sullivan at various times during his long career. These musicians, and many others who knew Joe only by reputation, were among those who

turned out to give him a royal welcome on his opening.

Riverside is not so many miles from Monrovia, Calif., where Sullivan spent two years recovering from tuberculosis, contracted while he was a member of the Bob Crosby band.

Jam on Sunday

Prior to the war the Somerset House catered largely to the swank tourist trade stopping at Riverside. But with the arrival in this territory of thousands of trainees it has thrown open its doors to the service men. Sunday afternoon jam sessions, with prominent musicians from nearby camps sitting in, are a big feature.

Ennis, Minus Band, In Trombone Pic

Los Angeles—Skinnay Ennis has drawn an acting role in the Universal picture, Trombone from Heaven. Ennis will do part of

L. A. Columnist Takes Slam at Discrimination

Operators Deny Bar Against Friends of Negro Musicians

Los Angeles—The race segregation problem, which has become more serious all over the U. S. since thousands of Negroes have donned soldiers' uniforms to fight for a democracy which has been denied them, boiled to the surface in Los Angeles recently.

Charged with "stirring up the trouble" was a local newspaper columnist who likes to haunt the city's niteries, especially those featuring Negro bands. The scribbler devoted a full column to calling attention to the fact that the Negro friends of the Negro musicians who work in some of these places can't get in to hear them.

Slam at the Zuccas

Although he didn't mention names, the columnist was obviously referring to the Zucca Brothers' Hollywood club, where Benny Carter has been featuring Monday night swing concerts, when he wrote:

"The owners of the nightspot which refused him (a Negro friend of the columnist) admittance operate a number of night-spots around Los Angeles."

Knowles Blair, press agent for the Zucca Brothers nitery interests, boiled over when he read the column. "Why should this fellow single us out as having established racial bars in our places?" Blair demanded to know in indignation. "What makes him think that Negroes are admitted, or ever have been admitted as guests at the Palladium, the Trianon, or any of the so-called white niteries in Los Angeles?" he continued.

'Afraid of Race Riots'

"This columnist, and most people, like to blame racial discrimination—and I heartily agree that such racial discrimination is rotten—on the operators of the night spots. The operators don't object to Negroes, and they aren't worrying so much about the fact that the presence of Negroes will drive away white patronage with money to spend.

"The operator fears—and with good reason—that some boozed up white man among the customers will insult some Negro patron, and you know what will happen then. He'd have a nasty riot on his hands."

'Benny's Friends Welcome'

"When the time comes that the American public is willing to accept Negroes as fellow-men with equal rights," Blair continued, "the nitery men will be the first to throw open their doors to Negro guests."

Blair denied that friends of Benny Carter or his bandmen had been denied admission to the swing concerts, saying, "If a friend of Benny's or a friend of one of his musicians comes to our door and establishes that he is a friend, he is not only admitted but given a place at a table up near the band."

drummer in the band headed by the hill billy slip horn man (this role enacted by Eddie Quillan) who, according to the story, takes New York by storm and then deserts his combo to return to his mountain sweetheart.

Ennis' band will not be used in the picture, featured band spot having been given to Alvino Rey and the King Sisters.

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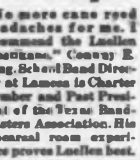
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Musicians Called Non-Essential

Coast Awaiting Clarification of Last War Order

Discrepancy Between Statements of Union And Government Execs

Los Angeles—Music and amusement professions in Hollywood opened its eyes for one startled moment when the recent war order that those in non-essential occupations would have to find essential war jobs, or face induction soon, regardless of dependents, then lapsed back into its familiar "It-Can't-Happen-to-Us" attitude.

MCA office here reported that Jules Stein, MCA chief, had already gone to Washington personally and had taken care of the situation. It was stated that Mr. Stein had secured a ruling that musicians would "be classified as neither essential nor non-essential—just sort of in-between." This seemed to clarify the matter to the satisfaction of Larry Barnett, head of MCA's west coast band booking activities.

Union Holds Out Hope

Local 47 statement was to the effect that musicians in dancehalls and cafes (apparently excluding radio, film studio and symphony musicians) were classified as engaged in a non-essential occupation for the present, but union spokesman said it was hoped attitude of draft officials could be changed to include dance musicians in the essential category. The head office of Selective Serv-

ice for this area was of the opinion that musicians (no distinction made) were non-essential.

The U. S. Employment Office here stated carefully that musicians had not been included on any lists of essential occupations to date.

Many Have War Jobs

A large percentage of musicians here seemed ready and willing to admit without further argument that they were non-essential to a nation at war. Many were of this opinion months ago and hundreds have been working in the big war plants for a year or more.

Among the first of better known local bandmen to figure that musicians were kidding themselves if they thought they were going to

coast through the war on the wave of prosperity existing here was Bob Mohr, whose band won a territorial popularity poll for this region. Mohr said that he had put in his application at one of the aircraft factories here and expected to be "on the assembly line" within two weeks.

Name Leaders Wait

All the big name bandmen in this territory said they "were waiting to see what would happen" before making moves to obtain war jobs. However, some were already exploring the possibility of putting their bands on war jobs en masse and maintaining them as musical organizations for jobs one or two nights a week. Two bands which were giving definite consideration

Helen Subs on Air For Basin Street

New York—While Paul Lavalle and the Basin Street gang were playing at the Roxy theater here, Helen O'Connell, who used to be the J. Dorsey thrush, filled in on the air for the show with a program called the *Blue Review* over the Blue Network. Helen, who will be Basin Street's regular vocalist, is also rumored for a role in the new Vinton Freedley Broadway production, *Dancing in the Streets*.

to such offers were those of Alvino Rey and Eddie Miller.

Ella Mae Morse Awaiting Stork

Quits Slack Band for Temporary Retirement

Los Angeles—Ella Mae Morse, who flashed into nation-wide prominence on the strength of her staid versions of *Cow Cow Boogie* and *Mr. Five by Five* with Freddie Slack's band, has retired temporarily from professional life to keep a date with the stork, tentatively set for around April 1.

Miller's Brother May Play Coast

Los Angeles—Among bands under consideration by the Zucca Brothers to re-open their Hermosa Beach spot, the Terrace, in the early spring, is Herb Miller, kid brother of Glenn Miller. The younger Miller is now heading his band at the Rainbow Randevu in Salt Lake City.

The Zuccas have been keeping the beach spot open on a part-time basis with small, pick-up bands during the winter. They plan to give it an official "summer opening" with a blast of promotion around Easter.

Resemblance?



Well, he ought to look like Glenn Miller. It's his brother, Herb, who has been leading his own dance band in middle western dance spots, and now is heading for the Pacific coast. Maurice Seymour Photo.

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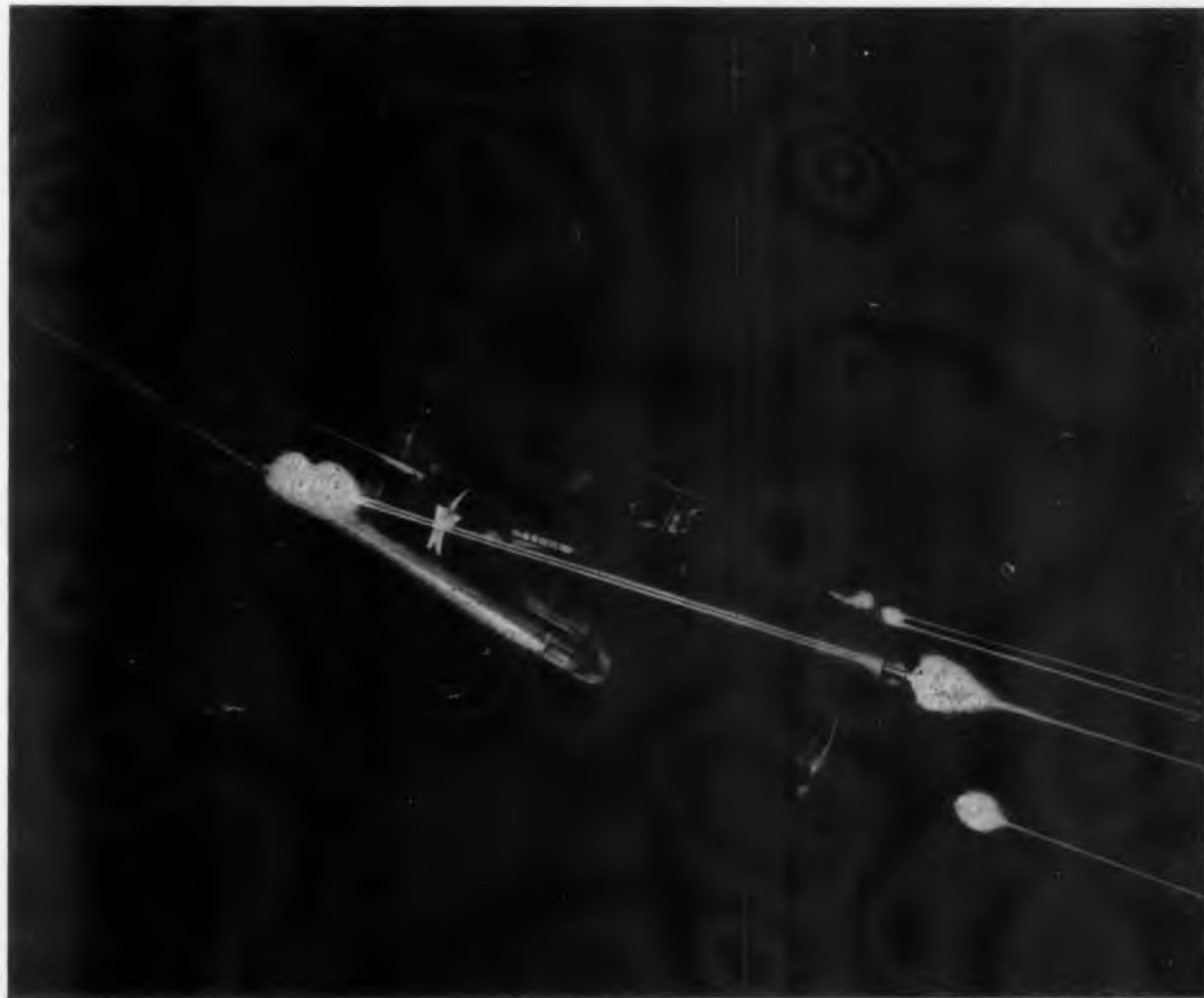


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A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Latest beef in the mail is from a character who claims we're wasting space and type on a column like this, that he wants to see more palaver on the current jive. Number one, if he can find me some current jive worth reviewing, I'll be glad to do it. Number two, these records don't need any apologizing—they play on their own merits. Three, they are the only records these days that have surfaces worth playing. Most of the new ones sound like well-ground carborundum. The older records, most often left over or taken out of stock, not only play better but sound better than most of the present discs. Not only that, but with the slaps of stuff turned out within the past seven years, there are plenty of good ones that you and I both missed—it doesn't hurt to look back to dig them lightly.

Hot Jazz

Joe Venuti-Eddie Lang
Wild Cat-Do-in' Things—Bluebird 10280 (1938)

Originally pressed on Victor, this is a real lu-lu. Younger musicians who have never heard Eddie Lang should grab this by all means. The man's rhythm, wonderful tone, and light, easy accompanying are lessons, compared to



some of the labored "hep" phrasing you hear these days. "Cheech" Signorelli played piano on this date, but Venuti and Lang get all the attention. Venuti may be a wild character, but he certainly can cut anybody playing hot fiddle today—and that includes South, Grappelly, Caceres, and Ray Nance. Above all, get how many ideas are worked out ad lib between the two of them—in other words, how much their experience as a team enables them to cook up better choruses.

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Dance

Woody Herman
Deep Night and Whistle Stop—Decca 3332 (1940)

The first Herman sweet side, of any real distinction, this to me marked the turning point in the Herd's climb to success. Up until then, they had made some good sides, and some clever novelty discs, but nothing that would stick either as a ballad or for dancing. This was the first in a series that lead through *Sorrento*, *Please Be There* and others. Featured is the tasty stringwork of Hy White, under-rated guitarist for the Herman mob, whose simple playing here of the melody line puts the disc on shelf A. Herman and tramist don't hurt any either.

Swing

New Friends of Rhythm
Heavy Traffic on Canal Street and Mood in Question—Victor 26647 (1939)

Made up of Laura Newell (harp), the Styvesant String Quartet, Harry Patent (bass), a guitar man, and Buster Bailey (clarinet), this gang could teach every big band using strings a lot of lessons. None of these frilly high-range figures—everything is pitched low and mellow, and you should hear the strings riff behind Bailey on *Street*. This disc is a direct slap at all those who claim strings impede swing. Here the strings themselves sensibly don't try for any solos. They aren't jazz men and they don't claim to be able to do that sort of thing—but their background is rich and colorful, and gives Bailey a terrific basis on which to swing. Other side is Bailey with his classical tone playing a lovely original by Alan Shulman, the violinist. It's werry pretty, and Buster's legitimate training makes it obvious that he would be far more at home with a symphony than a jazz organization.

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

She Sang With Lombardo



New York—First girl to sing with the Guy Lombardo band a couple of years ago, Sara Ann McCabe prefers stage and movie work to the front of the band stand. She's in *Show Time on Broadway* now, plans to turn those lovely eyes in the direction of Hollywood when the show finishes its run.

Vocal

Mildred Bailey
Honeyuckle Ross and Willow Tree—Decca Gems of Jazz (Vol. 11—1936)

Originally made at a special session for English Parlaphone, Decca later acquired the rights to these masters and released them along with a flock of others last year.

Accompanying la Bailey here are Johnny Hodges, Teddy Wilson, Bunny Berigan, and Graham Moncoeur (the bass man for the Savoy Sultans). Bunny is great on both sides, while Teddy plays the two Waller tunes in his usual imperturbable fashion.

Mildred's singing is higher and thinner than her more mature tone today—but it sounds as if it swung a shade more then.

Novelty

Bobby Sherwood-Blue Stone
Kiddin' on the Strings and Am I Blue—Decca 2063 (1937)

Note that we put the Venuti-Lang disc under "hot jazz" and this one under "novelty." There's a very good reason for that, and if you'll listen to both these discs, you'll get a better idea of the difference in playing for technical perfection alone, and that of strictly working for hot ideas.

Venuti and Lang were great not only because they had tremendous techniques, but also because when they played solos, they were not

McShann Mends After His Siege With Throat

Kansas City, Mo.—This town rocked solid with Jay McShann's fine dance late last month and has been going strong ever since. Jay's band sounded fine but lacked just one thing, Jay McShann. He was in Cincinnati at the time having his tonsils lanced, but he made the band come on into K.C. without him, not to disappoint his many friends, who had been waiting a year for his return here.

About six people out of a crowd of nearly 4,000, excluding the band, really knew how sick Jay was. At the time of the dance the doctors gave him a fifty-fifty chance to live. Jay is in town now recuperating at a hospital and probably will not be playing piano for quite some time. Taking Jay's place at the ivories was the new arranger, Skipper Hall, who incidentally, is writing the band into a fine swing groove.

Into town after Jay was Ted Lewis at the Pla-Mor who was the show he always is. . . . Father Hines came in for a one-nighter at the Munny aud, and was his same groovy self . . . into the Drum Room of Hotel President was Harold Hauser and his orchestra while the Muehlebach Terrace Grill featured Jimmy Joy and orchestra. . . . Martins-on-the-Plaza still jump spot of the town with the Streamliners.

—Don Rose and Jim Isleib

only clever, but had a definite stream of ideas that hung together. Sherwood, who now has his own band, but before that did practically all the bigtime solo guitar work in Hollywood, shows here wonderful tone, impeccable technique, and smooth phrasing. Harry Bluestone plays much the same sort of fiddle.

The trouble with this record for "jazz" is that it is just a little too slick, the riffs are repeated too often, and the sides don't have that driving bit necessary to good hot. But that doesn't mean that both these men can't play it when they want to, or that this isn't an interesting disc to have—it is, as an example of fine dueting between guitar and violin.

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Notes

BETWEEN THE

Notes

... BY H. E. P.

Jim Petrillo's proposals to the members of the recording dispute are a distinct source of satisfaction to any union musician.

Our boy Jim in the past has shot his mouth off far too frequently and ill-temperedly for his and our good. He has antagonized a large section of the public and made life extremely difficult for those who thought the union was right in its demands, but arbitrary in its methods.

Now, however, he seems to have learned his lesson. While not dropping one inch of the iron snicker-snee, he is still letting the boys have it with such finesse that they know not where to bite back.

Before, whenever Petrillo opened his mouth, the radio group and other uninterested gentry shoved his words right back down his throat as "arbitrary, dictatorial, Red, Brown, and light magenta." This was because Petrillo always made the mistake of picking a fairly good case and defending it with some of the worst arguments and methods yet known by man or the Beat.

Now, however, all is sweetness and light. Jimmy has informed the boys that he expects a fee on the process of recording, on each record as made, and a juke-box tax. There was no mention of the section which not only everyone in the business expected him to mention, but also which was expected to be the crux of the whole business—whether or not radio stations should be forced to pay a tax on records used on commercial programs.

Petrillo claims, I think quite justly, that if the boys are selling air-time and making excellent money doing it (incidentally since when does a station have anything more than a license to use the air?), that they should split some of the gravy with the men who made it possible—namely the musicians.

Omitting the radio boys, who are congenial grabbers anyway, even the most rabid anti-unionist is willing to admit the justice of this—that with musicians out of work, Petrillo has a right to demand part of the profits on something the musicians make possible.

This is not the same as forcing bands on radio standby—that I disagree with completely—it's restrictive and an attempt to make time mark it lightly while the union picks up the profits. The former is a legitimate sharing of profits where work is done—the second an artificial recreation of work that no longer exists.

But more important than Petrillo's eagerness in keeping the most contentious point under cover is the question of what happens to the dough collected. Assuming that Jimmy wins his points, and that the union is able to garner the cash it feels it has a claim to, what happens to the money?

As matters stand now, it is supposed to be earmarked for the emergency relief fund. Very fine—let's see that it gets there, undiminished by any prying hands. If the AFM could administer a plan such as this, and a year later, go to the public with an audit by the most conservative firm of CPA's in the country, it would not only raise the AFM's prestige enormously, but also help to reduce the suspicion by the people that all unions are merely organized marts for really efficient thievery.

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Swing Street Just Ain't Swing Street Anymore!

by FRANK STACY

New York—Fifty-second is a narrow stretch of street running from the Hudson River on the west side of Manhattan all the way over to the East River, the island's other boundary line. With but one exception, it's a pretty drab avenue, lined with broken down apartment

houses, old brown-stones with "To-let" signs plastered all over them, and gloomy warehouses. In sudden contrast is an area of two city blocks between Fifth and Seventh Avenues, which came to be called *Swing Lane* or *Swing Street* a few years ago.

It was in night clubs in this district that the bands of Count Basie, Teddy Powell (his first band), Benny Carter, Red Norvo and smaller hot combinations with

no longer attract the hep music crowd. Real swing fans have the attitude that the clubs are now only for suckers, squares, and visiting firemen who just don't know any better.

The other night, it looked as though the street might be reviving. On the same bill at Kelly's Stable were Billie Holiday, Coleman Hawkins, Red Allen with J. C. Higginbotham and Don Stovall, and a jam session led by tenor-man Jerry Jerome. There's no denying that the list was impressive. And besides that, came the news that Kelly's was soon to be blessed with air-time, local broadcasts, true, but none-the-less airtime.

It shouldn't have been tough filling the house with that roster of names and it wasn't. The joint was jammed. And the audience liked what they heard. There were plenty of encores for everyone; the crowd went wild over Billie's *Strange Fruit* and Coleman's familiar *Body and Soul*.

But the street is still long dead.

No Original Notes

During the whole program, not one original note was struck, unless you want to call some run-of-the-mill jam improvisations new notes. The jamming was just another example (and there have been far too many in New York lately) of musicians trying hard to build up spontaneity, which is a contradiction in itself. The kind of artificially induced zip that local m.c.'s have been giving out with is the absolute opposite of the stuff that real jazz is made of. Much loud hand-clapping and breaking up of solos with applause doesn't necessarily make for a good hot



jazz-men like Eddie Condon, Kansas Fields, Red Allen, Bobby Hackett, Pete Brown, and Zutty Singleton played jump music over the air and in person for the first swarms of swing fans that were a product of the 'thirties. At the time that Benny Goodman was nearing the peak of his fame, 52nd Street became for the music world what Broadway has always meant to show business generally.

Looked Like Revival

But that was a few years ago. More recently, the cry has gone up that *Swing Street* ain't no more. The clubs have lost the big name bands and the national hook-up broadcasts, have earned the reputation of being "clip joints," and

Benny Gives!



New York—Here's Jack Benny in an unusual role (if you dig his program), giving something to somebody. Of course, *Down Beat* bought the trophy, so it didn't cost Jack anything but time to present it to Frank Sinatra as the favorite male vocalist of *Beat* readers. The ceremony occurred at the Paramount theater. A. & D. Photo.

chorus.

This ain't no question of demanding that jazz go back to the

brothel or the honky-tonk cafe. Undoubtedly, good jazz can be produced anywhere, provided that the musicians are given a chance to play how and what they want, not hemmed in by that obvious phoney, the atmosphere-creating master of ceremonies, and by the type of crowd which the 52nd Street clubs have attracted with their recent policies of floor-shows with strip-teasers and snake charmers.

Possibly this air of the square about the place is what threw Billie Holiday off, too. She wasn't good. Her choice of tunes was poor (*He's My Guy*, the outstanding example of this) and her over-deliberate phrasing so extreme as to be almost funny. Again her voice sounded strained and thin, far from the rich quality that she used to get so easily on most of her early recordings.

The Crowd Liked It

Instead of improving her style through practice and new ideas, it sounded very much as though she has been content to go along using the same old phrases over and over again as she did on *Embraceable You*, *Love, Where Can You Be*, *You Go to My Head* and *Them There Eyes*. All of the tunes named were sung with the identical broken phrasing that made Billie's early work interesting but which is a commonplace in music

today. It's only fair to repeat that the crowd liked her songs very much.

The same thing held true with Coleman Hawkins. Well-received, he played *How Much Do I Love You*, *Whispering* and *Body and Soul* as though they were all the same tune. Nobody demands that a jazz musician ever state a definite melody if that ain't his style, but using the very same riffs again and again tends to monotony, no matter how pure the tone. Only on one number, *Yesterdays*, did the Ben bring in the melodic invention that he's capable of. Again, the only answer is that he's coasting on his rep.

Red Allen and his boys played competently, if without any particular spirit.

Go home, turn on the phonograph and dig out Billie's *Fine and Mellow* and the Hawk's *Honeysuckle*. The street is still long dead.

Radio, ballroom, cafe, symphony and theater music are among the branches of music industry covered by *DOWN BEAT*. Buy your copy regularly on the newsstands the 1st and 15th of each month, or send your subscription direct to *DOWN BEAT*, 608 S. Dearborn, Chicago.

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Dorothy

(One of the scores of charming operators employed by the Chicago Automatic Hostess Co. sets as guest conductress of this column each issue. She selects the ten most played discs in the coin machine 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
	Jimmy Dorsey . . .	Decca
3—Brazil	Xavier Cugat . . .	Columbia
4—Why Don't You	Dick Jurgens	Okeh
Fall In Love	Dinah Shore	Victor
5—So Nice to Come Home To	Dinah Shore	Victor
6—I've Heard That		
Song Before	Harry James	Columbia
	Bing Crosby	Decca
7—Moonlight Becomes You . .	Glenn Miller	Victor
	Lucky Millinder . . .	Decca
8—When the Lights		
Go on Again	Vaughn Monroe . . .	Victor
	Harry James	Columbia
9—Mr. Five by Five	Freddie Slack	Capitol
10—I'm Getting Tired		
So I Can Sleep	Jimmy Dorsey	Decca

OTHER FAVORITES

Can't Get Out of This Mood . .	Kay Kyser	Columbia
Don't Get Around Much		
Any More	Ink Spots	Decca
It Started All Over Again . . .	Tommy Dorsey . . .	Victor
Why Don't You Do Right . . .	Benny Goodman . . .	Columbia
There'll Never Be Another You	Sammy Kaye	Victor

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

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Band Raiding Rears Its Ugly Head Again

Several name band leaders are sore at Horace Heidt. A group of them held a conference in New York recently and agreed that the next time Heidt wires one of their side-men, offering fabulous sums to join his band on the coast, they will appeal to the wage stabilization board in Washington.

It is reported that Horace has offered salaries ranging from \$150 to \$400 a week to musicians to quit their present jobs and take chairs in the crack organization which he is attempting to build. That really irks the bosses of some of the men he has tried to entice in this fashion. And they propose to do something about it.

We are at war now. The entire economic structure is under a strain and because of this, certain restrictions and limitations have been imposed by the government upon the operation of many lines of business.

Among other things, an attempt has been made to fix salaries at a certain level for the duration.

Whether Heidt's grandiose offers in a few isolated instances would tend to raise the salary level in the band field, we wouldn't know. We wouldn't even venture an opinion as to whether Horace's activity along this line is patriotic, or whether it retards the war effort. If the New York boys actually appeal to the Washington board, we may find that out.

But we do not believe that the threatened move on the part of these other leaders is motivated purely by burning patriotism. We think they are activated by personal interests, are grouping together because the menace is a common one.

We are sure that, with side-men becoming scarcer, they do not want to lose the musicians they have. And they probably don't like Horace Heidt, anyhow. There are many more popular figures in the field.

We're not trying to take up the cudgel for Horace. But band raiding is not a new evil, peculiar to the times in which we now are struggling. It probably started when Pops White-man stole most of Jean Goldkette's stars, just after the last war, and formed his first great band. Maybe it began before that period. Certainly it has been going on, with exasperating consistency, ever since. Goodman has done it, both the Dorseys have done it—they've hi-jacked good men from other bands, and from each other. Practically every name leader, at one time or another, has taken men from other bands, usually with an offer of more gold, sometimes with other promises.

Heidt didn't start it, and we'll gamble that Heidt won't finish it. It definitely is an evil, at least to the leader who is losing the men. But like the now almost non-existent one night jumps, it probably is a necessary evil. Contracts between the leader and individual men he wants to keep might eliminate many of the headaches. But we've known this to fail, too, because when a side-man has to refuse a better offer, it makes him unhappy. And an unhappy musician is no asset in any band.

If congress pulls down this \$25,000 salary ceiling, and it

Musicians Off the Record



Frankie Carlson, drummer with the Woody Herman Herd, doesn't like interruptions when he's digging the cheese-cake in Esquire. So he dons this helmet in his dressing room, and couldn't hear you, even if you hollered!

Jan Rehearses



Philadelphie—Jan Savitt is rehearsing that worried look here for that brief floor pacing period next June, when he and Mrs. S expect a bundle from the stork. Helping him with his rehearsal are Joe Martin, violinist and featured vocalist, and Buddy (Five by Five) Martin, sax and vocals. Next week Jan is going to start practicing his proud father smile. Paul Parker Photo.

CHORDS AND DISCORDS

No Beef Rationing

Band 605th C.A. (A.A.) APO 3385
c/o Postmaster, N.Y.C.
To the Editors:
We men in this band think that we have a legitimate beef. For a paper that is supposed to be for you people are like the ancestral bear's grandpappy. This band was formed with the express purpose of having name band in line or regimental band. We are definitely not one of your 'special services' outfits but should be.

What I am griping about is that in your contest for service bands, our hand was not given a single vote. I know for a fact that we got over 50 votes that I know of. This so called poll must be a case of 'if you don't fit, you don't get.'
Here's our band lineup: Jimmy Welch (Tommy Dorsey), Steve Denochod (Skinnay Ennis), trumpet and bass, respectively. Carroll

NEW NUMBERS

ANDERSON—A daughter, Mary Elizabeth, to Mr. and Mrs. Paul E. Anderson, January 31, in Boston. Father is drummer.
WILLIAMS—A daughter to Mr. and Mrs. Griff Williams, recently in Chicago. Father is an orchestra leader.
JOHNSON—A daughter, Amelia Elaine, to Mr. and Mrs. Gus Johnson, recently. Father is Jay McShann drummer.
LADDEN—A son to Mr. and Mrs. Jimmy Ladden, January 30, in Lima, Ohio. Father is boogie-woogie pianist. Mother is former Lillian Boudrie, drummer.
LEFTON—A son to Mr. and Mrs. Godfrey Lefton, January 22, in Pittsburgh. Mother is former Iris Spitalny, daughter of band leader Maurice Spitalny.

TIED NOTES

KEENEY-HINOTE—Art Keene, drummer with Danny Patt's orchestra, to Dorothy Hinote, non-pro, January 27 in Mobile, Ala.
MARCUS-COAN—Len Marcus, drummer with Cab McKean's orchestra, to "Bobby" Coan, former dancer, recently in Ann Arbor, Mich.
HOOSIN-GOLDMAN—Hunk Hoosin, former bassist for Woody Sherman orchestra, now in the Signal Corps, to Phyllis Goldman, non-pro, recently in Ann Arbor, Mich.

FINAL BAR

LOMBARDO—Mrs. Maude Lombardo, 72, mother of Guy Lombardo, February 11 in Cleveland, Ohio.
HARPER—Leonard Harper, 44, colored producer, February 12 in New York City.
BONNETTER—Charles F. Bonnetter, 61, assistant secretary of the Chicago Orchestral Association, February 2 in Chicago.
LAPETINA—Frank M. Lapetina Sr., 85, member of the original Philadelphia Orchestra, January 23 in Philadelphia.
BROWN—James Bingley Brown, director of the Music Conservatory of Wesleyan College, Macon, Ga., January 15 at Hickory, N.C.
CONFARE—Thomas R. Confare, former musician, composer and band leader, January 6 in Chicago.
RODRIGAN—Jacob Rodrigan, 85, former musician, January 14 in Oley, Pa.

Consitt, drums (Joe Reichman), Leo Grimes, piano (Mal Hallett), Harry Peterson, lead alto (Sam Donahue), John Graas, french horn (Thornhill), Walter MacKenna, trumpet (Ruby Newman), Nello Camallarie, trumpet (Berrigan, Meroff), Fred Etzel, drums (Vincent Lopez), Charles Hegarty (Vaughn Monroe) drums, and a couple of longhairs, Earl Leavitt, trombone, and John Moyes, french horn, both with Serge Koussevitsky in the Berkshire Festival orchestra. There are 28 of us in all. And we didn't even get an honorable mention.

At the present time we are in England and doing millions of dances, etc. The band made headlines in Southport, the largest and most famous resort in England. We also played the Martha Raye show. We have a short wave broadcast to the states coming up this month, having been selected over six other bands. Of course we aren't good enough to play this sort of thing according to the way we came out in your poll without even one vote. Oh, yes, when we were in the states we did a world wide broadcast for the Pass in Review show from Camp Edwards, Mass.

SGT. RAY STERNBURG, ASN 20120391
(Editor's Note: The fifty votes mentioned by Sgt. Sternburg did not arrive at our offices. Whether or not they were sent, we do not know. We are sorry if the band has been unwittingly neglected.)

The Best Music Book

North Ireland
To the Editors:
Somewhere in North Ireland there are 15 fellows living who read every word printed in each (Modulate to Page 11)

- BECKER—Ellwood L. L. Becker, 45, musician and band leader, January 27 in Reading, Pa.
- BINDER—William Binder, 78, pianist and organist, recently in Philadelphia.
- BYRNE—Thomas J. Byrne, 51, musician, January 29 in Detroit, Mich.
- HOREN—Matthew A. Horen, 67, composer and organist, January 12 in Springfield, Ohio.
- McMILLIN—Jacob S. McMILLIN, 63, musician and band director, January 23 in Kansas City, Mo.
- AZIAZU—Junio (Don) Aziazu, 49, Cuban orchestra leader, February 11 in Havana.
- PRYOR—Samuel O. Pryor, 82, drummer for his brother Arthur Pryor, February 6 in Ocean Grove, N.J.
- ROBINSON—Arnold Robinson, 78, musician, February 8 in Detroit, Mich.
- TIPTON—William M. Tipton, Jr., 81, bass violinist with the Memphis Symphony Orchestra, February 1 in Memphis, Tenn.
- ZDARSKY—Frank Zdarzsky, 48, music director of WTCN, Minneapolis-St. Paul, January 24 in Minneapolis.

looks like they're fixing to do just that, maybe this would reduce the number or the size of Horace's generous offers to side-men. Or maybe that had nothing to do with his generosity. At least, if congress doesn't take this step, the other baton wavers can be assured that Heidt won't offer more than \$25,000 a year for a good section man.

Chicago, March 1, 1943
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Chords and Discords

(Jumped from Page 10)

and every copy of *Down Beat* they can get their hands on. 15 American technicians of the American Technical Base who comprise membership of a swing band known as the *Jive Bombers*. It's really solid to sit around after rehearsals and sessions and read about all the jive in the states.

The Bombers are just part of a recreation unit to provide morale stimuli to the Overseas forces and we are proud to be a part of this effort. We are civilians trying to do our part. We have been together only two months now but we've managed to wade through five dances with our small library of 40 pieces, but in spite of the shortage, our leader and arranger, Ray Palmer, instills a live beat in the tunes, a definite rock rhythm that pulls the wall flowers off the walls.

We played on an American Forces broadcast Thanksgiving Day doing a special on *Jersey Bounce* and a lively arrangement of *Home on the Range*. The army was on hand for the applause and we were thrilled until we felt it in our eyes to be able to play to the ones we left at home.

I am writing you for two reasons. One: to give our address to any readers who might care to write us. We're lonely for news of home. And second: to tell you publishers of the *Beat* and your readers too, that every swing fan, soldier, sailor, Irishman and musician in Ireland swears by the words in your paper. The pictures are pasted up in the halls and the band write-ups are praised incessantly. In short, we think *Down Beat* is the best (and I'm not kidding) music book on the shelf of musical knowledge printed anywhere at any time. Our genuine thanks to you.

GEORGE E. STADLER (Tenor Sax)
(Address the *Jive Bombers*, care of George E. Stadler, Civilian, AAF Station S-597, APO-636, New York, N. Y.)

Panassie's Insult

Cleveland, Ohio

To the Editors:

I have just finished reading excerpts from a three hundred page insult to every hot jazz fan in the country. It was Hugues Panassie's new book, *The Real Jazz*. How any man who sets himself up as a jazz critic can commit literary mayhem so close to the heart of the thing he is supposed to represent is entirely beyond me.

With the exception of a handful of musicians, he berates every person and thing that makes American jazz what it is today. He refers to such greats as Bix, Teagarden, Lang, Berry, Berigan,

Lyman Builds His Vocalists

New York—Figuring the public is today more interested personally in band vocalists than leaders, Abe Lyman has told his press agent to concentrate on the orchestra's singers, Rose Blane and Frankie Connors.

Rise of such featured singers as Frank Sinatra, Helen O'Connell, etc., has made listeners more conscious than ever of vocal personalities, Lyman believes, and he has therefore decided to plug his two refrain specialists and let band product take care of itself.

Incidentally, Rose Blane is now going into her ninth year with Lyman, believed to be a record for a femme vocalist with a major name band.

Another!

Joe Venuti Campiglia, born December 15, 1942, weight 7 pounds, 4 1/2 ounces, is the son of Mr. and Mrs. Jimmie Campiglia, Jr. Jimmie, maestro at the Castle nitery in Ventura, California, named his son (obviously) after Joe Venuti, whom he has always admired. Jimmie plays fiddle too.

Making Aussies Feel at Home



New York—Anita Boyer, who actually doesn't need leopard skin accessories to attract attention, wanted to make Sgt. Pilot Bernard King and Pilot Officer Allen Ellis, feel at home. Both are from Sydney, Australia. So she took them to the Bronx zoo and showed them this baby kangaroo. Both boys said they'd rather just look at Anita. Larry Gordon Pic.

etc., in a manner that would make the blood of any jazz enthusiast boil.

His reference to Bunny Berigan alone is enough to make mine boil. He compares Berigan and Harry James and then puts them in the same class. How any man who calls himself a critic can compare a horn such as Berigan played to the circus bugle of Harry James is beyond my comprehension.

Until I read *The Real Jazz*, I had the utmost respect for Hugues Panassie. As of this moment, that respectful opinion is drastically altered.

CHEF SNOW

Where?

Chatham, N. J.

Where?

BILL VOSELLER

(The above question is asked about an ad concerning Duke Ellington in *Down Beat's* December 15 issue in which it was stated that two-thirds of Duke's Victor and Bluebird records are still available.)

Hey, Dotty, Look!

Camp Butner, N. C.

To the Editors:

"As time goes by" your jive journal becomes better and better. I have read it for two years and now that I am in the army, I battle for a first place in line at the PX newsstand when the *Beat* comes out. I tampered with the tympani while in college and was active in dance band bookings in Cleveland at one time, so I still like to follow the bands.

The rebels down here don't go for much jive other than Uncle Zeke and his Corn Huskers, so your mag is a real blessing.

As usual, I have a favor to ask. In a recent issue you had a letter from Dorothy Stephens of Cleveland. Since she is from my beloved north and seems to talk a musical language, I would like to write to her. Maybe she would write me if she saw this letter in *Chords and Discords*. Here's hopin'!

CORP. R. G. HENRY
8 Bn-128 Ord. Co. H. Bldg. 4643

Or This One, Dot

Wilkes-Barre, Penna.

To the Editors:

If Dorothy Stephens' ears aren't large enough to listen to thirty piece bands, why doesn't she sit quietly in a corner, listen to small combinations, and keep her mouth shut!

THE ANSWER TO A DRUMMERS PRAYER
AMRAWCO
SPECIAL PROCESSED DRUMHEADS
SEE YOUR DEALER

We like our bands big and we like harps in them. What if some of the boys don't use them as well as Kostelanetz . . . they'll learn. What we need are more harps in more big bands and then they'll learn faster. Certainly no progress has ever been made looking backwards and moaning about the past.

So here's to the future, more harps, better harping. We even hope that Dorothy's ears will grow so that she can enjoy full bands too.

VERMILLION SWING HARP QUARTET

CORNELIA BONA
JEANNE BERGEM
MARGUERITE NEAL
MARY LOUISE HANK

Why King of Corn?

San Francisco, Calif.

To the Editors:

Hurray for Ellington! At last he has achieved what he has deserved for years. Your poll is very interesting but why waste good space on a King of Corn? It can't mean a thing when it has such names as James, Miller, Tommy Dorsey, and Goodman in it. It is obviously a space reserved for jerks to do their voting. But, in all seriousness, why not discontinue that particular section of your poll. You could replace it with 'the female singer with the prettiest legs,' 'the tuba player with the largest buck teeth,' or 'the violinist with the worst tuned G string.' Anything but that King of Corn!

Incidentally, keep your ears peeled for Saunders King and his combo from San Francisco way. I have all of his Rhythm Recordings cut to date, and, man, he is solid! In my humble opinion he's the biggest thing to hit jazz in some time.

BOB DAVENPORT

Radio, ballroom, cafe, symphony and theater music are among the branches of music industry covered by *DOWN BEAT*. Buy your copy regularly on the newsstands the 1st and 15th of each month, or send your subscription direct to *DOWN BEAT*, 608 S. Dearborn, Chicago.

WHY DIDN'T SOMEONE DO THIS BEFORE?

That is what many are asking after examining a new and revolutionizing system of

— MODERN IMPROVISING —

which Eddie Alkire has prepared and is now offering all players of solo instruments and guitarists in particular.

Many have said it was impossible to define adequately and teach modern improvising. However, the success and approval enjoyed by the ALKIRE SYSTEM OF MODERN IMPROVISING indicates that what was needed was a new approach.

If you play a solo instrument let us tell you the complete and interesting story of these new lessons. Write today to:

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Davenport Lad Joins Marx Ork As Bass Player

Davenport, Iowa—Jerry Hawkins, 17-year-old young doghouse artist and entertainer of the Hal Wiess band, has joined the Chico Marx band.

The Four Legion-Aires closed a ten months' run at Snug Harbor (American Legion Clubrooms) on February 27 and were replaced by Jimmy O'Dette and his stroll band. . . . Valve man Wayne Rohlf has joined the Jack Manthey crew as trumpeter and arranger, the same position that he held in the Manthey band back in 1935 and '36.

Genial Hank Thompson is back at the keyboard of his Hammond organ at Bob Hale's Sportsman's Grille. . . . Bruce Mercer, former Jack Manthey valve man, is now featured with the Bob Goddell Foursome at the Fort Grille. . . . Uncle Sam has either claimed or has designs on Jim Herrison, string bassist of the Four Esquires; Ray Brasch, free lance '88er; Norm Goetsch, clary man of the R.I.A. Band; and ork pilot Kenny Pirman.

Les Franey has switched from the Licato Brothers Trio to the Four Esquires. . . . It is rumored that Red Norvo's hep ork will mount the Buvette bandstand very soon. . . . Saxist Bill Holmes, former ork leader at The Lark, in town on a short leave from the Iowa Pre-Flight School. . . . Tenor man Don Brink now located in an air force band near Fort Worth, Texas. . . . Valvist and arranger Al Buck now learning the radio repair and announcing business.

—Joe Pitt

Rhode Island Against Proposed 5-Day Week

Providence, R. I.—Much sharp opposition here on Governor McGrath's 5-day week suggested closing of all non-war buildings on Monday to conserve oil and coal. Mayor Joseph Gainer pointed out, in speaking for theaters here, one of which is the Metropolitan employing name bands, and theaters in Pawtucket, Woonsocket, and Newport, R. I., that no good would come from shuttering these spots, emphasizing they are the only establishments open for war bond purchases after banking hours.

—Michael Stranger

WHERE IS?

MARTY BERMAN, sax, formerly with Bob Allen
FRANCES CAYNOR, vocalist, formerly with Hal Melstyre
BENNY SNYDER, trumpet, formerly with Ben Davale
DON RAFFELL, tenor sax, formerly with Charlie Spivak
TOM MOORE, guitar, formerly with Charlie Barnett
TONY BASTIEN, formerly with Sonny Dunham
BILL COGGINS, sax, formerly with Mel Hallett
ALFRED MORLEY ROBINSON, guitar

WE FOUND

KENNY UNWIN, Cantory Hotel, New York City
BETTY BONNEY, now with Jan Savitt
BUDDY STUART, now Pvt., 107th Med. Tug. Bn., Camp Joseph T. Robinson, Ark.
GEORGE ARMSTRONG, 2204 Grant St., Evanston, Ill.
EDDY SHOMER, now with Bob Allen
DOLOREN O'NEILL, now at WCAU, Philadelphia
BARRY CALBRAITH, now with Jerry Wald
IRV DINKIN, now with the 43rd A.A.F. Band, Gardner Field, Taft, Cal.
TOMMY WACK, now Pvt., A.S.N. 33706937, A Battery—12th A.A.T. Bn., Fourth Platoon, Fort Ennis, Va.

Six Bands Set For USO Tours

(Jumped from Page 1)

son or Tiny Bradshaw with Lil Green would be the sixth choice, although one of the three would be included in the final arrangements.

The tour will last for six weeks and the musicians will be furnished transportation in addition to their wages. Present plans call for each army camp to have a show every two weeks with the bands supplying dance music and background for single acts.

Although rumors have had it that the personnel of the bands would be free from draft worries while on the road for the U.S.O., no confirmation of this could be obtained.

Most interesting angle of the tour from the music business viewpoint is that it solves the musician's biggest current headache, namely, the difficulties involved in transporting a band around the country. For the bands signed for the tour, at least, the days of the one-nighter have been supplanted by those of the U.S.O. camp show.



THE PERFECT TEAM!

★ The Selmer Plastic Mouthpiece, the Goldentone Plastic Reed and the Magni-Tone Ligature are made for each other. They make the perfect team! Any one of the three would help you to play better, easier. Put all three together and . . . well, now you've got something! To fully appreciate what it will mean to your playing, not to mention the ultra smart appearance of this "combo," you'll simply have to see and try it.

SPECIAL INTRODUCTORY OFFER (good for a limited time only)

this \$750 value

FOR ONLY \$550

The best way we can advertise the advantages of using this "perfect combination" is to get it in the hands of leading players throughout the country. We figure you will tell your friends about it. Hence this special introductory offer, good for a limited time only. You'll be money ahead by acting now, so make it a point to see and try this mouthpiece-reed-ligature combination today. At all leading music stores.

Selmer ELKHART, IND.

New York Branch: 281 Fourth Ave.

Repeal of Wage Ceiling to Save Face for Union

Pressure from Name Leaders Might Have Proved Embarrassing

(Jumped from Page 1)

who engaged the services of the band was the true employer and should pay the tax.

Sometime later, in a test case, Griff Williams, a bandleader, instituted a suit against the United States government for the recovery of money which he had paid in social security taxes for his men. A first judgment found him right, but, in a later decision handed down, February 27, 1942, on an appeal in circuit court, Williams was declared an employer and held to be responsible for the payment of the tax.

Paid Under Protest

To protect its members, the AFM then made up the Form B contract which stipulated that whomever hired the band was its employer and that the relationship of the bandleader with this employer was that of employee. In this way, the burden of paying the taxes for all the men in the band was shifted from the leader to the owner of the cafe, club, hotel, theater, etc., where the band was playing.

Naturally, there was protest from these newly defined "employers" and while there was nothing they could do about it if they wanted the band, many of them made it clearly understood that they signed the new Form B contract under protest and intimated that at some time in the future, they might take steps to recover this money.

Name Leaders Worried

Now, since new government laws hold employees down to \$25,000 net earnings a year, the name bandleaders are worried. Form B classes them as employees, which means that many of them, who earn that much in six months time and even less, will have to lay off for the rest of the year. This would throw their side-men out of work, would probably mean that their band might never be reassembled again, and would have repercussions throughout the entire music business.

Already there have been instances of the government holding up band leaders' money, when they have earned amounts above the wage ceiling set for employees. Horace Heidt, for example, did a terrific gross during his stay at the EKO Boston theater last fall and when he tried to collect, discovered that some of the money due him had been held up because the government had stepped in.

Small Leaders on Spot

However, if Form B were now declared void, bandleaders would again be employers, as the court ruling in 1942 held them to be, which would mean that there would be no limitation on their earnings. But the snag here is, that once more, the smaller leaders, in whose interests Form B was originally drawn up, would be on the spot in as much as they would again be responsible for matching each of their employees' social security tax contribution.

The only obvious solution is for the AFM to place certain big name-band leaders outside of Form B, so that they would have no sal-

Rudy Starita's Girls Go Back to the Soil

England—Rudy Starita's all-girl orchestra, the Starlites, recently completed a ten week tour of army camps, entertaining soldiers from America, Canada and other countries. In the top photo, Betty McGhee, 16-year-old Scots girl trumpeter, whose featured solo is Louie Armstrong's 'Ain't Misbehavin', tries out her horn on a cow, who seems to enjoy it. Below, the Starlites take turns at land work, while

others provide a rhythmic accompaniment. Rudy, a former American who introduced the vibraphone to England and who probably inspired Adrian Rollini to drop the sax and adopt the vibes, is a brother of Al Starita, Boston band leader, and Ray Starita, who operates Bedford Grove near Manchester, N. H. Rudy was a member of the original Savoy Orpheans for five years. He has been in England since 1926, married an English girl and became a British subject. His wife and their two children, a boy and a girl, are with his brother, Al, in Boston, and Rudy is worried about music lessons for the youngsters, which he is not able to afford. He writes that the little girl began composing after only six weeks of piano lessons, and that her harmonies were perfect. He wonders whether anyone in Boston would volunteer instruction for the duration?



ary limitation, and, at the same time, leave the vast remainder of leaders under the present Form B set-up.

However, there are grave doubts about the legality of such a move. Besides that, the difficulty in deciding which bands are name bands and which are not and the confusion which would result from such a shuffle has music minds wondering if maybe it wouldn't be better to leave things the way they are.

Busy Times Ahead

An interesting side issue which such a ruling would pose is that many leaders in the name category are wondering if they have to pay all the back social security taxes which they were able to duck under Form B. Also, many are wondering if the club and theater owners who signed Form B under protest will take the opportunity to sue for a recovery of the taxes which

they paid under that contract.

Whether or not the money would be refunded to the owners is problematical, and officials of the social security and the treasury department declined to give an opinion when questioned. Certainly the issues which would arise if Form B is altered in the manner described are many and confusing. The government has declared that the leaders are the employers, and the AFM by calling the leaders "contractors" in the Form B contract did not change that relationship but only circumvented it. It would appear that, in the event of a new Form B ruling, each case would have to be judged solely on its own particular aspects and that no general rule could be laid down. Lawyers for bandleaders are busy digging out those law books and getting ready for a long and complicated summer.

Eddy Rogers Back At the Schroeder After Discharge

Milwaukee—Eddy Rogers is back in town at the Schroeder hotel. Eddy broke up his band and joined the army not so long ago, but the army gave him an honorable discharge after finding him too high strung for army work. Eddy got his old gang together with very few exceptions and took up on the same job where he left off to join Uncle Sam.

Eddy planned to be married in Milwaukee on February 22nd, with his boss, Walter Schroeder, as best man. The pretty bride is Dorothy Carnley, a socialite from Denver.

Meekin Loses Three

The Ink Spots and Lucky Millinder played a week at the Riverside theater and took time off one day to entertain the boys out at Mitchell Field. . . . With the break-up of the Dick Jurgens crew, Joe Patsner, local bass fiddle man, has returned to his old stamping grounds. Joe has hooked up with Heinie's Grenadiers and other groups at WTMJ. . . . The army took a juicy slice out of Fran Meekin's band last week when Wallie Schaetzke, trumpeter, Gene Jucom, drums, and Lee Goodman, bass, were grabbed in one bunch.

Art George, trumpet man, has taken over Ted Bach's ork, music, stands, PA system, and personnel. . . . Jimmy Innes, local maestro, has gone to Hollywood to try his luck in the movies. . . . Karl De Karake has joined Horace Heidt on trombone. . . . Jimmy Burtch left Jan Savitt to join Woody Herman on slip horn. . . . Ralph Miller's band has another new leader. The draft has left the band leaderless for the second time. This time Howard Emerson takes over, filling in for Ray Auler.

Uses Gal Sax Player

Georgie Cerwin has added a gal sax player to his band. June Joers, who was featured for a short time with Ada Leonard, has taken over the tenor chair. . . . Johnny Davis, one of the more popular of the local maestros, has been classified 1A.

—Sig Heller

Quaker City Digs Chi Jazz

Philadelphia—At last! Some of that fine Chicago-style jazz has finally come to the Quaker City!

Jean Eldridge—formerly with Duke Ellington's ork—has been brought in from Chi to appear at Lou's Germantown Bar, sharing billing with the Four Blues. Recent arrival at Lou's Chancery Bar is Roy Gentry, the Windy City vocal star who also plays a nice brand of piano. And billed into Lou's Moravian Bar are two of Chicago's better units—the Three Clefs and the Four Blazes.

The Moravian also features jam sessions now every Saturday afternoon. Lou—of those famous steaks—has also signed for future appearances Arthur Lee Simpkins (Chi negro tenor), the Three Bits of Rhythm (from the Whirl-A-Way), the Sharps and Flats (formerly with the Duke), and Martha Davis—boogie woogie ace from Chicago's Club Silhouette.

—Rube Cummings

Charlie Paley at Monte Carlo Now

New York—Tenor-man Charlie Paley, who has filled seats in a lot of bands belonging to other musicians, finally took a group of his own into the Monte Carlo night club here for an indefinite stay.

Anita Boyer Has New Manager

New York—Anita Boyer, who left Jerry Wald's band to do a single, made a few more changes two weeks ago. Formerly booked through the General Amusement Corporation, Anita has left that office and signed a personal management contract with George Moffett, who is also personal manager for Hal McIntyre and his band. Anita is going to confine her singing to the radio and recordings, and started a new program over station WOR in N.Y. on February 15 called *Keep Ahead*. The show can be heard every Friday at 7:30 p.m. and offers Ray Block and his band for musical background.

While other reports have Anita signed to record on the Lion label, according to Moffett the singer is already under contract with Columbia and will do all her side-cutting for that company. Lined up for Anita are a contract with a new booking office and a national air show, of which details were lacking at press time.

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Gracie Barrie is only worried about one thing (her option was picked up at the Blackhawk in Chicago, and she'll do sixteen weeks instead of eight), and that is the practice of newspapers in stating that she has taken over Dick Stable's band "for the duration." Gracie has signed a five year contract with her booking office, and will continue to lead a band, war or no war.

Harold Baker, latest addition to the Duke Ellington trumpet section, married Mary Lou Williams, pianist-arranger, in New York recently. . . . Paul Whiteman's Gershwin Memorial concert in San Francisco will headline Dinah Shore and Bing Crosby. . . . Discard is rumored in the Xavier Lugal message.

For the first time, Blue Barron has wilted enough to hire a girl vocalist. She is Carolyn Cromwell, once a member of the Singing Powers Models. . . . Tommy Tucker and his band chartered a street-car from Washington to Johnstown, both in Pennsylvania, to make a train connection after a date. . . . Marion Rosamond, another Powers model, will become the bride of Charlie Drew, entertainer at the Taft Hotel, NYC.

Charlie Barnett resting in Florida under doctor's orders. . . . Nan Wynn will sing (for herself this time) in Columbia's Rhapsody in A Flat. Nan is much too gorgeous to remain an off-stage voice for Rita Hayworth and other beauties. . . . Leo Guarneri, bass player with Red Norvo, passed his army physical.

One Broadway columnist, who has been making wild stabs at when the Petrillo ban would be lifted, will eventually be right—if he keeps on guessing. It's hard to miss with a shotgun. . . . Diane Courtney, who once sang on the Basin Street program, has signed a Columbia pictures contract. . . . Suggested sub-title for The Real Jazz, Hugues Panassie's new book: The Criticism Luke-warm.

Doolley Wilson's part in Stormy Weather got a terrific build up, after studio heads dug the reviews he rated in Casablanca. . . . Maestro Ben Bernie is recovering from a serious illness on the west coast, and his kiddie-pal, Ashton Stevens of Chicago, has just gone to the Mayo clinic for a 30-day overhaul. . . . Charlie Spivak due for a date at the Paramount on Broadway later in the spring.

When Dick "Hacha" Gardner, band leader, left his swanky Mayflower hotel job in Washington and reported to Camp Pickett, Va., he discovered that the 1318th service unit band there, in which he eventually will play sax, is directed by his ex-trumpetist, Sergeant Graham White. That's why it pays to be nice to your sidemen, bud. . . . Louis Zito, road manager for Gracie Barrie, received a six week extension on his draft call.

Sonny Greer, for whom Lionel Hampton subbed on the tubs with Ellington during his illness recently, has recovered and is back behind the drums. . . . George Givot, who is billed as "the Greek ambassador," had a Philadelphia broadcast postponed for one day recently. Reason? He would have followed the real Greek ambassador, Simon Diamantopoulos, on the air from the same station.

Joe Crawford had a promising dramatic career interrupted when the Zasu Pitts show closed in Chi. So he went back to his first love and is dancing with his wife as Crawford & Caskey at the Blackhawk. . . . Billie Rogers, trumpet gal with Woody Herman, turned

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How'd You Like to be a Doc?



New Orleans—These honorary degrees not only are practically painless, but are just dandy when they find the recipient surrounded by pulchritude such as this. The students of Southeastern Louisiana Institute selected Ted Fio Rito as the band of 1943; their president, Dr. J. Leon Clark, bestowed on him the honorary degree of Doctor of Music, with scroll and everything. Then came the real thrill, posing with Estellita, MGM Latin find (left), and his own lovely vocalist, Lynn Stephens. Deebes Photo.

Teagarden Loses 17 Men In Four Months to Uncle

Norfolk, Va.—When Jack Teagarden sings I've Got a Right to Sing the Blues, he's not kidding. We're not trying to be unpatriotic or facetious. Jack could fly a service flag containing 17 stars. He's lost that many men to the service since October, 1942. We know he has more heart than any other living musician. Every note he plays or sings comes from that organ. It has been working overtime these days. While at the Palomar he played eight service camps in seven days in the vicinity of Norfolk.

Jack got a kick out of taking Terry Shand to the naval air station with him. Shand has a small combo at the Monticello Hotel. He and Shand played their first pro date together in San Antonio 22 years ago. The boys at the air station were unaware that nostalgia was running rampant when Tea and Shand played a lot of trombone and piano of 1921 vintage.

Jose Still There That solid standby, Jose Gutierrez, is celebrating his fourth year with the Teagarden's band. He's known and played with Jack for years, as we all know. Jose is a marvelous, natural showman and at Camp Allen he gave the Sea Bees a load of laughs with his mischief.

Despite Jack's cherubic, youthful face and streamlined physique, his family is growing up. Jack Jr., 18, is playing trombone with his own small band which he organized while at Denton (teacher's college). Gilbert, 14, plays trumpet like Uncle Charlie. Jack Jr. is going to join up soon.

Dottie Is Dandy Speaking of singers, little Dottie Reid, who has been with Jack for six weeks, is doing a swell

down an offer from a booking office to front her own band. . . . and Yank, the army newspaper, says that Billie is the wife of a cadet flyer in a California air base.

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Leaders Hoof

Hollywood — Arthur Murray can't play trumpet, but Harry James can stage dance contests. Harry decided that some of America's better known band-leaders needed to be moved around a bit from their accustomed spot in front of their respective bands, so he gathered Lucille Ball, Pat Dane, Marsha Hunt and a few other chicklets at the Palladium to dance with Tommy Dorsey, Benny Goodman, Woody Herman, Bob Crosby, Jan Garber, Kay Kyser, Horace Heidt and others of the musician clan. Harry entered his own contest and now has himself quite a rep as a hoofer.

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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.)

Tony Almerico and his orchestra, playing the Steamer Capitol since November, 1941, continues to be one of New Orleans biggest attractions. Tony's solid Dixieland band includes Johnny Gregory, Shorty Reese, Johnny Reninger, Roy Posey, saxes; Pete Lander-

mann, piano; Frank Netto, bass; Abbie Brunies, drums; Bubby Castiglola, trombone; Howard Reed and the maestro himself on trumpets. Lynn Rhodes is the featured vocalist. Freddie Neuman, former pianist with the band, is now leading a Coast Guard band in New Orleans and former trombonist, Julian Laine, also leads a band at Camp Walters, Texas.

A Philadelphia favorite, is Bon Bon and his fine combo. The former Jan Savitt vocalist is now at the New 20th Century Club.

Don Strickland and his nine-piece orchestra, playing nightly through the mid-west, now has Johnny Baker back on organ, replacing Keith Kennedy, who is in the army air corps. Ray Alderson, also popular in the mid-west territory, having lead his own orchestra for the last seven years, recently disbanded and is playing tenor with the Strickland crew, bringing with him his former drummer, Dutch Wilke, and saxist Buttercup Ringdahl.

Returning to the dance field with a new six-piece group, violinist Johnny Wells, playing in and around Akron, is being billed as King Arthur and his Knights of Rhythm.

Francis Craig, a Nashville favorite for the last twenty years, is really on a full-time schedule these days. Besides the regular job at the Hermitage hotel, the band plays the Sunday Night Serenade over WSM, the National Life Canteen on Thursdays, and a show on Sunday afternoon for service men which is taken to various army camps in that vicinity. Recent losses to the armed service now has Craig searching for a hot tenor man and a second trumpeter. Present personnel includes Art Balaey, Don O'Neill, Paul Reeves, Gish Gilbertson, saxes; Carl Moore, Heb Taylor, trumpets; Pete Erlendson, Bernie Press, trombones; Harry Floyd, bass; Walter Link, drums; John Gordy, piano. Phyllis Lane is the featured vocalist.

Don Ragon, who recently concluded an engagement at the Hi-Lo Club in Battle Creek, Michigan, has been signed by General Amusement Corporation.

Fon Lasater and his orchestra is now making a tour of army camps. One of Fon's regular spots is White City Park, Herrin, Illinois, which features mostly name bands. Personnel of the band is as

follows: Alex Waters, Billy Grant, Al Boidenstain, Bill Kimberling, saxes; Bill Vogel, Bill Crass, Emanuel Schorle, trumpets; Bill Foley, trombone; Earl Johnson, piano; Will Hunter, bass; Fon Lasater, drums. Betty Jane Taylor and Wayne Ables handle the vocals.

Pha Terrell and his Carolina Cotton Pickers recently completed a three-month engagement at Scott's Theater Restaurant in Kansas City and is enroute to Hollywood. The band, traveling by bus, will play several one nighters. Personnel includes Thaddeus Seabrooks, Leonard Graham, Joseph Williams, trumpets; Harold Clark, John Vaughn, John Durjee, Porter Kilbart, Vincent Stewart, saxes; LeRoy Hardison, Eugene Earl, trombones; Otis Walker, drums; William Daye, bass; W. J. Edwards, guitar; Clifton Smalls, piano-arranger; Wesley Jones, vocalist.

Present personnel of the Sandy Sandifer band, now at Fay's Grill, Macon, Georgia, includes Willie Smith, Claude Brown, Elmer Aiello, saxes; Elmer Setliff, bass and guitar; Dick Calloway, piano; Frankie Niles, drums; Betty Jones, vocals.

Still going strong after eleven months is the Don Mario band at the Beachcomber in Providence, R. I. By popular demand, Don and his band have just been handed a hold-over for another sixteen weeks.

Buddy James, fourteen-year old leader of a mixed band, in and around Hartford, is minus draft worries, most of the MEN being in their early teens. This fine outfit is really going to town and personnel includes Clyde Board, Mario DeBlasis, Johnny Hartt, trumpets; Billy Siebler, trombone; Mike DeNoto, alto sax; Teddy Page, Same Cassarino, tenor saxes; Red Kinsella, piano; Jerry Parrone, guitar; Harold Bryant, bass; Johnnie Olivieri, drums. Mickie Arris is the girl vocalist. Buddy plays alto sax.

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Ted Straeter's Another Exception, Proving Rule

New York—There are always a lot of characters around squawking about how foolish it is for "kids" with ambition to leave a snug bed in a smug, small town to take their chances with the much stiffer competition of the big city. People even write articles and books about it, showing with statistics that only the very few ever make the bright lights and the big-time.

And every day a stream of young hopefuls, each thinking that he's the guy who can't miss, pack a bag with a few clothes, grab their talent around the neck and make for Manhattan. Which is the way it should be.

Ted Left St. Louis

When Ted Straeter left St. Louis, he had a couple of bucks, some experience playing piano in college and small radio station bands, and a lot of ambition. Back in the home town, he had talked often about going to New York, as did most of his gang. A few of them, Kay Thompson, of the Rhythm Singers Thompson's, and Gordon Jenkins, the bandleader, beat him to the punch and left for a shot at fame. But Ted lingered on until one night at a party he mentioned that he was thinking of leaving and this time it stuck. He was almost high-pressured into cutting out. People would meet him on the street, and shout: "Hear you're leaving for New York. Good luck!" What could a guy do but really leave?

That first look at the skyscrapers and the millions of people all equally intent on cutting a niche for themselves made Ted wonder if maybe he hadn't made a mistake. And the long haul in finding his first job wasn't much fun either. Luckily, Kay Thompson was working in New York at that time and she found him a spot doing arrangements for choral groups.

Gets Break With 'Jumbo'

His next break was a chance to work as rehearsal pianist for the extravaganza *Jumbo*. This was in the fall of 1935 and Ted stayed with the show for its fifteen week run. It was fine experience for him. Rodgers and Hart wrote the music for *Jumbo*, Ben Hecht and Charlie McArthur wrote the show, and there was what press agents like to call "a star-studded cast" which included Paul Whiteman and Jimmy Durante. Ted feels that working with all the big names gave him the confidence that he needed most, and when the show closed, he went out and found successive jobs with two music publishing houses, Harms and Paramount, and finally began arranging for the Columbia Broadcasting System.

While doing radio work, he was offered a chance to open with a band at the Monte Carlo night club, a chi-chi society spot in New York. Since this didn't interfere



Ted Straeter

with his regular radio activity, he got an outfit together and played at the spot for three years.

Besides this, and arranging for singing groups on Kate Smith's programs, Ted has played piano and sung on many sustaining CBS shows. He likes to work with singers and at various times has coached people like Carol Bruce, Bea Wain, Adelaide Moffett, and Hildegarde.

Ready to Rise, Now

Right now, he's got a band at the Copacabana, another N. Y. nitery with Hollywood dimensions and decorations. Ted plays the piano in a manner suggesting both Carmen Cavallero and Eddie Duchin, without imitating either, and while he's no Crosby, polishes off a neat vocal. He can play "hot"

Crow Pulls Names To Iowa Ballroom

Sioux City, Iowa—Contrary to previous expectations—Sioux Cityans are definitely not suffering from the lack of "name-band" music with the advent of gas rationing. George Crow, manager of the Skylon ballroom, has played Louis "Satchmo" Armstrong, Bob Chester, Herbie Kay, Les Brown and Bernie Cummins—respectively.

The latest news from Crow adds Jerry Wald and Charlie Spivak to the parade of Sunday night "name-bands" at the Skylon.

Sad was the situation for "week-around" dancing until Tom McHugh, Oasis mentor, started featuring a bunch of locals, directed by Darrel Sheffield—including Sheffields, Engebrigton and Couch on reeds; Morse, trumpet; Kopecky, bass and violin; Cobb, drums, and Lyon, piano.

A small combo, the outfit caught on and has been playing for nine straight weeks.

—Andy Bogus

piano and does in his apartment for relaxation, alternating with Bach improvisations for finger dexterity. Decca put out some of his recordings, including an album with jazz-men Toots Mondello, Hank Ross, Jack Kimmel and Chris Griffin in on the date. One of his compositions, *Between Friends*, recorded with his own band, is on the Columbia label.

Ted is torn between a couple of ideas right now. He's not sure whether to go on with his radio work and eventually produce and direct some of the big sponsored shows, or to concentrate on his band until he makes that much sought after "name" grade. Whatever he decides on, he impresses you as the kind of a guy who'll get it somehow, someday.

And, hey, you kids in the sticks, c'mon in, the water's fine.

—Iac

Boyer's ★ Browsings

By ANITA BOYER

Why is a happy marriage in the music business one of the most difficult things to have? And why are people in the business who have marital troubles so criticized by outsiders who haven't the slightest idea of the why's and wherefore's of the life?

In the first place, the music world, probably more than any other business, is a case of those who have everything—and those who are trying to get everything—without any scruples as to how they go about it.

Many a couple who have stuck together for years find trouble when the man's head is turned by some younger, more attractive girl, willing to go out with a married man for "contacts."

In the entertainment world, a girl tries to improve her appearance more than the average girl does, and the supply of "fresh young things" seems endless. These girls, just starting, have that enthusiasm and dewy-eyed look that Joe Comedian's wife lost years ago laughing at his stale jokes. Is it any wonder that he finds Josie Small Town "interesting"—especially when he's working with her night after night?

Let's take a few real life stories for examples.

Harry Hornblower is married to a girl also ambitious for a singing career. She gives up a job to join his band, feeling that the best way to preserve their marriage is for them to be together under any circumstances. They both work hard for the band, and sometimes Helen finds it difficult to keep the "wolves" in hand, since, for publicity purposes, she and hubby don't advertise the fact that they're married. The jobs are small-time and not very steady but they have that goal—a mutual goal—so things don't get them down very long. At last a break comes—a good steady job with air-time. They are busy every moment—Harry planning the arrangements—contacting the office—Helen handling the fan mail—and doing general flunkey work because at this stage they can't afford a manager to help out.

During this time they are closer than ever, for the hardships, taken together, only help build a firmer foundation for their marriage. As the jobs get better, Harry, even though he loves Helen dearly, has less and less time to devote to being just a husband. He finds that leading a band is a night and day job and Helen, he thinks, should understand his lack of interest in her as a person and sweetheart. After all, she's in the business, too, and isn't he working for big things for both of them?

Helen has no cause for jealousy because his whole life seems to be the BAND, but she does find herself more and more dissatisfied with the way their lives are going. When they didn't have so many jobs, she remembers little trips and surprises that Harry planned for her—while now everything centers around the band until she feels that he no longer needs her. During this period, Helen discovers that she is becoming a little important in her own field as a singer, and as offers come to her from other bands, she finds each one harder to turn down.

Harry continues to treat Helen more and more as a business partner than a wife, so she leaves his band to join another, more famous

one, doing this merely to bring Harry to his senses. Once away, however, it becomes more difficult to return to a less important musical organization, and a husband completely engrossed in his band. So—another broken marriage—neither of them really at fault—it's just the "business."

Now let's take the case of Charlie Front-Man. Charlie was one of those glamour boys that one finds fronting a band—a guy with good looks, good business head, but no musical ability. He and Mary were married when they were both very young—and she was a dancer. She wisely gave up her career to be just Charlie's wife and take good care of him.

The band progressed and started playing big-time spots. Charlie gave out with the personality for the cash customers. Mary tried to be a good wife and always made sure there were clean shirts and pressed suits for Charlie every day. She even got up early mornings to take care of all of the telephone calls that Charlie received, so that he could sleep late undisturbed. Mary soon lost all interest in show business and wanted nothing more than a nice home of her own. Charlie prospered, so he soon proudly bought her a lovely house in a town where his band played most often.

Mary became more and more interested in her home and friends outside of the music business, while Charlie's unnatural hours and long absences were a continual gripe for her. She no longer soothed Charlie's ruffled nerves but begged him to arrange things so that he could stay in town permanently and have a decent life. Naturally, Charlie resented this. For the music game was the only one he knew and the only one offering the money needed to maintain their lovely home. Things became so strained that Charlie turned to a girl in the show he thought attractive and began telling her how misunderstood he was. So Charlie's absences became more purposeful and there was another broken marriage blamed on the "business."

Many fellows in the business marry girls who have no conception whatsoever of the kind of life which they will have to lead. A girl who has been used to going out to the theater or dancing a few nights a week finds herself married to someone far different from the glamorous swain who courted her. She must find things to do alone until the small morning hours when Johnny comes home from work and then be prepared to sit up the rest of the night preparing snacks for him and listening to him gripe about leaders, reeds and mouthpieces. These are things of which she knows nothing—is it any wonder that she becomes dissatisfied?

Any performer is naturally keyed up to a nervous tension much higher than the average person. Therefore, his emotions influence his actions to a greater degree, and little differences become great obstacles to climb over.

Long trips on the road away from home find even the most happily married guy hungry for a little companionship, and often a harmless flirtation develops into a big thing. There are girls in every town always ready to fawn on visiting leaders and musicians—some of them are most persistent and care little that their name-band boy friend is married. Any man, no matter how home-loving, likes to feel himself adored by other women—and as he gets older and on more of a big-time kick, he needs this adoration more. Actually some musicians need companionship and adoration to get the "feel" of their music and to play with real spontaneity.

Yes, marriage in the entertainment world is a tough affair, needing the most level-headed pair in the world to make it work, with a real deep love to see them through all the difficulties, and even then their chances of coming out on top are very small.

Nevertheless, every one of us seems willing to be burned—and to try again and again.

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Petrillo Begins Negotiations to Lift Record Ban

Juke-Box Operators Fail to Attend the Initial Conference

New York—James C. Petrillo, president of the AFM, and the representatives of recording and transcription firms met at the AFM's offices in New York two weeks ago to discuss a plan presented by the union as a solution of the record ban controversy. Present at the meeting were officials from Victor, Columbia, Decca, Muzak, and other "canned" music firms. Conspicuous by their absence were the juke-box operators, who sent a wire saying that they didn't have time to make the meeting.

Although no acceptance of the plan or counter-proposals came out of the meeting, the record makers did decide to adjourn for a conference among themselves and agreed to meet with the AFM executive board later in the week.

Petrillo Gives Terms

In an interview with the press, Mr. Petrillo said that his terms were a fee for every record side made and for every reproduction of a record side made by AFM members; a percentage of the rental charge for transcriptions used more than one time; a percentage of the rental charge for "wired" music (Muzak); and a set yearly fee for every juke-box in the country. All of these fees, of course, would be in addition to the regular wages paid to the musicians for making the recording. This extra money so collected would not go to the men on the record date but instead would be diverted into a separate fund which would be used to relieve the union's unemployment problem and to create "live" music for the public under non-commercial setups.

The proposal for a plan to lift the record ban came as a result of Mr. Petrillo's promise to the senate, during its recent questioning of him, to present his demands.

"No Fight With Radio"

Noteworthy was the remark from Mr. Petrillo that, "We have no fight with radio," which many insiders in the music game felt was a contradiction of earlier statements issued by the union prexy. The suggested plan, instead of only collecting at the end of the line from persons making use of the discs, would take a revenue at the source. No mention was made of exactly how large a fee would be collected from either the manufacturers of the records or from those who used them commercially, as in the case of transcriptions and juke-boxes.

The plan raised many new technical questions about which there were just as many divergent answers from music world big-wigs. Some wondered whether or not the union, by slapping this tax on records and using it as a fund for the unemployed of the AFM, was not creating a kind of "dole," administered by the union, and setting a precedent which might be followed by unions all over the country. Others, while admitting that the union had a case, felt that the plan was a circumvention of the present wage stabilization and was not legal for that reason. Mr. Petrillo said, however, that his lawyers had checked that angle and found that the plan was "something new" and did not conflict with any governmental rulings.

Juke-boxes a Problem

Another question raised was how the union would go about collecting a tax from juke-boxes.

Milt's a Song-writer Now!



New York—Receiving a congratulatory caress from his pretty wife, Lynn Sherman, at Uptown Cafe Society is Milt Ebbina, manager for Count Basie, who has just won his election to ASCAP, the song-writers' organization. Shucks, Milt, anybody could write a song with that inspiration! Ivan Black Photo.

Lounging with the Longhairs

★ By H.E.P.

My good friends, the gryce, are back in again. Others are bothered by gremlins. I find gryce leering at me from empty Scotch bottles, over-due income tax forms, broken records, and some of the letters from various of you dear, dear readers. You have no idea how I

love you all, how often I wish there were none of the bonds of ink and paper between us, but merely the affectionate muzzle of a light calibre machine gun.

Many of you have written me to tell me how much you like my writing. One of you was even kind enough to send along an extra bone for my mother. Nothing daunted, I replied, thanking him for his encouragement and telling him that I was thinking of him faithfully every night just before I stuck the pins in the little figure of him I had made.

What this character had written me about was the by-now well-worn experiment made several years ago at a leading college, after which the physics department proudly announced that six violins playing together make just as much volume and have just as good tonal quality as 60.

This, while true to some extent,

even if the recording and transcription firms should agree to the proposition. Many felt that it would be impossible for the AFM to force juke-box operators to pay such a tax without first amending present copyright laws. Once the record firms released discs to the retail distributors there would be nothing to prevent the owners of juke-boxes from buying the records and playing them on their machines for profit. It was pointed out that the juke-box owners' association had not bothered to attend the meeting to which Mr. Petrillo had invited them, and this was seen as an indication of how they felt about the plan.

Again, in view of the fact that there is an acute shortage of shellac and that the labor problem is becoming tougher all the time, others on the inside track claimed that the record companies were not too interested in having the ban lifted immediately, because it would not appreciably raise their platter production. Right now, public opinion holds the union responsible for the record shortage, while a lifting of the ban would find the record companies holding the bag for not releasing more new records.

is a scientific quibble—and the delightful Joe who wrote me should know that he is good company with some sloppy thinking—namely the boys who conducted the experiments.

What their argument is based on is this: That as you double the number of instruments in a given section, you soon reach a saturation level, where as the instruments are added, their conflicting frequencies and resonances cancel out to some extent, giving you finally a flat level above which no appreciable difference will be noted by the ear. This is a common problem in two-speaker radios, where with one cone going in while the other goes out, you have an "out of phase" condition that cancels out some of the volume and also apparently some of the resonance.

This is essentially what is being referred to by the gentlemen who claim small, more precise string sections are what are needed in the orchestra of tomorrow. If Superman will get off the typewriter, Buck Rogers will get out of my hair, and the Dragon Lady will drop the mail, lightly please, down that drain, I'll attempt to point out why these characters are wrong.

What makes a large string section attractive is not its volume, which admittedly has its limitations, but the difference in its sonority and its intonation. Six fiddles can never sound like 60, even on a uni-on passage, because their overtones will be completely different and far more complex. While theoretically, if all were in perfect tune, the volume would cancel out as described, they in reality are never in tune, and thus the minute differences in the 60 men's overtones and bowing, affect the sonority and the attack of the section itself to give the sweeping effects that we have come to associate with large string sec-

Seems Like All Jazzmen Have Deserted Texas

Houston, Texas—What goes down here in this state of Texas, anyway? Teagarden, James, Bencke, Peck Kelly and many other fine jazz musicians have come up from Texas, but in six months down here while in aviation cadet training I have yet to happen upon anything that comes close to the fine jazz kicks found in any of the hep northern and eastern states.

Houston supposedly represents the best that Texas has to offer (as the largest town in the south) but even this sprawling metropolis has little of any musical value.

Just Misses Peck

The first place visited upon my arrival here (transferred from training at San Antonio to Ellington Field) was the well known Southern Dinner club. After several weeks in San Antonio, which is no one's paradise, and the Panhandle, deep in the heart of an ungodly expanse of cactus, Houston seemed like a hecat's dream come true. The first bum kick was finding that Peck Kelly was no longer at the Southern, having left for the army induction center at San Antonio the same week I had left there.

That first night wasn't entirely a disappointment, however, for Peck's band was still there with Dusty Hines leading. The outfit has a tremendous rhythm section, Dusty on fine guitar, an excellent drummer and a good pianist. A new tenor-clarinet man exhibited some good ideas and while the trombonist didn't show any Tea influence, he didn't play too bad. A later visit found a trumpet replacement who had difficulty even blowing his nose. A little improvement here would make this an enjoyable outfit. It is evident Dusty (as well as most other leaders) is doing his best with the men available and perhaps it is somewhat unfair crying over the lack of jazz hereabouts. But a complete lack of any good hot music in a state all the natives rave so strongly about and from where so many fine musicians have come is an unexpected and disappointing blow.

Bob Strong Coming

Houston offers Barney Rapp now and the band is at its best during intermissions. Bob Strong's band

itions.

This while an ideal laboratory condition might hold the cut in volume, even so the differences in overtones and bowing would still yield a noticeably different quality in the section's unified result. The test of this is that any good musician can detect instantly the difference between a large and small string group, worthy physicists to the contrary.

is due here and his outfit should produce several good kicks. One of the downtown clubs offers a fair Negro outfit and occasionally some good ideas slip out of the confusion. One spot offers jam sessions on Sundays, but a sensitive nature has kept me away this long. However, good kicks pop up in strange places and it's certain few good musicians are working in any outfits here—they may pop up on a Sunday afternoon.

Something else off the beat here in Houston and generally throughout Texas are the sad excuses passing for night clubs. Never saw so few good places to go as down here. There are only two decent spots in Houston, the Rice Hotel's Empire Room—strictly social—and the Southern Dinner club. Neither are too good. The other clubs are second rate joints and honkytonks. The state liquor control is undoubtedly the reason, as no liquor or mixed drinks are served and one has to carry a bottle around and pay stiff prices for mixes and setups. Few places can exist under such a setup, and entertainment expenses are kept to a minimum. The hotel rooms with a larger bankroll consistently book the Ran Wilde-Everett Hoagland-Eddie Oliver type of commercial orchestra and jazz here is completely non-existent.

Army Outfits Good

Whether or not Houston, San Antonio, Dallas and the rest of Texas has had any good jazz kicks lately is pure conjecture but it is a cinch (even with my roving ability limited by air force training) there are none left about now and little prospect of having any until long after the war is at an end. It is extremely doubtful if any decent name bands will bother to travel this far south.

About the best music to be found hereabouts now are a few good army outfits. Two of them (the Ellington Field band and the Jimmy Valentine outfit at Camp Wallace) play in Houston often and while not outstanding, the men and musicians are of high caliber.

But Texas—as a state for good music—is about as square as could possibly be. Good jazz kicks here? Phooey!

—As/C Don Haynes

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ALONG MELODY ROW

Leo Feist and M-G-M held a preview of *Cabin in the Sky*, February 16 at Loew's Lexington theater, New York City, with about 300 seats roped off for the trade. Novel idea was to allow orchestra leaders and singers to attend during intermissions or between dinner and supper sessions. Feist is pushing *Taking a Chance on Love, Happiness Is a Thing Called Joe* and *Cabin in the Sky*.

New Dawn Music Corp., Hollywood, is publishing *That's What My Life Would Be Without You*, written by Tommy McWilliams and Frank Gray.

In compliance with numerous requests from music educators for literature on American music, Robbins has published eight new books, among them the "Miniature Orchestra Score of Grand Canyon Suite" by Ferde Grofe to commemorate the recent performance of this work by Arturo Toscanini and the NBC Symphony Orchestra. Another new series of six instrument folios is "Moods Moderne," the contents of each folio being comprised of eight standard favorites, including *Deep Purple*, *Blue Moon*, *Stairway to the Stars*, etc. "Mammoth Collection of Accordion Solos" has also been added to Robbins series of Mammoth Books and contains 145 solos. The arrangements are by such distinguished accordion authorities as Hugo Frey, Galla-Rini and Pietro Deiro, and include many popular favorites.

Lou Broeze, Chicago's *Chez Paree* maestro, Tim Gayle and Jack Facinato have written a new song titled *Is Sully Still Waiting for Me*, which is being published by Topik-Tunes, Chicago. This firm, under the guidance of Claude Heritier, owner of Bell Music, and BMI licensed, is also publishing *Two Soon* by Gayle and Facinato. Jack Mason and Paul Weirick are doing stock arrangements.

Joe Hanley and Manny Michaels have just written a new jump tune titled *Jittery Jive*. Hanley is the writer of *Ever Since You Went Away*.

Something new is being featured by the Latin American Publishing Corp. in their publication of *Dark Velvet Night*, *Caribbean Lament*, *Sailor Boy Joe* and *Asfame*. The numbers, most of them composed by Sergio De Karlo, will be published with the Spanish lyric, the American lyric, a Phonet-I-Sing lyric and the exact translation of

Prayer Song

New York—Captain Eddie Rickenbacker's recent experience and President Roosevelt's declaration of Prayer Week combined to give Steve Nelson an idea for a song. It's called *Let's All Say a Prayer Tonight*, and was introduced by Frank Munn on his February 12 *Waltz Time* program. Rickenbacker has put his personal endorsement on the tune, and all profits will go to the Seamen's Church Institute of New York.

SHEET MUSIC BEST SELLERS

- THERE ARE SUCH THINGS (Yankoo)
- MOONLIGHT BECOMES YOU (Famous)
- I'VE HEARD THAT SONG BEFORE (Mayfair)
- WHY DON'T YOU FALL IN LOVE WITH ME (Harms)
- WHEN THE LIGHTS GO ON AGAIN (Campbell, Loft, Porgie)
- I HAD THE CRAZIEST DREAM (Brogman, Vessio, Conn)
- FOR ME AND MY GAL (Mills)
- THERE'S A STAR SPANGLED BANNER WAVING (Miller)
- YOU'D BE SO NICE TO COME HOME TO (Chappell)

SONGS MOST PLAYED ON THE AIR

- BRAZIL (Southern)
- I HAD THE CRAZIEST DREAM (Brogman, Vessio, Conn)
- MOONLIGHT WOOD (Robbins)
- ROSE ANN OF CHARMING CROSS (Shapell)
- PLEASE THINK OF ME (Witmark)
- YOU'D BE SO NICE TO COME HOME TO (Chappell)
- I'VE HEARD THAT SONG BEFORE (Mayfair)
- THERE ARE SUCH THINGS (Yankoo)
- WEEF NO MORE MY LADY (Dorsey Bros.)

the Spanish into English. The Phonet-I-Sing method is for people interested in learning to speak and sing Spanish. Each copy contains an explanatory note as to how it is done.

Clarence Stout has recently placed his *Machine Gun Butch* with Bob Miller, Inc. Other tunes just completed by Stout in collaboration with Wendell Hall are *All's Well*, *Sweetheart*, *Back in Indiana Where I Was Born*, *I'm Hungry for you, Nuthin' Gets Me Down*, and with Maceo Pinkard, *Sons of Harlem on Parade*.

Add new tunes: *So the World Will Be All Right*, written by Charles Henry Marsh; *Two Lips Are My Favorite Flower*, by Phil Haims; *The Army Doctor*, by Horace M. Finney, M.D.; *Silent Mountain*, by Robert Grant, Fort Huachuca, Arizona.

Ethel Smith, *Lucky Strike Hit Parade* organist, has her name on a contract with Robbins Music Corp. for two books on organ music. Jack Kearny, former manager of Jan Savitt, is now working with Mills Music.

Excelsior Music has added a new song, *There'll Never Be a Ceiling on Love*, written by Amalle-Joan Loewenstein of Chicago in collaboration with Al Trace, band leader, and his brother Ben Trace, who is in the army.

Along Chicago's Melody Row

by Chick Kardale

Chicago—With many contact men leaving for duty with Uncle Sam, the music firms are hiring choice bits of femininity to help

Fresh Angle



New York—Ida Shurman has written a novel, *Death Beats the Band*, just published by Phoenix Press. Originally a song writer, Ida couldn't melt the publishers, so she wrote a book and included the complete score of one of her tunes, *Headline in My Heart*. Now she hopes some publisher will read the novel and buy the song.

get the plugs, also paying higher salaries than ever to 4F's to keep going.

The girls working around Chicago at present include Florence Boyle, Melody Music; Harriette Smith, Southern; Betty Parker, Glenmore; Ann Hogan, Remick; Bernice Lympier, Harms.

Gene Krupa introducing *I Heard You Cry Last Night* for Lou Holzer's firm, Campbell, Loft & Porgie. . . *My Heart and I Decided*, Walter Donaldson's latest brain child and Warock's number one fitz, off to a good start with Ella Fitzgerald's platter getting rave reviews.

Vic Duncan of Mayfair is being swamped for *Why Don't You Do Right?*, Benny Goodman's disc going over 100,000. . . Jimmy Hilliard and Bill Currie together on *The Harvest Moon Will Shine Again*. . . Xavier Cugat is setting for his first platter date Glenmore's *Rhumba Cocktail*.

Jimmy Palmer, who sang with Bobby Byrne, has received his song plugger's card and is looking for an opening—and the headaches that follow. . . Ed Marmer of Embassy, Buddy Gately of Crawford and Benny Miller of ABC are awaiting that w.k. call. . . Gin rummy headquarters for band leaders and music men is Rickett's on Chicago avenue.

Music bosses were in last month for the semi-annual checkup. Visitors included Milt Stavin of Marks, Al Porgie, Campbell, Loft & Porgie; Chester Conn, B.V.C.; Sid Lorraine, National; Dick Volkier, Shapiro Bernstein; Mike Sulklin, Berlin.

Robbins grabbed Art Kassel's *My Big Bundle of Blue*. . . Fred Dempsey, Jewel Music, was elected president of the Chicago contact men's local, and Marvin Lee, secretary, resigned because of ill health. . . Freddy Kramer hot-footing all over town with Berlin's No. 1, *What's the Good Word*, by Al Hoffman, Allen Roberts and Jerry Livingstone. . . Witmark boys working on *The Right Kind of Love*.

Because of gasoline rationing, band leaders are calling on the publishers, instead of vice versa. Personalities visiting the Wood-building at least once a week to collect plug material. . . Paper shortage has caused publishers to restrict free lists on tunes to important plug only.

ABC gardening *The Tulips Are Talking Tonight* for a big plug harvest, with Benny Miller as harvester. . . *Mumble Jumble*, Cherio novelty tune, has George Dion

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	
11:15	Glen Gray . . . Hotel Sherman, Chicago Blue	1:45	Vincent Lopez . . . Hotel Telf, N.Y. . . . Blue	5:45	Ben Bernie . . . CBS	5:45	Ben Bernie . . . CBS
11:30	Bob Allen . . . Roseland Ballroom, N.Y. Blue	6:15	Jazz Laboratory . . . CBS	7:00	Fred Waring . . . NBC	7:00	Fred Waring . . . NBC
11:30	Benny Goodman . . . Palladium, L.A. Blue	7:00	Spotlight Band . . . Blue	7:15	Harry James . . . CBS	7:15	Harry James . . . CBS
12:00	Jan Garber . . . Trianon, Calif. . . MBS	9:30	Spotlight Band . . . Blue	8:00	Johnny Presents . . . Dave Rose, Ginny Simms . . . NBC	8:30	Horace Heidt . . . NBC
1:00	Morace Heidt . . . from Hollywood . . . Blue	10:30	Basin Street Chamber Music Society . . . Blue	9:18	Griff Williams . . . Chase Hotel . . . MBS	9:30	Spotlight Band . . . Blue
1:30	Sammy Kaye's Sunday Serenade . . . NBC	11:30	Carl Ravazza . . . Hotel Statler, Detroit . . . Blue	10:45	Frank Sinatra . . . CBS	10:45	Al Trace . . . Hotel Dixie, N.Y. . . . MBS
2:30	Blue Baron . . . Blue	11:30	Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS	11:15	Glen Gray . . . Sherman Hotel, Chicago Blue	11:15	George Duffy . . . Hotel Cleveland MBS
7:30	Fitch Bandwagon . . . NBC	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	11:30	Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue	11:30	Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue
8:15	Ella Fitzgerald and the Four Keys . . . Blue	12:00	Gracie Barrie . . . Blackhawk, Chicago MBS	11:30	Carman Cavallaro . . . Waldorf-Astoria, N.Y. . . . CBS	11:30	Carman Cavallaro . . . Waldorf-Astoria, N.Y. . . . CBS
10:00	Phil Spitalny . . . NBC	2:00	Jan Garber . . . Trianon, Calif. . . Blue	11:30	Al Trace . . . Hotel Dixie, N.Y. . . . MBS	12:00	Freddy Nagel . . . Trianon . . . MBS
11:30	Bob Allen . . . Roseland, N.Y. . . . Blue	12:30	Eddy Howard . . . Aragon Ballroom, Chicago . . . MBS	12:00	Lou Broeze . . . Chez Paree, Chicago Blue	12:00	Jan Garber . . . Trianon, Calif. . . MBS
12:00	Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue	12:30	Hal McLintyre . . . Commodore Hotel, N.Y. . . . CBS	12:30	Bob Allen . . . Roseland Ballroom, N.Y. Blue	12:00	Jan Garber . . . Trianon, Calif. . . MBS
12:00	Freddy Negel . . . Trianon . . . MBS	12:30	Rus Morgan . . . Edgewater Beach Hotel, Blue	12:30	Art Kassel . . . Hotel Bismarck . . . MBS	12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . MBS
12:15	Eddy Howard . . . Aragon Ballroom, Chicago . . . MBS	12:30	Spotlight Band . . . Blue	12:30	Will Osborne . . . Terrace Room, Newark, N.J. . . . CBS	12:00	Arf Kassel . . . Hotel Bismarck . . . MBS
12:30	Hal McLintyre . . . Commodore Hotel, N.Y. . . . CBS	1:00	Jan Garber . . . Trianon, Calif. . . MBS	1:00	Will Osborne . . . Terrace Room, Newark, N.J. . . . CBS	12:30	Spotlight Band . . . Blue
12:30	Rus Morgan . . . Edgewater Beach Hotel, Blue	1:30	Griff Williams . . . Chase Hotel, St. Louis . . . MBS	1:30	Spotlight Band . . . Blue	12:30	Spotlight Band . . . Blue
12:35	Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS	1:30	Griff Williams . . . Chase Hotel, St. Louis . . . MBS	1:30	Al Trace . . . Hotel Dixie, N.Y. . . . MBS	1:30	Al Trace . . . Hotel Dixie, N.Y. . . . MBS
1:10	Gracie Barrie . . . Blackhawk, Chicago	2:00	Jan Garber . . . Trianon, Calif. . . MBS	1:30	Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue	1:30	Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue
1:30	Jan Garber . . . Trianon, Calif. . . MBS	2:00	Jan Garber . . . Trianon, Calif. . . MBS	1:30	Johnny Messner . . . Hotel McAlpin, N.Y. . . . MBS	1:30	Johnny Messner . . . Hotel McAlpin, N.Y. . . . MBS
2:00	Jan Garber . . . Trianon, Calif. . . MBS	2:00	Jan Garber . . . Trianon, Calif. . . MBS	1:45	Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS	1:45	Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS
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2:00	Jan Garber . . . Trianon, Calif. . . MBS	2:00	Jan Garber . . . Trianon, Calif. . . MBS	1:45	George Starnay . . . Jack Dempsey's . . . MBS	1:45	George Starnay . . . Jack Dempsey's . . . MBS
2:00	Jan Garber . . . Trianon, Calif. . . MBS	2:00	Jan Garber . . . Trianon, Calif. . . MBS	1:45	Horace Heidt . . . Casa Manana . . . MBS	1:45	Horace Heidt . . . Casa Manana . . . MBS
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2:00	Jan Garber . . . Trianon, Calif. . . MBS	2:00	Jan Garber . . . Trianon, Calif. . . MBS	1:45	Horace Heidt . . . Casa Manana . . . MBS	1:45	Horace Heidt . . . Casa Manana . . . MBS

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224 S. Wabash Chicago, Ill.

Radio, ballroom, cafe, symphony and theater music are among the branches of music industry covered by *DOWN BEAT*. Buy your copy regularly on the newsstands the 1st and 15th of each month, or send your subscription direct to *DOWN BEAT*, 608 S. Dearborn, Chicago.

- (a) ...
- (b) ...
- (c) ...

SO YOU WANT TO WRITE A SONG!!

by FRANK FURLETT

The average attitude of new songwriters is that every lyric and every melody they write is definitely the greatest hit of the year, if not of all time. Some time ago a man came to me with a song which, in his estimation, was a world beater. He even intimated he would not give his song to any publisher, unless he assured the writer, not only a handsome advance royalty, but fullest cooperation in having name artists and bands record the song.

After listening to the songwriter eulogize, I asked to see the song. With an air of pride he immediately presented me with a neatly typewritten copy of the lyrics.

"But where is the music?" I asked.

"Oh, the music," he answered. "It's in my head and hasn't been taken down on paper yet, but I can sing it for you."

Song Was Too Long

He then informed me that the reason he came to see me was to have his melody extracted from voice, and to have me write a standard vocal-piano arrangement for it.

After listening to this man sing his song, then whistling it a number of times, I frankly told him that I felt that it lacked a number of essential qualities. In the first place, his song was much too long. While he started with an easily flowing rhythm pattern, it abruptly changed into irregular rhythms, any one of which might have been the basis for an individual song. At no time was any part of the song repeated. It seemed that the song went on and on until the final note.

Poor Lyrics, Too

His knowledge of lyric writing, so far as rhyme was concerned, ran parallel with his understanding of melodic and rhythmic formula. Just because a line ended with the letter "t," "lost" for example, his following line would finish with a "t" also, but with the word "it." He also rhymed identical words, such as "happy" and "happy."

This song evidently was not his first attempt, for he mentioned that he had been writing for several years. This song, he insisted, was his best. I learned that he never had interested himself in reading poetry, or familiarizing himself with the construction of popular songs. He was under the firm belief that by closing his eyes and ears to the accomplished works of others, he would be individual.

Had Good Intentions

Here was a man who had the best intentions, but one who had no qualified background or experience required to write popular music. Little did he realize that, in order to broaden his perspective, it was necessary to listen to the latest song hits, and to study the content, form, construction and development. It also is a good idea to compare the lesser popular songs with those that hit the zenith.

Songwriting probably is one of the most abused branches of art in

Here's How You Can Get Help!

Write to Frank Furlett in care of *Down Beat*, ask him any questions you choose about song-writing, present your problems to him for solution, submit manuscripts for his opinion and suggestions, if you desire. *Down Beat*, however, will not be responsible for either the publication or return of such manuscripts.

Please include a stamped self-addressed envelope if you desire personal answers.

Please be specific in your questions.

This column does not send writer's material to publishers for consideration.

We do not collaborate with writers.

This department does not encourage writers paying publishers to print their songs, because reliable publishers do not resort to such practices.

the world. A song does not care who writes it, but the listener wants to be pleased. One does not necessarily have to be a literary giant or a musical genius to write a song. But a songwriter must know what he is doing. The story of the song must be carefully planned and then placed into lyric form with the proper accents and rhyme. It must have a definite climax.

Use Standard Pattern

The title should seldom be more than several words long, and should be significant to the contents. The verse should act as a prelude or introduction to the chorus, and should be either eight or 16 measures long. It is best to limit the chorus to 32 measures of music (standard pattern).

A song should be singable. The melody should be in a middle octave, so that it will not be too low or too high for the average singer. The range should not be more than ten notes. Anyone can write songs, if they apply themselves and profit by the errors of the average writer. Confidence is an important asset, but overconfidence is an incurable failing.

Answers to Inquiries

S. E. B.
San Francisco, Calif.
None of your songs are "natural." It seems a note was thrown in for a word and vice versa. The syllabic accents do not fall in proper line with the notes.

B. W. B.
Muskegon, Indiana.
In spots your song is too "sugary." Your music is not phrased properly; that is why your words are left hanging in places. Your song lacks a climax and "punchy" ending.

Cpl. B. M.
Camp Chase, Ark.
This department does not collaborate with writers.

J. B. W.
Omaha, Nebraska.
Your songs are nice but are not very commercial. Why write songs so complicated?

Freddie B. C.
Scott Field, Illinois.
"I'LL COME BACK AGAIN" has the edge over "SWING WENT ON A VACATION." The latter song is too reminiscent of other swing tunes I have heard, although the lyric content is quite good.

B. B.
Epping, N. H.
Your songs enjoy merit. The blues song leans toward the rag time side. Sorry, but I do not submit songs to publishers.

G. H.
Dixon, Illinois.
"BUGLES IN THE SKY" has been recorded by Clyde McCoy, Decca Record. You may procure it from Lyon & Healy of Chicago or the Decca Company direct.

A. J. J.
Chicago, Illinois.
Your song is strictly a "cotton field" type. It would be most effective in male group singing.

Jersey Beaut



Newark, N. J.—Radio station WAAT here features the voice of this charming creature, Alice Munday, who is just as charming on Tuesday, Wednesday, Thursday, you finish it out, we're tired.

Huge Ballroom Opens Its Doors In Philadelphia

Probably Largest in Country in Remodeled Met Opera House

Philadelphia—Greatest thing to hit Philly in ages is the new Metropolitan ballroom, probably the largest in the country, scheduled to open on February 28.

Headed by Charlie Solomon, one of the original promoters of Roseland ballroom, a New York syndicate has remodeled the old Metropolitan Opera House here to the tune of between \$30,000 and \$50,000. Admission will be reasonable—from 59 to 89 cents per person.

Extensive Dance Floor

With a dance floor of 10,000 square feet—topping Chicago's 8,000 sq. ft. Trianon—Solomon has promised plenty of name bands and 6,500 seats for spectators. Plans also call for 30 hostesses for service men and other "stags."

A soda-pop bar—no liquor allowed—will accommodate more than 500 persons in the basement. Solomon is trying to get official permission to hold "midnight frolics" for war workers on night shifts, but he will have to buck an old law in force.

Former Sports Arena

Built in 1908 by Oscar Hammerstein to challenge the powerful Metropolitan Opera company's control of opera in Philly, the old Met Opera House closed down one year later (it emptied Hammerstein's pockets) and has since been a movie house, wrestling and boxing arena and basketball floor.

—Rube Cummings

J. K.
St. Louis, Mo.
Your melody does not enjoy originality.

F. O.
Saratoga Springs, N. Y.
If you can get your money back, you will be money ahead.

Miss M. H. E.
Weston, West Virginia.
The lyrics of a song should never leave much to the imagination, and the story should be told in a direct manner. Your melody is not too original.

J. D. H.
Springfield, Mass.
Your song should be in "tip top" shape before you attempt to contact publishers.

E. L.
Uniontown, Pa.
The lyrics of a song should never leave much to the imagination, and the story should be told in a direct manner. Your melody is not too original.

J. D. H.
Springfield, Mass.
Your song should be in "tip top" shape before you attempt to contact publishers.

THE ANSWER TO DRUMMERS PRAYER

AM RAWCO

SPECIAL PROCESSED DRUMHEADS

SEE YOUR DEALER

Swing Gets Its Chance On Philly Radio Program

Philadelphia—Mulholland does it again! The "Mulholland" is Russ Mulholland, staff announcer at station WCAU here, who is chief advocate of more and better swing music on the airwaves. The "it" is a daily hour-long show—strictly informal—starring Johnny Warrington's ork (a regular feature on WCAU) and guests from all branches of the entertainment world.

Known as "Open House," the only portions of the program that are rehearsed are the selections by Warrington and his vocalists. Entertainers from the various local hotels and night clubs often appear on the shows, but no script is ever used.

Warrington took over the band formerly directed by Joey Kearns (with the original Bob Crosby organization) when the latter left his WCAU staff job to enter the service. Johnny's arrangements are rated close to big-band stuff

and never "schmalzty." With his regular combo numbering 14 men, he adds 3 "Velvet Violins" only on certain pop tunes when backing vocals and gets some swell effects.

Stevens on Piano

Featured performer is pianist Dave Stevens. Also big cogs in the ork are Buddy Kearns, young brother of the former leader and featured trumpeter; Frank Lewis, tenor sax; Morry Evans, trombone; Carl Waxman, clarinet; and George White, drama. Warrington uses a 6-piece "band within the band" featuring Waxman, Kearns and Stevens in Kirby-styled arrangements.

—Rube Cummings



Joe-See-Fus Jones

Pub. by Marx, Arr. by Freddie Norman

A new swing novelty authored by Henry Ward Beecher, trumpeter-arranger who was once a Louis Armstrong side man. Freddie Norman, whose arrangements spark the Basic band, has turned out a nice, rhythmic stock which includes a vocal trio arrangement you'll want to use for the novelty aspect of the tune. After the intro and opening ensemble at A, saxes get 8 at B followed by a second trumpet lead on top of saxes at C. The vocal chorus starts in at E and continues through I, followed by a brief sock chorus which takes the arrangement out.

Kitten on the Keys

Pub. by Mills, Arr. by Jimmy Dale

Another from the Orchetre series for seven guys including trumpet and three saxes. Dale has taken Confrey's immortal and somewhat jazzy piano solo and fixed it up into something of a swinger. The arrangement for the most part consists of ensemble organs and figures in back of the featured piano but there's a good ensemble chorus at C and brief bits of it in other parts of the arrangement too. Good fun and an attention-getter.

Each Time That I Puff on My Cigarette

Pub. by Advanced, Arr. by Vic Shoen

It says "a ballad with a beat" atop each part in this orchestration—and that's about it. After the ensemble opening, Schoen gives the lead to brass in the first repeat chorus with some tasty sax figures in the background. It's a split every 8 bars. The special chorus at C is particularly well arranged with a soft ensemble kick something like that in Harry James' arrangement of *I've Heard That Song Before*. A cut chorus takes it out.

Some Day

Pub. by Famous Music, Arr. by Van Alexander

Rudolph Frim's beautiful ballad which emerges from Alexander's treatment as a pretty fair bounce tune. After 6 bars of intro comes an ensemble at A with reeds grabbing up the lead every 8 bars. Tenor tops the sax section at B for a nice effect and the final chorus is closely voiced and

swingly scored.

The Canteen Bounce

Pub. by Marks, Arr. by Johnny Fortia

Another medium tempoed bounce novelty written by arranger Fortia. Saxes lead off in the first chorus with brass coming in only for occasional figures at the bridge. Second trumpet gets 16 and 8 in the second chorus with a unison sax bridge which leads nicely into some ensemble work at C wherein brass toes licks back and forth with the sax section. There's another chorus at D which leads off with saxes and finishes up with a heavy ending.

Linger a Little Longer

Pub. by B.V.C., Arr. by Jack Mason

A new 16 bar opus by Carmen Lombardo and a rather attractive little ditty that you'll be needing soon. It's the orthodox brass and sax split in the brace choruses and after the second ending trombone leads off, out in front of ensemble organ. The finale chorus goes to ensemble with a few bars of tenor thrown in for good measure.

ALSO RECOMMENDED

Dear Old Donegal, Pub. by Leeds, Arr. by Vic Schoen.
Caramba, Pub. by Robbins of Cuba, Arr. by D. Savino.
When I Marry I'll Marry for Love, Pub. by Famous, Arr. by Lew Harris.

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TEST YOUR MUSICAL FACTS . . .

With FRANK FURLETT

QUESTIONS

- (a) To what family of instruments is the piano considered a member? (b) Is the harp a member of the same family?
- Name the strings on a violin.
- What are Tetrachords?
- Who is credited with the first orchestral arrangement of *Rhapsody in Blue*?
- Which composers wrote the following operas?
(a) Lucia Di Lammermoor
(b) Pagliacci
(c) *Thais*

(Answers on Page 18)

Tommy Gets Degree in Boogie

Former Pianist With Welk Has Radio Job Now

Father Hines Gave Sheridan Interest In Dance Music

by Sharon A. Pease

A little more than a year ago the Boogie Woogie Club of the University of Minnesota honored Tommy Sheridan with a diploma and degree of "Doctor of Boogie Woogie." Presentation was made in Minneapolis at Sleizer's Club 21, the Cafe Society of the middle west, where he had proved his mettle in an early morning bash.

For three and a half years Tommy's tasty boogie piano has been the "straight whiskey" in the "champagne" music of Lawrence Welk's Orchestra. Slight of stature, his genial manner and natural flare for comedy made him a favorite among members of the Welk organization as well as their audiences.

Join Radio Station

Just a month ago Tommy left Welk and took over a new job on the staff of WISN Milwaukee, where he will do general station routine including accompaniments, solo shots and work with a small jazz group. Thoroughly schooled and possessing a versatility of stylings, Sheridan who is just twenty-



Tommy Sheridan

five, should go a long way in radio. Tommy is enthusiastic about his new job and hopeful that it will enable him to put into operation some of the musical ideas he has been preparing.

Tommy was born and raised in Clinton, Iowa, where he attended St. Mary's Parochial and High School. His older brother and sister were taking piano lessons and when Tommy reached fourth grade he decided to do likewise. He made his intentions known to the nun in charge and was scheduled for the usual lesson a week.

Found It Cost Money

"I didn't know there was an extra charge for the lessons," Tommy recalls. "Just thought music was included along with arithmetic and the rest."

His parents first learned of the deal when they were contacted with reference to the financing. They encouraged Tommy and he made good progress until stricken with a bad case of "baseballitis." At about this time he discovered that he had developed a good ear and by getting the teacher to play through the assignment could eliminate about fifty percent of the usual practice. It worked for a while but eventually she caught on and Tommy had to give up part of his time at the baseball lot.

Throughout high school he continued his musical studies at Mount Saint Clara College. In the meantime, he had become interested in dance music through the work of Earl Hines who was broadcasting regularly from Chicago's Grand Terrace. Then he started playing for lodges and various social functions with a band comprised of other high school students.

Begins Night Work

He worked his first night spot at fifteen. A leader who was stuck for a piano man had heard about Tommy and asked him to sit in for the evening. Tommy advised that he would first have to get a parental okay. After much pleading he finally got it, on the condition that he must be at home by midnight. From then on he did more with older fellows. The summer preceding his senior year in high school, he landed a job with Curley Licata who had a fast little band in Davenport. In the fall the band decided to make their headquarters in Clinton so Tommy could stay on piano while attending school. The next summer they worked at Longwood Inn a resort near Waterloo.

That winter Tommy worked with a local band at the Avon Club in Clinton. The following summer he got his first real break, a job with Danny Russo at the Wisconsin Della. After the season, Tommy and several others from the Russo Band went to Madison where they joined some local men in organizing a group for a Madison Club. Included in the group was Buff Estes who played sax for Benny Goodman before going into service. The job blew up in a hurry and Tommy found himself in the midst of a panic.

Hits on Bank Night

Down to his last dollar he spent half of it for a ticket to a movie. It was bank night and he walked

Here's Boogie Chorus from Tommy

Bright

47770

in measures one and two of the B chorus. Triplets have been formed by the alternate use of the tones E flat, D, C, and B flat, A, G. The harmony being C, these tones are respectively minor third, ninth, root and seventh, sixth, fifth. Exactly the same tones are

repeated in the treble of measures five and six, but with the harmony changed to F they become seventh, sixth, fifth and fourth, third, ninth. Also notice the harmonic structure employed at the cadences in measures eleven and twelve of both the A and B choruses. As a reminder 8va basso indicates that the bass so marked is to be played one octave lower than written.

(EDITOR'S NOTE: Mail for Sharon A. Pease should be sent directly to his teaching studio, Suite 515, Lyon & Hanly Bldg., Chicago, Ill.)

Answers to Musical Quiz

- (a) Percussion family.
(b) No. The harp belongs to the string family.
- E - A - D - G
- A diatonic series of four tones, with an interval of a perfect fourth between the first and last.
- Ferde Grofe.
- (a) Gaetano Donizetti (1797-1848).
(b) Ruggerio Leoncavallo (1858-1919).
(c) Jules Massenet (1842-1912).

measures one and two of the B chorus. Triplets have been formed by the alternate use of the tones E flat, D, C, and B flat, A, G. The harmony being C, these tones are respectively minor third, ninth, root and seventh, sixth, fifth. Exactly the same tones are

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 City _____ State _____

Ole Lefthander Visits Nashville

Nashville, Tenn.—Three members of Local 257 AFM, Nashville, are playing at the Fountain Club, Tallahoma, Tennessee. They are Kathryn Puckett, piano; P. G. Broom, drums, and Alex Megyesy, sax.

Joe Sanders, the Ole Lefthander, brought his band to the Nashville air center for a personal appearance and a broadcast on the Spotlight Bands' program.

The National Life Canteen, which formerly was heard each Sunday in War Memorial auditorium, is now touring the different service camps in this area. Francis Craig's orchestra and different guest entertainers are featured.

Charlie Carlisle, mc at the Bowery, Detroit, for five years, is now stationed at Camp Forrest, Tenn. . . . Jamie O'Neal has been added to the Jack Gregory band at Iris grill, filling the trumpet chair. . . . Illness hit the WSIX trio and June Paschall substituted at the piano for Frank Bobo, while Wallace Hopper subbed for Mac McGar on the guitar.

Jeri Sullivan is thrashing with Fred Shoemaker's orchestra at Hotel Andrew Jackson's Commodore Room. . . . friends say Harry Zimmer, former McDowell keyboardist, has been transferred to Camp Hood, Texas.

—Tommy MacWilliams

Tempus Fugit

The Remembrance When Department: When Morton Downey, the high C'er of high C'ers, hit his first fame way back, there was a young girl singer around who also made a strong bid for the spotlight. Her name was Leah Ray and she sang with Phil Harris' band. Recently Morton began a series of broadcasts for Coca Cola heard Monday through Friday at 3:00 p.m. over the Blue Network. The script called for a girl's voice to welcome Morton and say a few words of good-bye when the show was over. That's right, the anonymous signature gal is Leah Ray.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

A short item appearing in the January first *Hot Box* in reference to the possibility of re-issuing some of the best records of the past evinced considerable interest from many collectors who have written Phil Featheringill and the *Hot Box*. It was mentioned that Featheringill had made arrangements with the Victor company to press up Victor discs of the past.

It must be remembered that in order for a proposition of this nature to succeed there will have to be quite a few copies of any given record pressed up and sold.

George Zimmerman of Detroit has written in a good suggestion in this regard. He proposes that all collectors write a list of their wants to *Down Beat*. A list could then be published in *Down Beat* of the records most in demand. After such a list is compiled of old records on which masters are still available there could be a vote on which records on the list are in the most demand. A request could then be made to the record company having masters available to press up copies on which there would be an assured sale.

The record companies had been putting out a catalogue of this type prior to the shellac shortage, but with the shellac situation as it is, no company will venture to make a record unless there is a reasonable number of sales. On the other hand with the current Petrillo ban on recording the companies are hard put to keep fresh material in their catalogues and will welcome an out and out command issue.

The *Hot Box* is willing to compile such a list and publish it in order to make available if at all possible some of the classics. If collectors will forward their list (but make it short and including only the sides you would most like to have) to *Down Beat*, care of the *Hot Box*.

Miscellany

"Altier" and his "Orchestra of Victory" have clicked with the "over 80 dancers" at the Lions' Ballroom in Chicago. Altier was the trumpeter mistaken for Muggsy on the Pierce sides.

John P. Halvorsen of 15646 Eastwood, Detroit, Mich. is an ardent Bing Crosby and Russ Columbo collector and is willing to pay good prices for their recordings.

Bill Black, former manager of Ted Weems orchestra, is now at 4016 Canal St., New Orleans, La. Completed his course at the Army Transport School and is now a Ship's Transportation Clerk, Jr. and is awaiting to be assigned to sea duty.

Wilfred Chapiewsky of Bangor, Wis. is amassing a record library of jazz records especially featur-

Buenos Aires Bans Boogie

Argentina—In quaint old Buenos Aires, home of much of the primitive in music heard above the equator, that North American child "boogie-woogie" has been banned as "bad" by Mayor Carlos Alberto Pueyrredon. In spite of the mayor's outburst, however, we are happy to report that the good neighbor policy remains unaffected.

ing good go tenor and alto. Record dealers please note.

S. B. Bernard, 140 West 4th St., Emporium, Pa. Has been collecting since 1928. Main interests Casa Loma, Red Nichols, Moten, McKinney's Cotton Pickers.

John Steiner, prominent Chicago collector and writer, has moved and is now located at 104 E. Bellevue, Chicago. For collectors who wish to phone the number is Dal. 9779.

Charles Rossi, well known west coast collector is a radio operator in the Merchant Marine. Charles stopped by in Chicago recently.

Bob Sales, one of the collecting fraternity's better known brothers, is now a Warrant Officer located with the 240th Field Artillery Battalion, Fort Lewis, Wash.

Roxy Adds Stars And Name Bands

New York—The Roxy theater has launched a new stage show policy. Like the Paramount, famed jitterbug dormitory, up the way and across the street, they're reaching out for name bands. Raymond Scott initiated the change and was followed in by Guy Lombardo and Paul Lavalle's Chamber Music Society of Lower Basin Street, with Jimmy Dorsey scheduled for booking later in the year.

However, unlike the Paramount, Roxy management aims to break up an all name band idea with box office names from other departments of the music biz. Carol Bruce went in with radio's *Truth and Consequences* show, February 24 for two weeks, and the house jumps from there to Grace Moore, opening March 10. There is also a heavy rumor that Kate Smith is to follow the vital Miss Moore.

Will Stomp Ork Leaves N.O. for Hot Springs Spa

Tony D'Amore Group May Get New Break In Arkansas Resort

New Orleans—Retiring as undefeated champions among the local hot groups, the Will Stomp quartet departs the "home of jazz" for greener fields in Hot Springs, Ark. Tony D'Amore, pianist-leader, was the last to leave (16), joining the rest of his men in the mid-south resort city for an immediate opening.

Stomp's jumping four-beat sparked local jazz kicks the entire time the band was on hand in the Vieux Carré. Fabulous jam sessions, with mixed star personnel from top visiting bands, took place almost nightly, and swapping of instruments produced amazing effects on many occasions.

Great Rhythm Section

Guiding the band from his piano bench, and demonstrating his solo trumpet skill frequently, D'Amore has gathered a group of young mid-southerners who threaten to make a great impression on the musical scene. Brew "Vice-Pres" Moore, star 18-year-old tenor saxist, has a conception of his medium that's upset many a name horn man who's heard him.

The rhythm section, anchored by D'Amore, has Doug McIlwain, 4/4 drummer with excellent cymbal taste, and Carmen Massey, bass-guitar man with a powerful beat reminiscent of Truck Parham and Wes Prince. Massey started with the band in Memphis some time ago.

All Facing Draft

Draft question has the band almost completely resigned to imminent induction, but decision to move to Hot Springs was based on immediate monetary considerations in the Spa, now reopening for the spring season.

The Arkansas resort was long the stronghold of New Orleans musicians, but after the closing down of the principle entertainments last year, the 174'ers returned home. Stomp's call marks the first out-of-town group to be hired in Hot Springs since the establishment of the racing season, according to information from there.

Fans Dig Them There

The effect upon the sporting fraternity in the Spa can only be imagined when Stomp's crew takes over. Their Memphis followers will be on hand certainly, as well as the many Little Rock citizens who know of what this band is capable in honest, melodic jazz. The repetition of other sudden rises to fame could occur with this gathering of interested, ap-

C. O. Buys Trumpet and Drums to Boost Morale

New Guinea—There shall be music in the 13th Bombardier Squadron, 3rd Bomb. Group here, even if the commanding officer has to buy a new set of drums and a new trumpet to get it.

Recently moved from Australia, the commanding officer of the group had been well aware of the active part in morale being led in Australia by 1st. Lt. Jacob A. Hutchison, west coast drummer who was recently awarded the silver star for duties performed in action as a pilot, and another

soldier by the name of Portmore who plays a mean trumpet.

While there, they had organized a series of jam sessions and impromptu bands to while away the time. The move to New Guinea left the boys without instruments and, as a consequence, left the new camps without jam sessions.

The C. O. procured funds from somewhere for a new set of drums for Hutch and a trumpet for Port. The 13th Bomb. Sq., 3rd Bomb. Gp. is now swinging like mad again, thank you, and the morale has moved up ten notches. Excuse their bombs, Mr. Tojo.

precipitate listeners, who only think they're prepared for the dynamic new style of these four boys. —*Doobie*

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Duke Ellington

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Harry James

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Gate Is Swung!



New York—Here's a candid photo of a cat getting his stabs. It's Ralph Burton, knocking himself out at one of his own Village Vanguard jam sessions. He's really not suffering that much, he likes it, honest! Photo by Cliff A. Rausch.

Questions and Answers On Sending Down Beat Overseas

- Q.—Can I send my son who is in North Africa a *Down Beat* subscription?
- A.—Men overseas must send in a written request for the Beat themselves.
- Q.—Do they also have to send in the money to you?
- A.—No, they can have you send the money in to us.
- Q.—Does my brother who is overseas now have to get permission from his commanding officer?
- A.—No. Permission is required only for packages, not for subscriptions.
- Q.—Can I subscribe for the Beat, have it sent to my home and then mail it on to my husband overseas?
- A.—No. Only the publisher may send subscription copies to men overseas.
- Q.—Is there a special rate for servicemen?
- A.—Yes. The special servicemen's rate is \$3.00 whether the copies go to a camp in this country or overseas.
- Q.—If my boy is sent back to the states what happens to his subscription?
- A.—He must send us his change of address, and his copies will follow him.
- Q.—What if I want to give my order to an agent or agency?
- A.—The written request of the man overseas must accompany order.

RAVINGS at REVEILLE

By "SARJ"

"Well, twirl my turban, man alive! Join the army if you want to jive."

After long and serious study, Sarj has decided that now is the time for all good soldiers to rise and salute Mr. John Doe the civilian in honor of

the sacrifices that he is making for the services in the entertainment world.

We soldiers have been fussing mildly about the dirty deal Hitler, Mussolini and Tojo handed us and because we haven't got the gold to trip the light fantastic to the nation's number one name bands at the Palladium, Panther Room, Onyx Club, et. al., but, rise and scratch your C.I. haircut, chum the public is getting the neck of the entertainment chicken . . . and we ain't kiddin'.

Take down at the Atlantic City AAFTC. Where else, my khaki-fied pal, can you step into your luxurious dining hall and enjoy your hors d'oeuvres to the strain of Glenn Miller's *Moonlight Serenade*? Where else could you increase the heat of your soup to a Millerized version of *Little Brown Jug*? Nowhere!

Where else could you dig the wailing, tormenting Artie Shaw clarinet and the compelling, driving all star band of Shaw's navy band but in a navy camp? No-where! Where else could you dig the all star Harry James-Tommy Dorsey styled band of our Gardner Field brothers? Nowhere! And if you think you could take in the casual vocals and driving beat of Phil Harris anywhere but in the Merchant Marine base at Catalina, the rhythms of Ted Weema anywhere but at San Mateo's M. M. base, or the ditties and doings of Rudy Vallee's solid band anywhere but in the coast guard, you're cooking on the wrong burner, friend.

The public is sure getting the neck of that chicken! Poor kids!

From somewhere in Alaska comes a modest little note from Lou Cranton regarding "one of the finest groups ever gotten together anywhere and destined to start a new page in the annals of music." The band, which sneak previewed during the Christmas holidays, is headed by Maestro Harold Lea who was formerly a small combo drummer in Port Huron, Michigan, diddling around with hotel units. The rest of the men were hand picked by Uncle Sam and forwarded to this remote point with no regard for expense.

Lt. Howard Markworth, Portland trumpet star (that's Oregon, not Maine), pushes down the local valves with taste and ability while one time Chicago virtuoso of the clarinet, Pvt. Charles Janito, contributes his clarinetting and sever-

al original works to the band's library. Sgt. Charles Savage has 88 pieces of ivory at his disposal and finds great joy and enjoys an excellent following in his tickling of the same. He also plays organ. Pvt. Charles Tomlin and S. Sgt. Dick Hooper beat out the rest of the rhythm on guitar and bass, respectively. The band has the camp's morale well in hand, thank you, and their location is set for the duration (pending any unpredicted command performances arranged by Uncle Sam's booking department).

The boys at Pine Camp Military reservation put together a bang up show for Syracuse (N.Y.) school kids who had been chosen as outstanding in war work activities through bond selling, scrap collecting, and other fields which they had invaded. All performers for the event were ex-professionals now vacationing with their Uncle at the camp. Among those on the bill were Peanuts Hucko, now private first class, and pfc. Johnny Rya, former Ben Bernie and Johnny Messner vocalist. The kids proclaimed the function a howling success.

And when you're talking about service music, don't forget the marines. Take, for instance, the quintet at Camp Pendleton, Ocean-side, California, formed of Pvt. William Sherwood, Chicago pianist, Pvt. Al Ponziana, San Francisco sax and clarinet man, Pvt. Elmer Pearce, Jr., Rochelle (Ill.) trumpeter, Pvt. Alton J. Langston, Pecos (Tex.) guitar picker, and Pfc. Ernest Hayes, Ford (Wash.) drummer. When Pendleton begins to yawn after a tough day in the 'field' (as the marines so blithely call it), the boys break out their instruments, kick through the first traces of *Honeysuckle*, and Pendleton sounds like Randolph Street in Chicago at midnight. Zoot.

The Two Arts, stationed at the coast guard Port Security barracks in Portsmouth, Va., have set themselves up in the piano playing business at the barracks and business really is fine, in case you're asking. Arthur Gard, electrician's mate second class, takes over the top end of the keyboard and is assisted by Artie Pietila, seaman second class, on the lower forty-four in a two piano team that has all Portsmouth on the coast guard's beam. The boys play a regular radio show every Tuesday evening besides their camp activities where they play duets for

Hot Combo from Glenview



Glenview, Ill.—Here are, left to right, Lavis Math, Gus Bivona, Ward McKee and Jack Sacks, the hot combination featured in the weekly WBBM-CBS broadcasts at 6:30 (CWT) each Sunday from the naval air station. This group also entertains the cadets and women in the "warm up" period before each broadcast. Official U. S. Navy Photo.

the boys and also work in the barracks dance band in their spare time.

Pvt. Mickey Gillette, sax teacher extraordinaire now stationed at Gardner Field, California, has written a tune which sets itself up to Hit Parade proportions. Ditty is entitled *Johnny Get Your Gun Again*, and it's a soldier's attitude towards this man's war which should be worth a whole lot in both thought and moolah. There seems to be a healthy interest in service songs in the service these days. Sarj has caught some fine blues and rhythm from the pens of soldiers, sailors, coast guard and marines.

The Gardner Field band is playing so many jobs in Los Angeles and Hollywood for the Canteen, and other like places, that people around town are beginning to suspect that they're a local jobbing band disguised as soldiers. The band is so good that they have been called back time and time again for appearances. Credit is certainly due T. Sgt. Tommy Jones and all of his men.

Tommy Mack, manager for a flock of name bands (Thornhill, Spivak, Teddy Wilson, Miller, Shaw, etc.) is now stationed at Fort Eustis, Va. Tom played tram for Miller at one time. His wife is carrying on by handling the Teddy Wilson account while hubby is learning which end of a gun goes off.

Eustis is the proud possessor of a sixteen piece unit playing a really active part in the life of the Eustisites. The band is featured on the half hour Fort Eustis radio show which is featured over WRVA in Richmond weekly.

Pvt. Randall L. Moore, Recon. Co. 807th T.D. Bn., Camp Hood, Texas, is one of the members of the GOYA Birds Bn. band at Hood and sends in the sad story of a band in need of instruments. They need a baritone sax, trombone, and bass to get their outfit in top shape and Randy has asked Sarj to send out a distress call for any old battered instruments that may be around. Well, Sarj is in the army too, and you know how much time the army leaves for such activity, but we will hope that someone will see this note and offer the boys a hand. It's a try and a hope.

Well, gang, that's that for this issue. Keep your boots laced high and we'll see you in two weeks. Okay, pal, play reveille.

Lena Horne Out Of 'Stormy' Pic

Hollywood—Lena Horne, who is a hit in MGM's *Cabin in the Sky*, has canceled her arrangement to appear in the 20th Century Fox picture, *Stormy Weather*, to go back to her MGM home lot for the Kay Kyser movie, *Right About Face*. The studio is also rumored trying to get hot violinist, Eddie South, to play the role of her accompanist.

Tommy Jones Is Popular at Coast Field

Gardner Field, California—In most army camps, buglers, trumpeters, and their like are the most unpopular men in camp. Not so here at Gardner Field for the ace trumpeter of the field is Technical Sgt. Tommy Jones, leader of the dance and radio bands, drum major, and purveyor of some of the most torrid trumpeting in central California.

Tommy has just passed his first year in service, having joined the air forces at Gardner Field in December, 1941. Before joining he had been active in dance work, playing with a string of name bands including George Olsen, Del Courtney, Skinny Ennis, Bob Miller and Kay Kyser. He had also had his own band while attending Loyola University.

T. Sgt. Jones has been active in the band since he first came to Gardner. He has risen through constant work at the Field to his present rank but one of the contributing factors has been Tommy's extreme geniality. All of the boys at Gardner support Tommy to the last ditch and it has been through that cooperation that he has been able to build one of the finest and most active bands in any army camp.

Hats off to T. Sgt. Tommy Jones, one of the army's finest band leaders.

reeds. The arrangement concludes with three short chords of explosive character for full band. (Octavo size)

Chiapanecas

Pub. by Marks, Arr. by Harry Henneman
This famous Mexican "clap hands" song should soon prove to be a welcome novelty to band leaders. Harry Henneman has written a simple and effective arrangement that greatly enhances the infectious spirit of the melody. The "clap hands" theme is used as an introduction scored for full band in unison. The specific "clap hands" spots are marked with an asterisk so that the performers may either play or clap hands. The slow theme at (A) is for full band with reed figures. The second theme enters at (B) and (C) is a re-scoring of the first theme. To achieve the lift and spirit this number deserves, the tempo should be bright (one in a bar), and careful attention paid to dynamics and accents. (Octavo size)

I Had the Craziest Dream

Pub. by B. V. C., Arr. by Paul Yoder
Here is a ballad arrangement that will have your listeners singing. I'm a little late in reviewing this Mack Gordon-Harry Warren melody, but that had so much success with it that I feel it deserves mention. The arrangement is in the usual form except for letter (C) where the melody is written for either trpt., trom., or tenor sax. This is just a short passage but by eliminating the clarinet figures and having a muted trumpet play the melody, a nice effect can be achieved. The tempo should be slow and the performance relaxed. (Lyre size)

BAND ARRANGEMENT REVIEWS

by Philip J. Lang

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

La Sorella

Pub. by Mills, Arr. by Philip Lang

In this arrangement I have tried, as much as possible, to preserve the original flavor and drive of Gallini's well-known melody. Spanish dances in modern dress are none too plentiful in the present day band libraries, and I believe this arrangement of *La Sorella* will be valuable as a program item. The scoring is clear and of moderate difficulty. The Spanish rhythms have been emphasized and in several passages the brasses are used in the manner of a percussion instrument. Following this same idea, rhythmic figures are scored for muted trumpets to simulate a pitched castanet. The resulting effects are very rhythmic and colorful. The arrangement is in the nature of a set of variations but has a definite overall plan. There is a short sequential development, preceding the final section, utilizing some novel harmonic devices. The ending is a gradual diminuendo with the theme in the basses and an ascending passage for the



Phil Lang

Dixieland Crew in Nebraska



Army Air Base, Lincoln, Nebr.—Here's Pfc. Joel Schwartz and his six Jive Mechs, entertaining student-servicemen during off-duty hours at the mechanics' school here. This crew, from the 14th Army Air Forces band, specializes in Dixieland jazz. Back row, left to right: Pfc. Eddie Culver, bass; Pvt. Bob Pratt, tenor sax; Pvt. Jerry Walrath, trumpet. Front row, left to right: Pfc. Keumy Farrar, drums; Pfc. Joel Schwartz, piano; Pvt. Porky Dankers, clarinet, and Pfc. Steve Maytan, alto sax. Photo by AAF Technical Training Command.

Young Band Answers the Call



Philadelphia—Sober expressions on the faces of these young musicians are because it was their last date (at the Stage Door Canteen) as a civilian unit. Leader-drummer Earle Richards (in the rear) went into the army immediately after this engagement, and practically all the others are awaiting call.

'God Bless America' Puts American Band Leader In Jap Jail at Shanghai

by HAL P. MILLS

Shanghai—Butch Larkin, veteran American musician of Shanghai and other parts of the Orient, is in a Japanese prison here because his nine-man band dared to play *God Bless America* at a social gathering, according to Chinese friends of the band leader, who recently arrived in America from Chungking.

The band had scarcely commenced playing the Irving Berlin number when two Jap policemen entered, uninvited. Butch sought to fool them by ordering his boys to "swing it" but the Japs recognized the number and arrested Butch. A high Jap officer gave it as his opinion that Butch will not be liberated for a long time.

Americans Seek Egress

Virtually all American musicians here, barring the Filipinos, hope to leave for America on the next exchange ship, if one. American men of music from all over China are now concentrated here, by orders of the Jap military and not all of them are eating regularly, due to the scarcity of employment.

Many huge Chinese-owned and Chinese-patronized cabarets are open and doing a flourishing afternoon and early evening business, but that doesn't help the white American music-makers for the little brown boys from down Manila-way have copped almost all of the cabaret jobs.

The versatile Don Jose's 12-man unit holds forth at the Lido ballroom, one of the largest danceries in the city.

Don Jose's rise to fame here was meteoric and he is now hailed as tops in the entire village.

Three Cents a Dance

Tony Diaz, directs the large unit at the beautiful Paramount Ballroom, Abie Santos holds forth at Ciro's, Ray Nelson, white American, is leader at the Grantown ballroom, where dance tickets are six for one Chinese dollar, said dollar being the equivalent of less than three cents American money. Hostesses are all Chinese. Long ago Jap authorities banned Jap or Korean hostesses in the city's hot spots.

A few Korean girls ignored the ban and went to jail for a short time, but were released and permitted to resume their chosen line of Christian endeavor, chiefly, however, because they agreed to keep their eyes and ears open and report to the military once weekly. It is a well known fact, too, that scores of English-speaking Chinese hostesses are in the pay of the Japs. A Jap officer is credited with saying that the Chinese girls are excellent in espionage work.

One Leader a Suicide

Ralph Cony, another white American leader, unable to find employment, took up residence at the American School, where board and lodging is furnished many indigent Americans. Cony has been made a watchman at the school. James Albert Spears, also a

white American band leader, unemployed for months, was found dead in his miserable room in the French Concession. Suicide, said the police.

Tommy Miseman, gifted sax player and leader of the Winter Garden band, is the most fortunate of all white American leaders here. Tommy works for the famous Jimmy James, a real friend of musicians. Jimmy pays his employees good wages, plus meals.

Couple Held in Manila

Hard luck overtook Pianist George Sellers and his lovely through wife, known professionally as Nina Kellen. Prior to the outbreak of war, George and Nina signed up for an engagement in Honolulu. They elected to go to Manila first in order to catch a certain ship. The war caught up with them in the island city and they are now prisoners.

Doing fairly well are band leaders, Mario Javier, Benny Constantino, Jimmy Brown, Abie Santos,

Ray Reynolds, Bob Hill, Tony Diaz and Poming Villa. Only performers left here are the Dixie Sisters, colored singers and dancers. Both now are band thrashers.

The Japs broke up the union of local musicians, and employers were quick to take advantage of the fact. Despite mounting costs of living, employers steadily decreased musicians salaries. Many barely manage to live.

Loses His Only Shoes

A house thief stole the only pair of shoes owned by leader Mario Javier, and the latter showed up at his place of employment in his stocking feet. His Chinese boss dug up shoes for him.

Henry Francis Parks, one-time assistant conductor of the Chicago Symphony Orchestra, is now trying to sell insurance. In bygone days, indigent musicians were aided through public balls staged by the union, but those days are gone.

The outlook in general is gloomy and the American boys are eager to get back to America, while the Filipino lads are just as eager to return to Manila, where wages are higher.

Leader Now Dancer

Bill Hegamin, veteran colored leader and ace pianist, is doing okay teaching music and voice, and has a large studio.

Ray Reynolds, another colored leader, got his notice one night. The same night he went out on the floor and presented an impromptu tap dance. His Chinese audience went for it in a big way. Ray is now dancing nightly. The beloved Filipino leader, Andy Andico, died a few months after the war began. His was the biggest funeral ever accorded a musician here. Andico was a veteran of the first world war.

Cadets Fave



Chicago—Lillian Lane, who took over the vocal duties with Jerry Wald when Anita Boyer left the band, has been voted the Point System Girl by the air cadets of Squadron 38, Santa Ana, California. Sounds good, but don't ask us what it means.

Forms New 17-Piece Army Dance Band

San Marcos, Texas—Sgt. Wilson Abraham, ex-Stabile and Clinton tenor man, has organized a 17-piece army air base dance band. Line up reads four rhythm, five reeds, four brass and three fiddles with Abraham fronting on tenor, and includes such sidemen as Tommy Vassalaris, trombone, once of Red Nichols and Larry Clinton; Dick Stevens, ex-tenor with George Hall; and Al Mack, piano, who fronted a band of his own on the west coast.

Capital Bands Busy Amusing Service Men

Washington, D. C.—Local orks are doing their bit to entertain the service men. You can always find some band playing nightly at the Stage Door Canteen, or at Fort Belvoir, Camp Meade, Camp Lee, Edgewood Arsenal and many others. Frankie Masters journeyed to Fort Belvoir, Tony Pastor to Edgewood Arsenal and Dave Crocker entertained the Stage Door recently.

Jimmy Bright who has been banging the drums at the Lotus for years, replaced Bill Chisholm at the Lounge Riviera. Bill is joining the coast guard. . . . Xavier Cugat opened at the Staller's new Embassy Room. . . . Hugh Barteman of Jack Schafer's Casino Royal band solves his transportation problem by using a bicycle.

Chet Mates, sax, and Don Dively, bass, of Carlos Molina's ork, left for Miami to join the army air corps. . . . Bob Knight opens at the Statler for tea dancing, Cugat's ork will play evenings. . . . Tony Pastor is back at the Victory Room—he has an all time record for attendance to shoot at, left by Ina Ray Hutton. . . . Alan Holmes at the Metronome Room impresses his patrons with his playing of at least a dozen instruments. . . . Carrol Paige, Frankie Master's canary, used to sing in Billy Rose's Aquasade. —Whitey Baker

Toronto to Have New Navy Band

Toronto—Lieutenant Leslie of the Canadian navy plans to organize and conduct here a navy band composed of fifty hand picked musicians. No personnel has as yet been listed, aside from Bert Niosi's ace 19-year-old trombone artist, Ross Culley.

Bert Niosi dreamed up a novel "all reed" riff tune, labelled *Something Awe*. It features just the rhythm section, fine saxes, and the stellar Niosi clarinet. Some very tasty Phil Antanacci tenor is featured.

Lovely chanteuse Marge Henry is wowing the money crowd who habit the King Edward Hotel Oak Room with her deep rich contralto liltings. She recently took over vocal chores with Norm Harris at this rendezvous. —ACI Duke Delory RCAF

McGregor Resigns

Chicago—Advertising and publicity director Don McGregor of the Frederick Brothers corporations resigned as of February 15. He came here nine months ago from San Francisco, where he was well known in music and entertainment booking and publicity circles. McGregor has been appointed to a regional WPB post here.

Volunteers Form Crack Band at Fort Eustis



Fort Eustis, Va.—No army time is involved in the production of this broadcast, which is recorded each Tuesday from 7:30 to 8, aired from 10:30 to 11 (EWT) from station WRVA in Richmond. These boys got together originally for kicks, still rehearse and make the broadcast in spare time from other duties. Trumpets—Sgt. Mike Amato, Sgt. Johnny Plouffe, Sgt. Nick Galetta; trombones—Sgt. Cuty Cutshall, Sgt. Bill Makelonia, Sgt. Jimmy Franck; saxes—Sgt. Ray Skieraski, Sgt. Fred Reinecke, Sgt. Jakis Fields, Pfc. Buck Skalak, Pfc. Tony Laurito;

drums, Cpl. Gene Lemen; piano, Pfc. Louis Donofrio; bass, Cpl. Bob Harris; vocals, Cpl. Danny Richards and Cpl. Bill Wendell. Sgt. Harry B. Jones wields the baton and doubles on trumpet, and Sgt. Danny Smith alternates with Lemen on the skins. Staff Sgt. Louis Perkins is writer-producer of the show, and Cpl. James Bergers of the public relations staff is responsible for this information about the band. Photo by Cpl. George Arund of Special Service Office.

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Kilts Yet!

Once upon a time there was a rough and tough branch of Uncle Samuel's navy called the leathernecks. At this writing, from across the ocean in County Derry comes the sweet banished wail of a thousand or so what-cha' call'em? Oh yeah—bagpipes. Don't mistake it for a nightmare. It's just the marines learning the Scottish variety of swing. So far they're half way thru *The Halls of Montezuma*, and according to all reports, if someone holds the exit door open, they may get out of the place.

Why the past tense on the rough and tough part? The boys wear kilts!



Get it on 1st and 15th EVERY MONTH!

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists; 30 Rockefeller Plaza, NYC; FB—Frederick Broas Music Corp., RKO Bldg., NYC; MC—Mon Gale, 40 West 4th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Johnny Galt, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Okey, 17 East 4th St., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

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

Alexander, Van (CBS) NYC
 Alexander, Will (St. Paul) St. Paul, Minn.
 Allen, Bob (Roseland) NYC, Clang. 3/9, b; (RKO) Boston, 3/11-17, t.
 Allen, Larry (Point Concord Inn) Havre de Grace, Md.
 Allen, Red (Killing's Stable) NYC
 Allwee, Pa (The Colonial) Pittsburgh, Pa.
 Almerico, Tony (Capitol SS) New Orleans, La.
 Andre, Bill (Shamrock Club) Pocatello, Idaho
 Armstrong, Louis (Trionon) South Gate, Cal., Opng. 3/10, ne
 Astor, Bob (On Tour) MCA
 Atkins, Boyd (East Club) Peoria, Ill.
 Ayres, Mitchell (Stuart) Lincoln, Neb., 3/8-4, t; (Orpheum) Omaha, Neb., 3/6-11, t; (Orpheum) Minneapolis, Minn., 3/12-18, t

Baker, Ken (Pia-Mor) Kansas City, Mo., Opng. 3/9, b
 Bar, Vic (Olympic) Seattle, Wash., h
 Barco, Bill (USO Tour) GAC
 Barnes (Shoreham) Washington, D.C., h
 Barrie, Gracie (Blackhawk) Chicago, r
 Barron, Blue (Theater Tour) MCA
 Barri, Jeno (Lexington) NYC, h
 Basie, Count (Regal) Chicago, 3/5-11, t; (Riverside) Milwaukee, Wis., 3/12-18, t
 Bechet, Sidney (Sandy's Bar) Paterson, N.J.
 Becker, Bubbles (Grande) Detroit, h
 Beckner, Denny (Lakota's) Milwaukee, Wis., ne
 Benart, Eddie (USO Club) Manhattan Beach, N.Y.
 Bernath, Bert (Paul Mall) Washington, D.C., h
 Benson, Ray (Stork Club) NYC
 Bestor, Don (WHN) NYC
 Biltmore Boys (Tutwiler) Birmingham, Ala., h
 Black, Teddy (Club Charies) Baltimore, Md.

Bondu, Neil (Blackstone) Chicago, h
 Boogie Woogie Abe (Lukas Lodge) Tiverton, R.I., ne
 Bothie, Russ (Avalon) Chicago, h
 Bradshaw, Tyn (Royal) Baltimore, Md., Clang. 3/4, t; (Howard) Washington, D.C., 3/5-11, t; (Apollo) NYC, 3/12-18, t
 Brandwynne, Nat (Rio Bamba) NYC, ne
 Bratcher, Washue (Washington) Washington, D.C., h
 Brosse, Lou (Ches Paree) Chicago, ne
 Brigode, Ace (Hollywood) Kalamazoo, Mich., ne
 Broome, Drex. (Antlers) Colorado Springs, Colo., h
 Brown, Les (Dailey's Terrace Room) Newark, N.J., Opng. 3/9
 Busae, Henry (Muehlebach) Kansas City, Mo., Opng. 3/5, h
 Byrne, Bobby (Frolics) Miami, Fla., ne

Cabin Boys (Miami) Dayton, O., h
 Caceres, Emilio (Barbary Coast) Detroit, ne
 Calloway, Cab (20th Century Fox Studios) Hollywood, Cal., Until 3/8; (Paradise) Detroit, Mich., 3/12-18, t
 Campiglia, Jimmie Jr. (Castle) Ventura, Cal., ne
 Carlyle, Russ (Casa Loma) St. Louis, Mo., Clang. 3/4, h
 Carter, Benny (Hollywood Club) Hollywood, Cal.
 Cavallero, Carmen (Waldorf-Astoria) NYC, h
 Chavez (Rio Bamba) NYC, ne
 Chester, Bob (One-nighters) 3/5-10, MCA; (Adams) Newark, N.J., 3/11-17, t
 Collier, Bill (Cave Springs C.C.) K.C., Mo. Graig, Francis (Hermitage) Nashville, Tenn., h
 Crocker, Dave (Lee Sberston) Washington, D.C., h
 Cugat, Xavier (Paramount) NYC, t
 Cummins, Bernie (On Tour) MCA
 Cummins, Bob (Lotus Garden) Dover, Del.
 Cutler, Ben (Belvedere) Baltimore, h

Dale Sisters Trio (Casa Madrid) Sarasota, Fla., ne
 D'Amico, Nick (Essex House) NYC, h

Who's Kidding?

According to baton man Bob Allen's report of the N. Y. Public Library's Music Room bulletin board, that venerable hive of information is showing a sense of humor (or something). To wit, the following: "Good cellist and tuba player wanted for street concerts. References." "Violinist wishes band job. Better than Jack Benny." "The Society of Timid Souls, for those pros who suffer from stage fright, resuming its meetings." "Immediate opening for experienced musician. Classify various metal instruments. Acme Scrap Reclaiming Co." "Lyric soprano, under 30, attractive, swing, classical, available. Prefer catered affairs." "Torrud trumpeter, wants band job. Play by ear (except in freezing weather)." "Beginner taking lessons. Wants cheap cello, very cheap." "Very un-Public Library," says the Beat.

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddie Martin: Mar. 6, Harry Owens
 ARAGON, Chicago—Eddy Howard
 BILTMORE HOTEL, Los Angeles—Orzie Nelson
 BLACKHAWK CAFE, Chicago—Gracie Barrie
 CASA MANANA, Hollywood—Freddie Slack
 COMMODORE HOTEL, New York—Hal McIntyre
 EDGEWATER BEACH HOTEL, Chicago—Russ Morgan
 LINCOLN HOTEL, New York—Abe Lyman
 NEW YORKER HOTEL, New York—Sonny Dunham
 PALLADIUM, Hollywood—Benjamin Goodman
 PALMER HOUSE, Chicago—Joe Reichman
 PENNSYLVANIA HOTEL, New York—Jimmy Dorsey
 ROSELAND, New York—Bob Allen, until March 10
 SAVOY, New York—Cootie Williams
 SHERMAN HOTEL, Chicago—Glen Gray
 STATLER HOTEL, Washington, D. C.—Dolores
 TERRACE ROOM, Newark, N. J.—Will Osborne: Mar. 9, Les Brown
 TRIANON, Chicago—Freddie Nagel
 TRIANON, South Gate, Cal.—Jan Garber: Mar. 10, Louis Armstrong
 WALDORF-ASTORIA HOTEL, New York—Carmen Cavallero

King Cole Trio (Beschmober) Omaha, Neb., ne
 King, Henry (On Tour) MCA
 Kirtley, Ray (Loew's State) NYC, 3/4-10, t
 Kirby, John (Chanticleer) Baltimore, Md.
 Kirk, Andy (Theater Tour) JG
 Knight, Bob (Statler) Washington, D.C., h
 Korn Kobblers (Rogers Corner) NYC, ne
 Krupa, Gene (Oriental) Chicago, Clang. 3/4, t; (Palace) Columbus, O., 3/9-11, t
 Kuhn, Dick (Astor) NYC, h

LaBonte, Harvey (Moosehead Inn) New Bedford, Mass.
 Labrie, Lloyd (Darling) Wilmington, Del.
 Lauster, Fon (Army Camp Tour)
 LeMaire, Jack (The Flame) Duluth, Minn., ne
 Leonard, Ada (USO Tour) Fred. Broas, Lewis, Tex. (Bad Tabarin) San Francisco, Cal., Opng. 3/11, ne
 Little, Little Jack (El Patio) Washington, D.C., ne
 Lombardo, Guy (Stanley) Pittsburgh, Clang. 3/4, t; (Earle) Philadelphia, 3/5-11, t
 Lombardo, Jo (Earle) Washington, D.C., t
 London, Eddie (USO Club) Rochester, N.Y.
 Long, Johnny (Plymouth) Worcester, Mass., 3/1-3, t; (One-nighters) 3/4-11, GAC; (Chicago) Chicago, 3/12-18, t
 Lopez, Al (The Drum) Chicago, ne
 Lopez, Vincent (Taft) NYC, h
 Lozier, Doyle (Schuler's Dancing Palace) Mansfield, O., h
 Lucas, Clyde (Tune-Town) St. Louis, Mo., Opng. 3/9, h
 Ludolph, Morris (Blue Diamond) Beloit, Wis., ne
 Lunceford, Jimmie (On Tour) HFO
 Lyman, Abe (Lincoln) NYC, h

McCreery, Howard (Jung) New Orleans, La.
 McIntire, Lani (Lexington) NYC, h
 McIntyre, Hal (Commodore) NYC, h
 McLean, Jack (Paris Inn) San Diego, Cal., ne
 Messner, Pete (Louisa Riviera) Washington, D.C.
 Manone, Winny (Swing Club) Hollywood, Cal.
 Mansfield, Cyril (Emerson) Baltimore, Md.
 Manzanaras, Jose (LaSalle) Chicago, h
 Mario, Don (Beachcomber) Providence, R.I.
 Marsalis, Joe (Pall) Waterbury, Conn., 3/8-4, t; (Windsor) Brooklyn, N.Y., 3/5-7, t; (Plymouth) Worcester, Mass., 3/8-10, t; (Metropolitan) Providence, R.I., 3/11-13, t
 Marti, Frank (Cocacabana) NYC, ne
 Martin, Freddy (Ambassador) L.A., Cal., Clang. 3/5, h
 Martin, Paul (Florentine Gardens) Hollywood, Cal.
 Marx, Chino (Palace) Columbus, O., 2/2-4, t; (Stanley) Pittsburgh, 3/5-11, t; (Earle) Philadelphia, 3/12-18, t
 Masters, Frankie (Del Rio) Washington, D.C., ne
 Messner, Johnny (McAlpin) NYC, h
 Michener, Les (Crystal) Upper Darby, Pa., h
 Miller, Max (Elmer's) Chicago, ne
 Milinder, Lucky (Palace) Albany, N.Y., 3/5-11, t; (Palace) Akron, O., 3/12-15, t
 Moeck, Valente (Mandarin Gardens) Vancouver, B.C.
 Modulators (Helsinki Lounge) Chicago, ne
 Mojica, Leon (Casino Gardens) Orem, Utah, Cal., h
 Molina, Carlos (New Kenmore) Albany, N.Y., Clang. 3/4, h
 Monroe, Vaughn (Palace) Akron, O., 2/5-8, t; (Palace) Youngstown, O., 3/9-11, t; (Paramount) Toledo, O., 3/12-14, t
 Morand, Jose (Common Room) Washington, D.C., ne

Morgan, Russ (Edgewater Beach) Chicago, h
 Morrison, Ralph (Ambassador West) Chicago, h
 Mosely, Snub (Swing Club) Hollywood, Cal., ne
 Nagel, Freddy (Trianon) Chicago, h
 Neal, Bob (Louisiana) Washington, D.C., ne
 Nelson, Ossie (Biltmore) L.A., Cal., h
 Newman, Ruby (Copley-Plaza) Boston, Mass., h
 Noone, Jimmy (116 Club) Grand Forks, N.D.
 Norron, Lee (USO Tour) CRA
 Norro, Red (Buvette Club) Rock Island, Ill., Clang. 3/7, ne
 O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
 Ockman, Phil (Moombao) Hollywood, Cal., h
 Oliver, Eddy (Baker) Dallas, Tex., Clang. 3/5, h
 Olsen, George (St. Francis) San Francisco, Cal., h
 Osborne, Will (Dailey's Terrace Room) Newark, N.J., Clang. 3/8, ne
 Owens, Harry (Ambassador) Los Angeles, Cal., Opng. 3/8, h
 Page "Hot Lips" (Garriek Stagebar) Chicago, h
 Panchito (Versailles) NYC, ne
 Pannoy, Ramon (Statler) Cleveland, O., 3/1-9, (Poli) Waterbury, Conn., 3/10-11, t; (Central) Passaic, N.J., 3/12-14, t
 Pearl, Ray (Melody Mill) Riverside, Ill., h
 Pedro, Don (Club Silhouette) Chicago, ne
 Pelti, Emil (Ambassador East) Chicago, h
 Powell, Teddy (On Tour) JG
 Prager, Col. Manny (Childs) NYC, r
 Prima, Louis (Casa Loma) St. Louis, Mo., 3/6-11, h
 Prippa, Eddie (Latin Quarter) Chicago, ne
 Quando (Treasure Island) Washington, D.C., ne
 Raeburn, Boyd (Band Box) Chicago, ne
 Ramin, Ramon (Statler) Cleveland, O., h
 Rapp, Barney (On Tour) MCA
 Ravazza, Carl (Statler) Detroit, h
 Raye, Joe (Miami) Dayton, O., h
 Reichman, Joe (Palmer House) Chicago, h
 Reid, Don (Deshler Wallick) Columbus, O., h
 Rey, Alvino (Chicago) Chicago, 3/6-11, t
 Reynolds, Murray (On Tour) JG
 Rhythm Quartet (Bal Tabarin) Beardsden, Ill., ne
 Richards, Johnny (Hollywood Casino) Hollywood, Cal., h
 Riley, Mike (Radio Room) Hollywood, Cal., ne
 Roberts, Dave (Neptune Room) Washington, D.C.
 Rogers, Dick (Tune-Town) St. Louis, Mo., 3/2-8, h
 Rogers, Eddie (Schroeder) Milwaukee, h
 Rosado, Jose (Green Mill) Chicago, h
 Ruiz (The 400) Washington, D.C., ne

Saunders, Hal (Belmont Plaza) NYC, h
 Saunders, Red (Club DeLisa) Chicago, ne
 Savitt, Jan (Colonial) Dayton, O., 3/6-12, t
 Schaefer, Jack (Casino Royal) Washington, D.C., ne
 Schuder, Keith (10-High Club) Detroit, ne
 Scott, Raymond (CBS) NYC
 Seel, Stan (Gould) Seneca Falls, N.Y., h
 Shaw, Johnny (Mayfair Lounge) Washington, D.C., r
 Shelton, Dick (Club Madrid) Louisville, Ky., Opng. 3/8, ne
 Shepard, Ernest "Boss" (Abe & Pappy's) Dallas, Tex., ne
 Sherwood, Bobby (On Tour) MCA
 Siegel, Irving (Marshallfield, Wis.)
 Slack, Freddie (Casa Manana) Culver City, Cal., h
 Smith, Eugene (Music Box Lounge) Waterloo, Iowa, ne
 Spainer, Muggsy (Arcadia) NYC, h
 Spicer, Charlie (Orpheum) Minneapolis, Minn., 3/5-11, t; (Orpheum) Omaha, Neb., 3/12-18, t
 Strickland, Bill (Lotus) Washington, D.C., ne
 Strong, Bob (Plantation) Houston, Tex., Clang. 3/4, ne; (Plantation) Dallas, Tex., Opng. 3/5, ne
 Stuart, Nick (Jefferson) St. Louis, Mo., h
 Stuart, Johnny (Broadway) NYC, h
 Suydam, Henry Jr. (USO Club) Columbia, S.C.

Teagarden, Jack (Chase) St. Louis, Mo., Opng. 3/8, h
 Terry Sisters (Mayflower) Akron, O., h
 Three Bits of Rhythm (Lou's Moravian Inn) Philadelphia, Pa., ne
 Three Girls About Town (Stage Lounge) Chicago, h
 Three Sharps and a Flat (Lou's Chancelor Bar) Philadelphia, Pa., ne
 Towles, Nat (Club Almack) Alexandria, Va., ne
 Towne, George (Neil House) Columbus, Ohio, h
 Trace, Al (Dixie) NYC, h
 Treaster, Pappy (Park Recreation Center) St. Paul, Minn., ne
 Tucker, Tommy (Orpheum) Omaha, Clang. 3/4, t; (Paramount) Des Moines, Ia., 2/6-8, t; (Fl. Armstrong) Rock Island, Ill., 2/9-11, t

Velazquez, Juanito (Cocacabana) Washington, D.C., ne
 Venuti, Joe (RKO) Boston, Mass., 3/4-10, t
 Vincent, Lee (Scala's Arcadia) Berwick, Pa., ne
 Vinn, Al (Pere Marquette) Peoria, Ill., h
 Wald, Jerry (Riverside) Milwaukee, Wis., 3/5-11, t
 Wason, Bud (Faxon) Omaha, Neb., h
 Ware, Leonard (20th Century Rhythm Bar) Philadelphia, Pa., ne
 Wason, Hal (Supper Club) Ft. Worth, Tex., ne
 West, Lawrence (One-nighters) Fred. Bros., 3/1-11; (Casa Loma) St. Louis, Mo., Opng. 3/12, h
 White, Bob (Henry Grady) Atlanta, Ga., Clang. 3/12, h
 Williams, Scott (Savoy) NYC, h
 Williams, Griff (Chase) St. Louis, Mo., Clang. 3/10, h
 Williamson, Herb (Log Cabin) Suite Sta. Marie, Mich., r
 Wilson, Teddy (Cafe Society Uptown) NYC, ne
 Wright, Charles (Drake) Chicago, h

Marsico Band Back at Nixon In Pittsburgh

Pittsburgh—Al Marsico's band is back at the newly remodeled Nixon cafe. The personnel remains the same with one replacement, Joe Masdea for George Anis as tenor man. Anis left for the west coast with his wife, Betty Anis, the dance directress.

Hagenor Follows Ravel

Herb Hagenor's ork followed Arthur Ravel into the Terrace room of the William Penn hotel early last month. . . . Max Adkins, Stanley pit band maestro, may soon be lost to the army. Rumors have it that Maurice Spitalny has the leading candidacy for the berth when and if Max Adkins moves off.

Mackrell Joins Shep

Bill Mackrell, local saxist with Jack Teagarden, left the band to come home for his army physical, which he failed to pass. Thus free again he joined Shep Fields. . . . Don Seat and his quintet continue to pack them in at the Fiesta room of the Roosevelt hotel. Beside Seat, who is maestro and pianist, there are Vincent Perrone, violin; Bob Aldon, bass; Al Wansor, guitarist, and rounding out the five some is Billie Banks, songstress.

Hartford Band In 4th Season

Hartford, Conn.—The Landerman Brothers' orchestra at the Bond hotel, regardless of the gas situation, is playing to capacity crowds in this, their fourth season at the spot. Members of the band are: Morris Landerman, fronting with violin; Bobby Landerman, trumpet; Cy Kurland and Vincent Feshler, violins; Jack Keeny, tenor; Joe Puzzo, piano; J. Janowsky, bass; and Dave Martin, drums.

Until he recently joined the armed forces, Morris Landerman's brother, Paul played trombone and fronted the band. . . . Corporal Alexander Lepak, Landerman's previous drummer, is now stationed on an island in the South Pacific, pounding the skins and arranging for a marine band.

Jack Collins' trio is playing at the Mark Twain, one of the jumpiest spots in town. The combo includes: Bob Tamkin, reeds; Harry Roberts, drums; and Collins, Ace 88'er. . . . Tamkin was the leader at the Red Quill, which folded because of the gas ban.

Several Changes in Chuck Foster's Band

Memphis, Tenn.—Chuck Foster, now playing an extended engagement at the Peabody hotel, has many changes in the band, including Ronnie Attebery on piano. Hal Fruden, the original Foster pianist, now in the marines, was replaced by Orville Yarnell, who was inducted in the army after six weeks with the band.

Hy Leanic, bassist, formerly with Benny Strong, replaced Johnny Redie; Bill Mullins, formerly with Nick Stuart, Jack Wald from the George Wald band, and Ewald Johnson replaced Lee Ricci, Pee Wee Louis and Slim Townsend on saxes; Freddy Keller and Dave Kavitch, former Don Reid and Lawrence Welk trumpeters, replaced Sonny Faigen and Dal Danford.

Okay, So Frisco Hasn't the Jazz

Beat Correspondent Now Obligated to Change His Tune

San Francisco—This Beat correspondent visited Seattle and wound up as usual digging records at Ye Local Music Shoppe, taking it on the chin in a tete-a-tete session with the charmer at the music counter. After the statement that your scribe lived in San Francisco came her exclamation that it certainly was a break to be from that great jazz center.

"Strictly from hunger," sez me, coming that original phrase, but insisted she, it was feast and not famine for jazz hungry San Franciscans. Resulted then a long heated argument to be busted up only when she grabbed one from a stack of "Musician Bibles" and pointed righteously to the caption "S. F. New Jazz Boom Town," by —ouch—this correspondent!

Things Are Different

Now, perched behind a typewriter at home, I can safely report the music situation in San Francisco has changed overnight from better to worst. In the first place, San Francisco's "mecca of jazz hot," the Dawn club, where Lu Watters famed Yerba Buena jazz band attracted national attention, has completely discarded its Dixie-land tradition. Dawn Club advertisements announce it now the home of the Hurtado Brothers, "world famous marimba band."

Also, the anticipated travel difficulty has already hit San Francisco and the once continuous stream of visiting name bands has thinned out noticeably. The new 12 o'clock curfew hasn't helped the music biz one iota, and the draft too continues to deplete the ranks of talented sidemen.

Stuff's Band Breaks

A final sour note was delivered when the five piece Stuff Smith band playing without the Stuff, disbanded at the Subway to accept better deals from eastern maestros. The one happy musical report is the Saunders King rhythm, San Francisco's contribution to the jazz hall of fame, which continues alone at the Backstage to excite the town with its groovy brand of jazz.

And, oh yes, a complete perusal of Seattle joints reveals that any relation between the real jazz and that city of lovely music sales-girls, is, coincidentally, strictly from hunger! —David Rosenbaum

Duke Discography

New York—Duke Ellington fans will do well to dig the Ellingtonia copy of Jazz, mag devoting itself exclusively to the hot. Besides articles on the Duke and his band by critics and a press agent issue has a complete Ellington discography. Dann Priest, one of the co-editors, has recently gone into army and is stationed at Atlantic City awaiting his shipment as an aviation cadet to a pre-flight school.

Pluckin' Bass



Philadelphia — That's Bass Trueman pluckin' the bass at a jam session given by the Basin Street Swing club here. Sessions are held at the Club Logan, 711 South Broad Street, if you want to attend.

A Poet, A Beauty, A Maestro



New York—Carl Sandburg, poet and Lincoln biographer who also has made some vocal recordings with guitar accompaniment (he's an authority on American folk music), poses here with lovely Evelyn Kaye, violinist, and Phil Spitalny, whose all-girl orchestra is famous. The trio just finished a short-wave broadcast to service men all over the world, a recording of which is being placed in the national archives in Washington.



Due to the many, many letters coming in to this column, we wish to announce that it has become impossible to answer mail and still keep up with our regular work. To those of you who wish to join clubs, keep watching the column for a club of your favor. For club presidents, since we cannot answer letters from people asking about clubs, we would advise your writing from time to time to keep your name in the column every few months. That is the only way we will be able to aid in your search for members.

Alice Margulies' Vaughn Monroe Fan Club has just released its January Club News which includes a column by yours truly. The club address is 541 Avenue C, Bayonne, N. J. A nice note from Bob Corrado, Secretary of the Dick Jurgens, Harry Cool, Buddy Moreno Fan Club, writes to say that the club remains active despite Dick's navy enlistment. He also sent the January 1 issue of Tempo. The club address is Box 548, Northbrook, Illinois.

Fine Artie Shaw Club

What looks to be one of the finest clubs to be organized, the new Artie Shaw Club presided over by Al Gagnon, Jr., 6 Major Street, Attleboro, Mass., is now under way. Al is somewhat of an authority on Shaw and is also the most thorough prospective president to write in since we took this column over. Al is setting up a card file of his members and really has a lot of plans for members. His club paper will, through the first to the last, give a complete biography of Shaw. Al will also set up a record bureau for collectors throughout the country and will also supply any information you desire from his personal information files. Good luck, Al. Your club sounds fine.

We have a request from Steve Zawacki, Maybury Sanatorium, Northville, Michigan, for phonograph records. Steve has been confined to the sanatorium for the last three years. He has a record player but very few records and is appealing to any fan club members to send him any records they may not want. They help pass the time so much, he says.

King Sisters President

Shirley Hardman, 3336 Kenmore Road, Shaker Heights, Ohio, wishes to announce that she is the official national president of the King Sisters' Fan Club. The Vaughn Monroe Fan Club, 69 Swan Street, Lawrence, Mass., is sending out Vaughn Monroe release folders to members. A new service. Rose Trella, 12755 Hayne Ave-

nue, Blue Island, Illinois, has established a Ray Pearl Fan Club for the 'Musical Gems.' Though Ray is in the army, the band continues at Melody Mill, and the club starts off with a bang. Thanks to James Murphy for his Harry James Fan Club membership. He is also on the lookout for still more members for his already large club. Address The Phillips Exeter Academy, Box 166, Exeter, New Hampshire.

Krupa Killer Dillers

Audrey Edwardson is really working on the rejuvenation of The Krupa Killer Diller, her Gene Krupa fan club. The club has been organized since 1939. Charlotte Bicking, ex-president of the club is now in the WACCs, although she is still interested in the club. The club president's address is 156 Christie Street, Newark, N. J. Betty Whitfield is the new vice president of the club.

Jim Schmidt, 517 East 6th Street, New York City, joins with Gene Maljean and Tom Huether to form the Triumvirate and a Jazz and Swing Club. Membership is restricted to New Yorkers and those in the vicinity. The club will have regular meetings at which they will discuss and play jazz and swing.

All Belong to Vaughn

Eileen Kalil has made the entire staff of Down Beat members of her Vaughn Monroe Club of Lawrence, Mass. Thanks, Eileen. Thanks also to Jim Riegert for his membership card to the Hal McIntyre Club and to Walter Kulkowski and John Wozniak of the Passaic, N. J. Gene Krupa Fan Club. The addresses of the Krupa and McIntyre Clubs are 151 9th Street, Passaic, N. J., and 34 Lindis-Farne Avenue, Westmont, N.J., respectively. The Krupa Club is having grey Gene Krupa jackets made for members.

Thanks also to Lynn Capo, 2055 Grand Concourse, Bronx, N. Y., for our membership to the Bob Houston Fan Club. Lynn is having a tough time finding a printer for the club paper and asks our advice. Suggest, Lynn, that you look in your telephone classified section under printing or mimeographing. You should find a printing source there. Thanks also for dedicating a column to Uncle Bill, that's appreciated.

New Skip Nelson Club

Helea Nemecek, 8512 E. 106th, Cleveland, Ohio, is secretary of

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'the fastest growing Gene Krupa Fan Club in the country.' The club has fine membership cards, pictures, and a club paper. And, last but not least, thanks, Miss Edith Smith, 4422 North Sheridan Rd., Chicago, Illinois, for your proffered honorary membership to the Skip Nelson Fan Club. Of course we accept, Edith, and thanks. A club paper is in preparation. Skip is the Chico Marx vocalist with Glenn Miller just before the band dissolved.

Gene Krupa Sends 3,500 at Madison

Madison, Wis.—Soldiers, sailors, WAVES, students, and civilians, totaling 3,500 fans, screamed and stamped time on bleacher seats in the huge University of Wisconsin Field House when Gene Krupa and his gang played for a student war chest drive last month.

Gene, and the boys, just out of the west, were practically played out from their long jaunt. Despite this and the poor acoustics, Little Jazz and G.K. kept the crowd happy. After two hours of this the band hied over to the U.W. Memorial Union to beat it out for the Junior Prom goers.

Seen at the Field House concert was Roy's staunchest admirer, local gal Jan Haas, and also Si Gordon, former Pastor tromboner, now stationed at Truax Field, near Madison. —The Tiger

Tommy and Amy Bring Out Sleighs

Worcester, Mass.—With life in the country a more complicated proposition since stiffer gas rationing for those who haven't missed a name band in the city since the sleigh of the Gay Nineties, it can be written into the records that some of them won't either. Guess why? Came to town one nite not long ago a few Gay '90 sleighs with Old Dobbin hitched in jingle bell splendor. There's no restrictions on harnessing Old Dobbin to the sleigh, and this was Tommy Tucker time with that gal Arnel at the Plymouth. —Michael Stranger

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LATE RECORDS—15c up. List free. Pop's Record Shop, 2218 Michigan, Dearborn, Mich.

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WANTED—The following Bing Crosby records, Victor 20332, 21443, 21478, 24349; Columbia 1755, 1946; Brunswick 6408, 6595, 6610, 6644. Ed Gleason, Mill Valley, California.

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Junior Jitbugs



New York—These junior ragcutters may be the shape of things to come, with the draft cutting into the ranks of night-clubbers. The young lady is Jacqueline Knight and her partner with the up-swung elbow is Davis Harris. The adult is Jack Harris, leader of the band at La Conga and papa of Davie.

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