

Entire Rey Band Joins War Work

DOWN BEAT

CHICAGO, MARCH 15, 1943

Vol. 10—No. 6

RECORDERS REJECT UNION PLAN

Alvino and Ork Join War Plant, Play Off Hours

Music Business Still On the Non-deferable List in Washington

New York—The music world, at press time, was still all at sea concerning the War Manpower Commission's attitude on the deferment of musicians for "essential to morale" reasons. Several booking agency heads, trying to get some kind of ruling, one way or the other, have made trips to Washington and returned with vague answers. It is understood that Prexy Petrillo of the AFM is considering making an appeal to President Roosevelt, not to get outright deferments for all musicians, but to remove the music business from the list of non-deferable occupations.

Los Angeles—By the time this appears in print Alvino Rey and his entire orchestra will be on the payroll at the Vega aircraft factory near here, and not as musicians but as aircraft workers.

This does not mean the dissolution of the band, which is currently hitting its highest peak of (Modulate to Page 2)

Ellington Set for Broadway Again

New York—At press time, Duke Ellington was set to open with his band at the Hurricane, Broadway night spot. The club will furnish the Duke with six-a-week station Mutual air-shots, if the deal goes through, for his return to Broadway after an absence of several years. He will open April 1.

BLUE NOTES

By ROD REED
Some legislators denounce *Can Can Boogie* as silly. Congress hates competition.
Hot Stuff Herman suggests that lady Marines be called "Feathernecks."
LIMERICKY
Artie said, "This old Philharmonic's
In need of a couple of tonics.
I'll fire 14 boys
Who make too much noise—
Let them go to work at the Onyx!"
Then there's the bandleader they call "Commando" because he's always raiding.
Hearing the Bob Crosby orchestra with all those fiddles (on Jack Benny's program) was enough to make Gil Rodin turn over in his groove.

That Ain't Tea for Two



New York—Vincent Youmans, composer, is seen here at the Monte Carlo with luscious Virginia Hays, singer and pianist, who can really take Vincent's *Tea for Two* apart and put it together again, given a keyboard. No, that isn't tea in those glasses, it's the Hays special, straight coke and no rum.

Lyman Moving To Commodore

New York—Abe Lyman, whose band has been playing in the Blue Room of the Hotel Lincoln, will move over to the Hotel Commodore's Century Room on April 9, replacing Hal McIntyre. The move was surprising, as most bands after getting the air-time which the big hotels offer, usually go out on the road to earn a little of the moola that "name" hotel spots do not offer. Lyman, however, is well fortified financially and, right now, is much more interested in seeing his new band get radio time and a build-up than he is in cashing in his chips prematurely.

Harpo Subs for Brother Chico

New York—Harpo Marx, harp-player and the silent partner in the three-brothered Marx act, made a quick hop from California last month to take over Chico Marx's bandleading duties at the Palace theater in Columbus, Ohio, for the band's three-day engagement. Chico couldn't make the date because of a previous engagement with a hospital in Omaha. He was threatened with pneumonia.

Cliff Leeman Joins Johnny Long Band

New York—Cliff Leeman, former T. Dorsey, Artie Shaw and Charlie Barnet drummer, has replaced Ed Hagen on drums with Johnny Long's orchestra.

Long's Manager Goes to Army

New York—Bub Miley, road manager for Johnny Long's band, has left for the army and been replaced by Johnny O'Leary, one-time Glenn Miller manager.

Lovely Baton?



New York—Oh, you didn't notice the baton, chum? She's holding it horizontally with her right hand. That's Judy Kayne, one of the newest and slickest gal leaders of an all-male band, which she fronts with songs, dances, the baton and this eye-caressing chamsis.

Kirby Plans to Don Uniform

New York—John Kirby, bass-player-bandleader, expects to go into the army around the first of May, it was learned here at press time. Kirby is booked far in advance, doing theaters and club engagements, and hopes to be able to take part in a jazz concert to be given at Symphony Hall in Boston before being inducted.

The concert, with date as yet undecided because of booking difficulties, will probably line up the Delta Rhythm boys; Maxine Sullivan or some other top vocalist; Ammons and Johnson, boogie-woogie pianists; and the Kirby band.

Lynn Gardner Nixes Terms, Leaves Allen

New York—Lynn Gardner, who joined the Bob Allen band when it went into the Hotel Pennsylvania last fall, handed in her notice and will leave the band on Sunday, March 28. Lynn was offered the alternatives of signing a personal management contract with the band's manager, Dick George, on terms which she felt were unfair, or leaving the band before it goes out to the coast to make a picture.

The singer said she wanted it clearly understood that there was no trouble of any kind between herself and Allen, and that both she and the bandleader were sorry to part.

George's terms for the personal management contract, she said, were 50 per cent of everything over \$100 weekly which Lynn might earn at any time during the next ten years, for which time the contract would run.

George, questioned about the split, said that he had nothing to say and that Miss Gardner could go ahead and tell her story.

Louis Jordan In Outskirts

New York—Louis Jordan, bandleader who introduced *Outskirts of Town*, *Chicks I Pick* and other successful novelty tunes, reported for induction on March 6. Fronting a small combo with sax and vocals, Jordan recently played the Garrick Stage Lounge in Chicago.

T. Dorsey Will Lose Ray Linn

New York—Tommy Dorsey, who lost trumpet Ziggy Elman to the army recently, will soon be missing another man, trombonist Ray Linn, who is due to receive the call to arms.

AFM Execs Will Frame Reply in Chicago, Mar. 16

Disc Companies Cite Seven Reasons for Nixing Petrillo Plan

FLASH: At press time, James Petrillo had called a meeting of the AFM executive board for Chicago on March 16th, to formulate an answer to the letter of the recording companies which rejected the original proposal of the union for settlement of the controversy.

New York—The recording and other "canned" music companies turned down on February 23 the Petrillo-AFM proposal for a solution of the record ban controversy. Mincing no words, the platter producers and their associates for the peace conference gave seven reasons for rejecting the plan, which suggested that a fee be paid to the union for every record made, the money so taken in to be diverted to a special fund to relieve unemployment among musicians.

List of Objections
Boiled down, here are the objections which the record and transcription companies listed in their letter of refusal sent to the AFM:

That the proposal obstructed technical progress; subsidized non-

Jarrett Joins, Men Disband

New York—Art Jarrett, singer and bandleader, was inducted into the Army on March 9 in Washington, D. C., while his band finished up their last engagement in Syracuse, N. Y., two days later.

Music Corporation of America, bookers for the band, said that Jarrett's induction had been expected and that all the men in the band had arranged to take on jobs with other bands immediately after breaking up.

Proud Parents On the Cover

Alvino Rey's famous Hubs singing, talking guitar, "Stringy," finally takes form enough to pose for his picture. Parents? Well, of course Stringy is Alvino's brain child, so he gets credit, but his body is the creation of Yvonne King, who is a clever designer as well as a member of the singing King Sisters. Stringy will be seen on the screen in Universal's *Cross Your Fingers*.

No Moo Ceiling Repeal, Leaders Bite Their Nails

Baton Boys Stuck Between Form B And 25G Limit

New York—At press time, band-leaders interested in learning what possible revisions congress would make in the present salary limitations were still biting their nails. While the House Ways and Means Committee voted to repeal the \$25,000 yearly net for employees a few weeks ago, what further action had been taken was a mystery.

Bandleaders of the "name" class, making big money, are classified by their union's Form B contract as "employees," which exposes them to the 25G limit. The AFM has indicated by negotiation that it will not change Form B and it is safe to assume that bandleaders with big bank-books are penning ardent letters to their representatives in Washington these days.

Petrillo Suit Still Pending

New York—The U. S. government won the second round of its fight with Petrillo and the AFM several weeks ago in Chicago, when a federal judge denied a motion to dismiss the government's second anti-trust suit against the AFM. The first suit was dismissed but the second one, according to the judge, raises issues which were neither raised nor ruled upon in the earlier suit.

The government claims that the AFM conspired "to eliminate from the air, independent radio stations which depend largely or entirely upon phonograph records or electrical transcriptions for their musical requirements."

Russ Smith Ork At Cafe Lounge

New York—Russ Smith and his band, favorites of the crowd who need to go to the now closed Rainbow Grill, are at the Cafe Lounge in this city.

Nice Going!



Chicago—It took Glen Gray and his Casa Loma partners a long time to make up their minds about hiring a canary for the band. But when they did, Spike and the boys engaged, not only one of the prettiest and cheapest gals in the field, but a good singer. She is Eugenie Baird, who used to sing with Tony Pastor and other bands, and she joined Casa Loma at the start of their current Hotel Sherman engagement a couple of weeks ago.

Eight Thousand Jump at Mammoth Jam Session



New York—A crowd of eight thousand jazz lovers jumped like crazy last month at the mammoth jam session staged by radio station WNYC at the Manhattan Center as the high spot of its American Music Festival (see page three of the March 1 issue of the Beat). Not only were the proceedings aired over the station, but records were cut and sent by shortwave to the troops abroad.

Above: James Dorsey abandons the Hotel Pennsylvania bandstand to knock himself out at the Center on a hot chorus with Frank Orchard, trom, and Bobby Hackett, cornet. Dimly in the background you can dig Benny Moten on the bass.

Center: Dick Stabile came in from the coast guard station at Manhattan Beach to join the frolic. Bobby Hackett is just visible behind Dick's alto, and that's Frank Orchard on trom, Milt Meisrow on clarinet and Lester Young on tenor.

Below: Maybe it doesn't take this kind of grimace to produce good jazz, but it seems to help. That's Pee Wee Russell making the facial contortions, while he comes on with his clarinet at the big WNYC bash.

Bobby Sherwood Plays Roseland

New York—Bobby Sherwood replaced Bob Allen's band at the Roseland ballroom here on March 10 for an eight week engagement. Getting the spot, which has considerable air-time, should prove a boon to the young trumpet-playing leader whose eastern build-up was spoiled by Glen Island Casino's fold while his band was playing there.

Ford Leary Turns To Studio Career

New York—Ford (Shadrach) Leary is one of the latest name-band deserters to turn up at the NBC studios. After making any number of Larry Clinton and Charlie Barnet followers happy with his infectious style of singing, the chubby trombonist is now in a sacrificial mood. "Yeah," he says, "given up the name-band business. Given up singing, too." Which communicate should send Leary fans scuffling all the harder through the record piles.

Dailey Books Sammy Kaye

New York—Sammy Kaye follows Les Brown into Frank Dailey's Terrace Room in Newark on March 24.

Five Years Ago This Month March, 1938

Gene Krupa left Benny Goodman and organized his own band. . . . Muggsy Spanier was under an oxygen tent in a New Orleans hospital, and received a blood transfusion from Al Kvala. . . . Art Tatum arrived in London to begin a \$500 per week tour of the continent. . . . Wallace Jones joined the Duke Ellington brass section. . . . Will Hudson and Eddie DeLange split, with Will taking the band. . . . Leo Fitzpatrick of station WJR in Detroit ordered Tommy Dorsey cut off the air in the middle of *Loch Lomond* from Springfield, starting a national controversy over swinging the classics. . . . Jan Garber paid the late Andrew Karas \$25,000 to tear up an Aragon-Trianon contract and permit him to join the Burns & Allen radio show in Hollywood. . . . A new Cotton Club show opened in New York with a complete Ellington score. The producers couldn't find a spot for one number in the show, but Duke started broadcasting it anyhow. It was *I Let a Song Go Out of My Heart*.

Wrong Story on Harry Moss

New York—Harry Moss of the MCA booking department sends the following message: "Pardon the intrusion, but whoever wrote the item in your February 15th issue, that I had been appointed head of the small bands and cocktail combos must have gotten the information from the enemy.

"Sustaining those bands that are still alive and kicking, such as Sammy Kaye, Les Brown, Shep Fields, Teddy Powell, Richard Himber, Bobby Sherwood and at least twenty others in the east, servicing about twelve locations and still selling one-nighters has kept me busy. I am sorry that I am not at liberty for the additional duty, even though I have made two or three sales in that direction as accommodation to standard clients, and am even planning to organize one or two good units."

8,000 Cats See Higgly Get His

New York—J. C. Higginbotham, trombonist featured with Red Allen's band and the winner in the tram section of *Down Beat's* 1942 poll for the top musicians and bands of the country, was awarded a trophy for his fine work by the *Beat* during a jam session held at Manhattan Center in New York a few weeks ago. The presentation was heard over station WNYC, and witnessed by 8,000 jazzsters, who showed by their enthusiasm that they were in complete accord with the award.

Entire Rey Band Into War Plant

(Jumped from Page 1) popularity; it means that for the duration Rey, and his musicians will "double" from the "graveyard" shift at the big war plant to such music jobs as they can fill in outside time. These jobs will be enough to maintain the group as a musical organization and at the same time place its members safely in the "essential occupation" class. Present tendency in selective service policy is to draft all men under 28, regardless of dependents, unless they are engaged in work necessary to the prosecution of the war. None of the lists of essential occupations released by draft authorities to date have included that of professional musician.

Kings Stay with Band
Rey and the members of his band were to report to Vega during the first week of March for aptitude tests which will determine the jobs to which they will be assigned. Two or three members of the band had not made up their minds on the proposition but if these members drop out they will be replaced by local musicians under the same arrangement.

The King Sisters will continue to appear with the band on all musical engagements as formerly and between times will work in Hollywood film studios.

Bob Crosby Opens Stage at Capitol

New York—The Capitol theater inaugurated its new name band stage shows on March 11 by bringing in Bob Crosby, fronting a pick-up band. The Capitol's adoption of a name policy is somewhat startling in these days of band shortages. At present, the Strand, Paramount, the Roxy, and Loew's State and now the Capitol, are all in competition for the services of the few bands available for theater work, and the rivalry is but keen. The Strand management is still burned at J. Dorsey for signing to go into the Roxy later this spring, instead of doing a return date for them.

O'Connell Takes Carol Bruce Spot

New York—Helen O'Connell, who left Jimmy Dorsey's band to do a radio single, has taken over the singing duties on Al Jolson's CBS program, replacing Carol Bruce. Helen, who started her solo air-time on *Basin Street*, began working on the Jolson show on March 1 and can be heard every Tuesday night at 8:30 (EWT).

What's So Rare?



Chicago—What's so rare as a day in June, the poet asks. It's June Price herself, who with the Acet Boys is in the sixth month of a return engagement at the Garrick Stage Lounge, June 12, from St. Louis originally, but has been singing four years and the boys can remain at the Garrick indefinitely for his dough. Bloom Photo.

Rod Still In P

Clev Men Not

New York time on a harmonic that the Symphon the pres that non-pany the next sea missed N The tr names of harmonic



and the chestra th unless th

From th was being of defam brother their care the leader be liable conceivable might be which wo be unable in the cour

The co much talk simmered the fact t harmonic had made licizing th men. Some that the n attention i question o with the higher wa

Mari Buy

New Yo east-side h to the Cit Co. accor nouncement sity, to wh the will of A long- Maria Kra on and Li here, inter property bringing in his band to policy.

Trumm Quits

New York Young, trom left Jimmie holding dou years. Youn of the road from Count and plans t Rumors h ay, manag scdit, is n Young for short notice the matter Local 802.

Entered as s t. 1937, at t Illinois, unde Copyright 1938 by Chicago, Ill. Subscription a year, \$10.00 for Canada, D monthly. Printe tel. Office.

Rodzinski Row Still Bubbling In Philharmonic

Cleveland Symphony Men Pledge Selves Not to Join N.Y.

New York—Last word at press-time on Rodzinski-New York Philharmonic musicians' uproar was that the members of the Cleveland Symphony, of which Rodzinski is the present conductor, pledged that none of them would accompany the maestro to New York next season to replace the dismissed N. Y. orchestra men.

The trouble started when the names of fourteen dismissed Philharmonic men, were made public



and the whole Philharmonic orchestra threatened to go on strike unless they were reinstated.

From the union angle, Rodzinski was being brought up on charges of defaming the character of brother musicians and placing their careers in jeopardy. Should the leader be found guilty he will be liable to a fine, and it is even conceivable that his union card might be taken away from him, which would mean that he would be unable to conduct any orchestra in the country.

The controversy brought out much talk from all sides, which simmered down in most part to the fact that Rodzinski, the Philharmonic management, somebody, had made the bad mistake of publicizing the names of the fired men. Some of the musicians felt that the men were fired to divert attention from a bigger issue, the question of a new union contract with the Philharmonic asking higher wages.

Maria Didn't Buy the Ritz

New York—The Ritz-Carlton, east-side hostelry, has been sold to the City Bank Farmers Trust Co. according to a recent announcement by Harvard University, to whom the hotel was left in the will of Robert Goelet.

A long-time rumor had Mrs. Maria Kramer, owner of the Edison and Lincoln name-band hotels here, interested in buying the property with the intention of bringing in Duke Ellington and his band to inaugurate a "name" policy.

Trummy Young Quits Lunceford

New York—James "Trummy" Young, trombonist and singer, has left Jimmie Lunceford's band after holding down a seat for twelve years. Young says that he is tired of the road, turned down an offer from Count Basie for that reason, and plans to work in town.

Rumors have it that Harold Oxley, manager for the Lunceford outfit, is more than annoyed at Young for quitting the band on short notice and intends to take the matter up with the musician's Local 802.

The Long-Hair and Short of It On the Philharmonic Whodunit:

1. It's all politics.
2. Rodzinski has a personal grudge against two or three Philharmonic musicians, but fired 14 to make it look as though he didn't.
3. The musicians have a right to talk back, haven't they?
4. It's all a matter of the music.
5. It's not Rodzinski or the musicians—it's the management.
6. Do you think jazz is here to stay?

Check Network About Negroes

New York—Trouble about the employment of Negro musicians in the studio bands of the major network radio companies raised its head here a few weeks ago. It was learned that of the two Negro mu-

sicians employed at NBC's studios in New York, one was on notice and the other rumored to be on the way out.

Music groups and individuals interested in seeing the Negro musician given an equal break in getting the well-paid radio jobs, started applying pressure to network officials. At press time, solutions favorable to everyone concerned were being worked out.

Vaughn's Trio



Camden, N. J.—Margie, Dot and Muriel, reading left to right, are the Murphy sisters, new trio with Vaughn Monroe. The girls formerly were featured with Carl Hoff. Paul Parker Photo.

New Allen Tram

New York—Don Jones, former Ray Herbeck trombonist, is playing with Bob Allen's band.

Krupa Gets Two New Vocalists

Chicago—The Gene Krupa vocal department underwent a complete facelifting here in a checkerboard-like change with four moves and with all concerned satisfactorily placed after the activity.

First alteration moved Penny Piper, ex Bob Crosby, Bobby Sharwood, Anson Weeks vocalist out of the band to take a spot with the new Eddie Miller band on the Pacific coast and brought Gloria Van into the band from her berth with Johnny Seat Davis' unit.

The following night Gene Howard, former Bob Chester artist, stepped into the male vocalist slot replacing Bob Davis, California boy who replaced Ray Eberle recently when Ray decided to stay in Hollywood for picture work. Bob will go with Charlie Spivak.

Conn Precision Instruments



• • • ASSURE DELIVERY TO THE RIGHT ADDRESS

Not the kind of fine musical instruments the world has always associated with the Conn name. A new kind—a kind of aerial navigating instrument that assures our fliers the utmost accuracy in executing their flights for freedom.

In a search of industry for the unusual facilities needed for producing this equipment, Conn was found to have the advanced engineering, the trained craftsmen, the super accurate machines the government needed.

Some day Conn will again go back to work building better musical instruments for a world at peace. But meantime, when Adolph, Benito and Hirohito hear that "Americans are coming over with Conn instruments" they had better take to their dug-outs because when these Conn instruments are functioning they are going to help play tunes the Axis won't like!



All band instrument manufacture for civilian needs, was stopped on June 30 by government order. Until that time, Conn made every instrument allowed by WPB regulations. Now Conn precision manufacturing facilities are devoted 100% to war production, and the only Conns available until victory is won are those now in dealer stocks.



CONN

ELKHART, INDIANA

Entered as second class matter October 3, 1930, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1943, By Down Beat Publishing Co., Inc., 203 S. Dearborn Street, Chicago, Illinois. Subscription prices, \$4.00 a year, \$7.00 two years, \$10.00 three years. Nothing extra for Canada. Down Beat is published twice monthly. Printed in U.S.A. Registered U.S. Pat. Office.

Stanton Going, Jayne Brandes Will Lead Band

Northwestern Band Continues on Campus Under Eddie's Name

Evanston, Ill.—Caught by the recent induction notice involving several hundred army air corps reserve men in midwestern colleges, Eddie Stanton, Northwestern university bandleader, retired from the music business February 13 for the duration following his last campus engagement, the sophomore class cotillion. The popular NU trumpet-player went on active air corps duty February 26.

Jayne Will Lead

At the same time Stanton announced a sweeping reorganization plan in which Jayne Brandes, his attractive vocalist, will assume leadership of the outfit, although it will continue under the Stanton name. Miss Brandes, an exceptionally fine songstress, is employed in the music department of WBBM.

Booked through March, the band will have practically the same personnel under Miss Brandes as it had under Stanton. Hal Herzon, formerly with Will Osborne, has moved into the lead alto chair, replacing Ted Vargas who joined Stan Kenton in January, while Jerry Marks is in on piano for Dick Marx and Lou Fonseca for Grant Hamilton on drums temporarily. Stanton, however, had no definite replacement at press time for Bobby Scarda, jazz trumpeter, who left suddenly on an offer from Les Brown. Scarda played most of last fall with Eddie Barrett and then went with Stanton early this year upon the Barrett band disbandment.

Song Writer is Guest

Dick Marx, former Stanton pianist now in the army, will be given an audition with one of Capt. Glenn Miller's dance bands in Atlantic City soon . . . guest at the

Northwestern Saxer Plays With Kenton

Evanston, Ill.—One of the fastest individual rises in the music business here was accorded Ted Vargas, former Eddie Stanton lead altoist, who is now touring with the fine Stan Kenton organization.

Vargas played a stint with Bob Strong last year before joining the Stanton band in the fall. He played a few nights with Kenton in the Panther room in January and then was summoned by the young Californian at the start of his present road tour. Vargas, however, is playing tenor for Kenton.

—Benny Bennett

Krupa Plea Entered

San Francisco—Attorneys for Gene Krupa, bandleader-drummer, entered a not guilty plea in Superior Court on February 26 to a charge of contributing to the delinquency of a minor—John Pattekas, his former band-boy.

sophomore cotillion was Ruth Roberts, young song writer who composed *Lonesome and Blue* . . . it is reported she is to work with Irving Berlin in the future. . . . Al Klein, Dick Lewis' drummer, wasn't called into the air corps on schedule and is still working with the band. . . . Lewis grabbed another important job February 19, the annual freshman cap burning dance. . . . Evanston leader Cliff Aspergren is currently taking naval officer training in Abbott hall, Chicago, and drummer Wally Davis has been using part of the band on small jobs.

—Benny Bennett

Takes Baton



Evanston, Ill.—When Eddie Stanton, Northwestern University band leader, joined the air corps last month, his pretty vocalist, Jayne Brandes, took over the baton and the directorship of the campus ark, which continues under Eddie's name. Jayne is regularly employed in the music department of station WBBM. Maurice Seymour Photo.

Boyd and His Singers



Chicago—They say you can squeeze into the Bandbox to hear Boyd Raeburn, his tenor, his band, and his two singers, Nova Coggan and Ted Travers, if you know the right people—and the password. Usually the doors are shut and the SRO sign is up. Boyd, Nova and Ted are seen here, left to right. Personnel: saxes—Rae DeGeer, Jack Dunsmoor, Bob Darfee, Lynn Allison; trumpets—Don Geraci, Danny Gay, Jackie Hall; trombones—Sonny Sievert, Johnny Cress; drums—Claude Humphries; bass—Cobby Elsner; pianist and arranger—Arne Barnett.

Max Miller to Win War First, Then Play Piano

By DIXON GAYER

Chicago—If all goes well, the Silhouette Club is in for a whale of a surprise tonight because tonight Max Miller, Shorty Cherock and their fine combo will open at said Silhouette Club. The only catch is that the only member of the band they hired who will appear for the job is one Shorty Cherock, the rest of the men having had other things to do elsewhere.

Typical of the Max Miller temperament, Max is, as of this date, going to St. Joseph, Michigan, to work for the 1900 Corporation making little things about this size containing 280 parts which control, ultimately, the pitch of an airplane propeller. One of the men from the band will go with him and the other two will cut out for their own private parts unknown.

Max, again typical of the wonderful Miller temperament, sat down the other night, after Silhouette arrangements had been made, said to himself, "What the hell, Max, old boy, we aren't getting anywhere" and decided to quit the band. Of course, the band that he was quitting was his own band, but what difference does that make to Max Miller? Upon hearing his decision, the rest of the boys decided that if they couldn't play with Max they didn't

want to play either, so the whole unit broke up, leaving Shorty to find a new combo.

Max vows that he is going to learn, in his off hours, everything that there is to learn about a piano . . . "every arpeggio, every idea in every key" . . . and that he is going to compose and arrange every idea that comes to his mind, and when this war is over, he will emerge one of the most amazing musical personalities ever. He will have a music so musically good that even the musically uneducated public will have to like it, it will be that good.

Max went into a four year hibernation once before while he worked in a foundry. Upon emerging he proved himself to be one of the finest xylophonists in the business. Now he is going to chuck the xylophone and become one of the world's greatest pianists and arrangers. And Max is such a darn swell, sincere screwball that we think he may do it. Anyhow, Max, good luck, and don't get those 280 parts in backwards.

SINGLE SLANTS

ROBERT CRUMM

Pianist (Reviewed at Elmer's Lounge, Chicago)

Back in the middle of September of 1942 we went overboard . . . it even said so in headlines . . . about Dorothy Donegan, a sensational young colored girl who was playing piano in Elmer's cocktail lounge locally. We were called a lot of names after that story both by people who had heard Dotty and people who hadn't. But we were also praised a lot for finding the girl, and a lot of that praise came from people who knew.

Now Dotty has left the fold and, after a few weeks of fillins, manager Adolph Treusch has absolutely defied us by putting in a white pianist of his own finding who plays better piano than Dorothy, but for sure. The new lad is Robert Crumm, and, in comparison we must bow our head and admit that in the type of thing that he plays it will be close to impossible to find an equal.

Not blessed with Dorothy's mugging technique, Bob may not make Adolph the money that Miss Donegan did, but Adolph doesn't care about that. He's found a pianist and he's found another sensation, and that's all that matters.

It is difficult to describe as it is difficult to compare Bob's playing to that of Dotty. Bob has a classical touch which we have never seen equaled, although approached closest by Buddy Weed, Paul Whiteman's protege. Regardless of the piece, regardless of the tempo, regardless of the style, Bob shows the classical sincerity and the classical depth in his work.

A composer with several published and well used pieces already to his credit (he composed the score for *Garden of Allah*), his every solo has the melodic touch. A copyist could make a fortune writing down the solo melodies that Bob plays in his improvisations.

His jazz piano is decidedly reminiscent of Bob Zurke's better days and of Joe Sullivan's work. His bass hand is full and powerful and his right hand as imaginative as any in the business. Tempos, shadings, ideas, touches, moods, all fall under a magic touch.

Take our word for it once again and we're pretty sure it won't happen again. Robert Crumm is really marvelous on *Rhapsody in Blue* to *Honky Tonk Train*. His musical fingers, his musical mind are a musical find.

—dic

Bob Purcell Has Interesting Show

Chicago—Bob Purcell has an interesting new air show on station WCFL at 8:15 p.m. (CWT) Mondays through Fridays. With Sam Friedman on guitar and Bill Perrin on piano, Bob presents old tunes, then gives a flash back on all interesting facts of the period in which each song was popular.

Wife Subs

Brooklyn—When Louis Prima played the Flatbush theater recently, he was missing a tenorman, Charlie Leeds, who was visiting his draft board. A good tenorman is hard to find, these days especially. So for the few sets which Charlie missed, his wife, Betty, took over her hubby's chair. According to all accounts, she knocked everybody out with some very tasty hot work.

Rhythm-Simplicity-Originality

Radio hits by Fritas Novart: "Goodness Gracious It's Contagious" (F.T.) "Oh Just My Shadow and Me" (F.T.) "How Can I Make You Care for Me?" (F.T.) Mail \$1 for all (3) of our rich. NOVART MUSIC EXCHANGE 46 Villa St., Rochester, N. Y.

"BUY WAR STAMPS WITH THE MONEY YOU SAVE ON MY REEDS"

Thousands of musicians have willingly paid higher prices to get that extra response and better tones from my signature reeds. Now you can get this same fine reed at popular prices! That means a real savings to you—a savings I hope you will use to buy more WAR STAMPS.

Ray Jmaier

Thousands of musicians have willingly paid higher prices to get that extra response and better tones from my signature reeds. Now you can get this same fine reed at popular prices! That means a real savings to you—a savings I hope you will use to buy more WAR STAMPS.



Chicago
Milton
worth
year
was
high
road
tr
cent
ally
on
its
cago.
S
gone
b
fair
to
Now,
say,
the
and
is
p
on
some
is
fine
on
further,
And
Milt
Doro
ist,
who
Cock
Garr
k
unhap
nights
all
due
to
diag
nment
illness.
G
mental
h
say
it,
b
the
troub
our
opin
Hot
L
his
stride
lieve
us,
Lips
and
an
excell
start.
Apolo
order
Maurice
issue
the
over
at
held
over
a
second
sorry,
b
somet
Maurice
manag
Gadabo
thy
Don
ber
of
the
veddy
Butler,
Dotty's
...
Joe
fur
circle
misplac
Arthur
inger,
Lounge
combo
time
of
Treusch
small
be
Meyers
gave
a
Robert
C
Sir
Chicago
look
as
this
whil
man
in
the
Carr
vocal
ists
dynamic.
See
a
★
GL
with
MU
mov
W
See
Humes
123
E. 4

CHICAGO BAND BRIEFS

Milton Larkin's band at the Rhumboogie is proving the worth that started it on its way in Houston, Texas, over a year ago. The band, coming to Chicago seven months ago, was highly acclaimed and yet, because of draft losses and road troubles, showed up potentially good but actually bad on its opening days in Chicago. Since that time it has gone back and forth from fair to bad.

Now, we are really happy to say, the band has hit a stride and is playing music. Still sloppy on some of the library, the band is fine on most. Given half a break further, the band will be good. And Milt deserves it.

Dorothy Donegan, colored pianist, who found fame in Elmer's Cocktail Lounge, is now at the Garrick Stagebar, and, apparently, unhappy with the setup. Two nights' absences are rumored to be due to disappointment and discouragement rather than the professed illness. Get down off that temperamental horse, Dotty. We hate to say it, but that's where a lot of the trouble lies, and that isn't just our opinion.

Hot Lips Page has finally hit his stride at the Garrick, and, believe us, it is a fine stride, too. Lips and his whole band are doing an excellent job after a confused start.

Apologies and big ones are in order from this column to Maurice Rocco. We stated last issue that he was not to be held over at the Blackhawk. He was held over and is looking towards a second holdover. We're very sorry, but even reliable sources sometimes miss. Apologies to Maurice and to Phil Shelley, his manager.

Gadabout towns say that Dorothy Donegan will marry a member of the Earl Hines band in the veddy, veddy near... Fletcher Butler, pianist and singer, took Dotty's place during her illness.

Joe Indes, a bigwig in local fur circles, is one of the funniest misplaced comedians in town.

Arthur Lee Simpkins, Negro singer, will go into Elmer's Lounge replacing Max Miller's combo tonight. It is the first time that manager Adolph Treusch has varied from his small band policy... Dwight Meyers industrial executive, gave a big coming out party for Robert Crumm, stellar new pianist.

Sings for Joe



Chicago — Ann Lewis doesn't look as polite and untruffled as this while singing for Joe Sherman in his Downbeat room at the Garrick. Ann is one of those vocalists usually described as dynamic.

See and hear... **★ GLENN MILLER** with the new STONE LINED MUTES in the 20th Century Fox movie production *Orchestra Wives*. Send for Descriptive Folder. **Humes & Berg Mfg. Co.** 121 E. 69th St. CHICAGO

swing styles. Rod Allen and the band were through town on their way to an engagement at Hollywood's 331 Club. The band is looking forward to a not too distant return to Joe Sherman's Garrick Stagebar here... Count Basie played a week at the Regal theater last week and got together with Lips Page to dig some of that fine old mutual Kansas City dirt.

The hotel lineup is virtually unchanged as of this writing with Glen Gray's Panther Room engagement the only alteration from the last column lineup. With most of the hotels and spots on a duration basis, alterations in local lineups are like hens' teeth.

NBC Sponsors New Vocalist

New York—NBC plans to start a new program featuring a discovery, Liza Morrow. The program will be called *Lyrics by Liza* and will be backed by Jimmy Lytell's band.

Buttery's Pat



Chicago—In her tenth month at the Buttery in the Ambassador West hotel, Pat Willis was just given a screen test by 20th Century Fox. She is five feet, 6 1/4 inches, has brown hair and blue eyes, formerly sang with Paul Pendarvis and Eddie LeBaron. Maurice Seymour Photo.

Louis Mucci May Join Navy Soon

New York—Louis Mucci of Hal McIntyre's trumpet section has been having a talk with Uncle Sam's navy and will probably be in uniform by the time this is in print. A native of Syracuse, New York, Mucci, has played at various times with Glenn Miller, Red Norvo, Bob Chester, and has been with McIntyre for the past ten months. He divided lead trumpet work in Hal's band with Johnny Fallstich.

Between big band jobs, he used to go back home to Syracuse, and play jazz in small combinations. Jazz he loves. One summer he had his own band, a rather unorthodox outfit consisting of the customary brass and rhythm, and only one sax. (N.B.—It really sounded good.)

The bassman in that band, Gus Van Camp, is now with Benny Goodman, currently playing Hollywood's Palladium ballroom.



ON TO VICTORY

OLDS

AMERICA'S MOST CELEBRATED BRASSES

has taken a significant part in the war effort, furnishing vital precision parts for U. S. Army aircraft. All of the facilities and talented personnel of the famous Olds factory are now all-out to "keep 'em flying." We believe it is logical that the makers of the world's most celebrated brass instruments should be chosen for this important task, because for generations Olds has enjoyed an enviable reputation for finest quality craftsmanship and unerring precision. Although no more Olds instruments will be produced for the duration, Olds craftsmen are constantly building toward new horizons, dedicating themselves to the great cause of humanity... to a new kind of world in which Peace reigns supreme in every nation and the resources of F. E. Olds & Son are once again "all-out" for Music.

TRUMPETS • CORNETS • TROMBONES • FRENCH HORNS
CHICAGO MUSICAL INSTRUMENT CO.
30 EAST ADAMS STREET, CHICAGO, ILLINOIS EXCLUSIVE NATIONAL DISTRIBUTOR

BG's Opening Sets New Record

Benny Premiere Draws 4,900 to The Palladium

Goodman to Remain On Coast 4 Months. Film Follows Ballroom

Los Angeles—Looks like Benny Goodman, who started his climb to fame in this city at the old Palomar, may spring to the top of the heap again from his current stand at the Palladium, where he and his band are making their first appearance.

BG opened on a cold, rainy night, and with little or no 'paper' out (some bandleaders have put out as many as 1,000 'invitations' for their Palladium openings), drew 4,900 cash customers to top the record for paid admissions on a Tuesday night opening.

There was the usual big turnout of musicians and music industry representatives.

Line-up contains two original Goodmanites in Jess Stacy and Hymie Schertzer and one famous old-timer in Miff Mole. Most notable innovation to catch the attention of local music fans is the appearance of a bass sax (played by Joe Rushton) in the reed section.

Goodman will remain on the coast for at least four months. He goes to 20th Century-Fox on a picture deal when he completes his Palladium stint of six weeks, which means that the little Goodman expected in about two months by Benny's wife, probably will be a California baby.

Harry James To Head East

Los Angeles — Harry James leaves Hollywood the end of March and returns to New York April 10 for engagements at the Paramount theater and the Hotel Astor.

The trumpet champ has been on the coast since early December for his new MGM film, *Beat Foot Forward*, and trains out of the film capital April 2.

The band will stop over in Chicago for five days starting April 4, during which James' Chesterfield programs of April 6-8 will emanate from the Windy City.

Prima Changes

Irving Frank replaced by Siegel on lead alto in the Louis Prima band and Harvey Nevins has been added on third alto.

So Musicians Aren't Hams?



Hollywood—Who said musicians aren't hams? In *Cross Your Fingers* the entire Alvino Rey crew goes thespian. This scene with Allan Jones and Leo Carillo shows Charles Broosen (baritone sax), Skeets Herfurt (alto sax), and Dick Morgan (guitar) giving their all for art.

A Kiss Is Still a— and That Goes for a good Song, Too

Los Angeles — A strong hint of how long the recording industry can subsist if necessary without grooving a new master is seen in the story of the revival of *As Time Goes By*, the 13-year-old ditty that came to life with a bang as a result of use in the Warner picture *Casablanca*, where it is sung by Dooley Wilson.

Two Firms Re-press

Due to Petrillo's ban on recording activities, no new recording of the song is available but, at writing, recording execs of Decca and Victor (who finally woke up to the fact that the song was one of the hits of the day) were rushing pressings made from original masters.

Decca has the song as a vocal by Frank Munn with Jacques Renard's band in the background—not far enough in the background unfortunately. Victor has it by Rudy Vallee, accompanied—after their fashion—by his erstwhile "Connecticut Yankees."

Demand is Terrific

Musical background on both discs, judged by today's standards, is pretty bad, but it won't matter to the greater part of the record buying public. Record stores, juke box operators and radio stations are already deluged with requests for recordings—any recordings—of the song.

Revival of a hit song several years old is anything but unusual these days. What with the close alliance that exists between the recording industry and the two best means of exploitation—radio and pictures—artificial stimulation can and will be applied to innumerable old songs within the

Rising Star



Hollywood—In a picture loaded with great characters and fine acting, this colored pianist and singer, Dooley Wilson, almost copped all honors. The scene is from *Casablanca*, of course, and Dooley is talking with his boss, Humphrey Bogart, between choruses of *As Time Goes By*.

next few months if Petrillo decides to withhold musicians from the recording studios.

Lee Young Has New Combo Set For Swing Club

Los Angeles—Lee Young, formerly joint leader of the Lee & Lester Young combo which appeared at Manhattan's Cafe Society for a stretch, has organized a new band here. Outfit was scheduled to open at Billy Berg's Swing Club early this month replacing Snub Mosely, who goes into the cast of the stage show *Blackouts of 1943*, now in its second year at the El Capitan theater.

Line-up of the new Lee Young band includes Lee on drums, Bumps Meyers, tenor; Jack McVeigh, alto; Snookie Young (no relation), trumpet; Irving Ashby, guitar; Charlie Davis, piano; Charlie Mingus, bass. It was expected that the band would open with Floyd Turner on alto pending arrival of McVeigh.

Wingy Mannone combo, which has been sharing the bill with Snub Mosely at the Swing, was expected to remain on the bill with the new Young band.

Bob Crosby Just Can't Get Out of Band Business

Los Angeles—Bob Crosby's current appearance as a "bandleader," with the Jack Benny airshow and at the Capitol theater in New York, do not mean that he has any intention of returning to the music game as a full time occupation.

Band which he fronted on the air shows (February 21, 28, March 7) was a studio crew thrown together for the occasion in Chicago. For the Capitol theater date MCA planned to put him in front of some organized band or to recruit a pick-up band for the four-week stint.

Bob Crosby's MGM contract called for him to report to the Culver City studio January 1 but, as often happens, it turned out that there was no picture ready for him. MCA, which still handles Bob, received permission to spot him on the outside dates pending preparation of a picture with a suitable role.

Eddie Miller Has New Band Lined Up Now

Los Angeles—The new Eddie Miller band, successor to the tradition of the old Bob Crosby band, is now at work on a picture tentatively titled *Oh, Say Can You Swing* at Universal studios.

Haggart Arranging

Present line-up of the new band is as follows: saxes—Doc Rando, Matty Matlock, Vic Garver, Rosy McHargue, Eddie Miller; trumpets—Burt Moncreif, Kenny Apperson, Hal Barnett; trombones—Floyd O'Brien, Harry Ulman, Bob Logan; piano—Lew Quading; drums Nick Fatool; guitar—Nappy La-Mare; bass—Hank Weyland.

Chief arranger for the band is still Bobby Haggart, the star bass player who retired from his instrument when the old Bob Crosby band broke up to devote all his time to scoring.

Eberle is 'Leader'

In the picture the band will be seen under the "leadership" of singer Ray Eberle, the former Miller man who is now under a screen contract at Universal and who has been cast in the role of bandleader in his first picture.

Rodin, Bauduc Click in Army Show in West

San Francisco—Gil Rodin, former president of the corporation that owned the Bob Crosby band and leader of the outfit nominally headed by Crosby, is hitting the limelight again as producer and musical director of *Tap, Tap, Tap*, a stage show presented by the 211th Coast Anti-Aircraft Regiment, of which Rodin is a member. Show has been a big hit in west coast appearances. Military authorities in charge have asked Washington for permission to take the presentation intact on a nation-wide tour.

Ray Bauduc, the ace Dixieland drummer who, like Rodin, was an original member of the co-op that owned the Bob Crosby band, is beating it out in the *Tap, Tap, Tap* pit ork and also draws the spotlight in a featured musical number built around him.

To Heck with the Music, What've You Got to Eat?

Los Angeles — Bosses of Hollywood's Palladium, which serves meals but has always emphasized name bands as its main attraction, are perplexed by unusual situation brought on by the west coast food shortage, which has affected the Palladium's kitchen supply far less than those spots which feature culinary wonders rather than dancing or entertainment.

The latter spots sell out in a hurry and their customers, finding the familiar "Sold Out" signs on their doors suddenly recall that the

Palladium also puts up a snack of grub. Result is a 'phone call like this:

"Do you have any food there?" "Yes, indeed," replies the Palladium's information department, "and we also have the wonderful music of..."

"Never mind the 'wonderful music,'" interrupts the prospective patron, "Just put me down for two dinners and we'll be right over."

Palladium attendants say that many late diners hustle in, eat their dinners and hustle out without so much as turning an eye or an ear toward the \$3,500-per-week band on the stand.

Exclusive Photos!
BANDS IN ACTION!
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glow, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded.
25c each; 5 for \$1
ARSENE STUDIOS
128-D Broadway, New York, N. Y.

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

ORCHESTRA INSTRUMENTS

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

Specialists in rebuilding Band and Orchestra instruments LIKE NEW!
Strongest written guarantee Bond returned with every finished job.
Arrangements made through your local music dealer.
Desert's Write for Your Price List.
American Plating and Mig. Co.
2241 Indiana Ave., Chicago

WHEN IN DETROIT Bring Your Instrument Troubles to

IVAN C. KAY
DETROIT HOME OF SELMER and BACH

Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories
Cherry 4288 • Detroit • 112 John R

WOULD YOU PAY . . . \$1.00 ?

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

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

DON'T DELAY to get our New Model! Inquire at your local music dealer or send only \$1.00 now to the

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

Chicago
By H
Los
swingin
grip o
of lege
band t
331 Cl
They
(with
between
"World
Henry
the tru
hobnob
years; t
eran d
every c
King C
patars.
Club, w
ought t
even U
purists
as Ben
R
Those
lore wi
rival he
sell (w
bers of
Oliver
above v
wood fo
sell (pi
Higgin
Bigard
die Slac
Kid Or
have m
geles f
last rep
small s
Somebo
togethe
The
with th
times I
themsel
Siale's
by Sial
sino to
Zuccas
out of
Wakely
crown i
to stage
a week.
the corr
strong i
cause of
ice men
statione
Looke
wind us
Cafe bu
hadn't s
replac
a confir
follow f
Manana
doesn't
disappo
finishing
Century-
or as th
Siale re
Sho
Holly
behind
nomen
Don't l
light la
closed
knockin
ing roo
nal ver
'way h
while t
Earle t
corded
and ev
figuring
side wh
the tra
Calau
dic at
Calfor
that m
are on
chance
being f
F
LEAD
From best
Band Leader
only \$1.00.
I want this
order—or
for our ad
1148

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Los Angeles—The musical spotlight, slowly but surely swinging to the west coast as fuel shortages tighten their grip on the east, grew brighter than ever as three musicians of legendary fame in the annals of jazz arrived in one 6-piece band to open at Herb Rose's 331 Club.

They were Jay Higginbotham (with some people it's a toss-up between him and Teagarden for "World's Greatest Trombonist"); Henry ("Ride, Red, Ride") Allen, the trumpet man who has been hobnobbing with the best for many years; and Paul Barbarin, the veteran drummer who is known to every collector as a member of King Oliver's "Savannah Syncopators." They opened at the 331 Club with a six-piece combo that ought to get plenty of play from even the most ardent of the jazz purists who sneer at such upstarts as Benny Goodman et al.

Reunion in Hollywood
Those who keep up on their jazz lore will note that with the arrival here this month of Luis Russell (with Armstrong) five members of that famous old King Oliver band of 1927 mentioned above will be assembled in Hollywood for a reunion. They are Russell (piano), Barbarin, from the Higginbotham-Alan band; Barney Bigard (clarinet), now with Freddie Slack; Bud Scott (guitar) and Kid Ory (trombone). Latter two have made their homes in Los Angeles for several years. Ory, at last report, was playing bass in a small spot on Washington Blvd. Somebody ought to get the gang together for a session.

Bands About Town
The Zucca Brothers came up with their usual surprise (sometimes they must even surprise themselves) by taking Noble Sissle's band and a review staged by Sissle for their Hollywood Casino to open March 10. . . . The Zuccas also pulled another one out of the hat by putting Jimmy Wakely and his wide-open-spaces crew in their Hermosa Beach spot to stage barn dances three nights a week. Could be a click, too, as the corn hustlers have been going strong in these parts, partially because of the large number of service men from the hinterlands now stationed hereabouts.

Looked like Benny Carter would wind up soon at the Hollywood Cafe but the Zuccas, as usual, hadn't made up their minds on a replacement. . . . Couldn't even get a confirmation that Calloway will follow Freddie Slack at the Casa Manana this month, but if he doesn't a lot of people will be disappointed. . . . Calloway was finishing up his work on the 20th Century-Fox picture *Stormy Weather* as this was written. . . . Noble Sissle returned to the Trianon for

a week (March 3 to March 9) prior to the opening of L. Armstrong. Only other important band movement here this month was arrival of Harry ("Sweet Leilani") Owens at the Grove March 9, Freddy Martin leaving on what will be his last theater tour for the duration. . . . Ozzie Nelson still going strong at the Biltmore Bowl. . . . Nick Cochrane and his small combo, long a fixture at the Pirate's Den, finally pulled out to take over the alternate band spot at the Palladium, opening with Benny Goodman.

Notings Today
The Palladium, which finally had to bow to Local 47's six-day week rule, used Matty Malneck and Don Ricardo (one of the better known local bandmen) on the first "off night" (Monday, March 1). Planned to use John Scott Trotter and some other local band the following Monday night (wonderful thing for Trotter and his boys to get the benefit of Local 47's "work spreading measure.") Poor guys have to get along on about four radio shows a week.)

Nat Cole of the King Cole Trio failed to pass his physical and the boys left for their tour on schedule. They return to the 331 Club around May 15. . . . Ocean Park's Lick Pier Ballroom has been renamed the Aragon. Will use name band for swing shift dances. . . . Biggest box-office bust of the year was the United Nations Relief Dance at the Casa Manana February 26. Harry James, Cab Calloway, Freddie Slack, Johnny Richards and Benny Carter only drew about 2,000 admissions.

Dave Shelley of Capitol Records expected back on job around April 1. He is convalescing from serious injuries received in an auto accident.

Yvonne King of the King Sisters has a date with the stork in August. Meantime, her husband, Pianist Buddy Cole, of the Alvino Rey ork, has received his induction ticket from the draft board. Buddy, whose father and mother are also dependent on him, and who will be doubling as an aircraft worker at Vega, is appealing the case. . . . Casa Loma follows BG at the Palladium April 13.

Fiddler Arnold Eidus (expecting an army call soon) left Harry James, was replaced by Jack Gootkin. . . . Gene Andes, former manager of the King Cole Trio,

King Corn and Henchmen



Hollywood—Bing Crosby and Bob Burns inspect and discuss the newly presented Down Beat trophy with the recently crowned King of Corn, Spike Jones. Bob seems to feel that the trophy isn't large enough, that Spike really is cornier than that. Bing's views are not a matter of record. NBC Photo.

Barnet Rests With Jumping Jive Sessions

New Orleans—Charlie Barnet, in town following doctor's orders of rest and recuperation, couldn't resist jive at the Bali Club and joined the locals several nights for jam kicks. Barnet says he's lining up a 5-sax, 4-trumpet, 1-trombone (1), 4-rhythm band for theaters, as soon as his managers and physicians decide he's ready to go back to work. He's listening intently these days . . . to girl singers, as no selection for the new band has been made as yet.

Danny Deaver, with the Manhattanaires at the Roosevelt's Fountain Lounge, continues to dish out his fine tenor horn with the cocktail combo. Sally O'Dare is now handling Les Hite. First deal was a pact for Hite to play the Archer string of ballrooms in Iowa and Nebraska.

Lee Young's mother, long an invalid, followed Lee's father in death just two weeks later. Note to T.Y. of the Daily News: Max Bradford, former saxman and Fanchon & Marco musical director, whom you very worthily saluted as having died on the Boise, died of a heart attack in Sacramento about three months ago. It was another Max Bradford, also a musician, who died when the Boise was sunk. To him a salute from both of us. Okay?

Sax-playing Preacher Holds Philly Revival

Philadelphia—Novelty in religion hit Philly last week when Billy Opie, young preacher known as "another Billy Sunday," presented a program sponsored by the Philadelphia Youth Centre and featuring the Peter Slack 16-piece Russian band.

Young Opie played sax with a band in night clubs and dance halls 10 years ago (when he was only 19), working his way through school. He often uses his alto on his shows—designed especially for young folks.

practically a fixture as she's sung with the last three bands to work the room. Both the Manhattanaires and Juan Makula bands have had renewals in the Lounge, as a result of the best musical offerings this swank room has offered to date. Makula's S.A. band is tops among the Latin crews to be brought in by Seymour Weias, director of the hotel, with the piano work of Oscar Kay highlighting.

This'n'that . . . Carvel Craig holding forth in the Blue Room. . . . Mike Barca featuring "slap-bass-chords" (?) at the Monteleone. . . . Hal Jordy has left the Jung to take over band honors at the Court of Two Sisters, atmospheric Rue Royale rendezvous. . . . Replacement at the Jung's new cocktail room is Howard McCree, from the Balinese Room in Galveston. . . . Jimmy Cole has left Carl Sherr's jam band at the Kitten Club to take his own combo into a new spot in Alexandria, La. —deber

PW Will Baton L.A. Sympho in Gershwin Score

Los Angeles—Los Angeles Philharmonic ork will round out its current season (and add a husky chunk of dough to its not-too-well-filled-coffers) by presenting an all-Gershwin program for its two final concerts of the winter series under the direction of Paul Whiteman. Date of the Gershwin sympho pair is April 1 and 2.

RUN!! DO NOT WALK
to your nearest music store and order your copies of—

"Design For Jiving"

The Season's Next Instrumental Hit! (Now With Lyrics)
Written by Leonard Feather—Arranged by Billy Moore

Recommended and Played by
Les Brown
—one of his biggest radio specialties!

Jimmy Lunceford
—he thinks it's a killer!

Tony Pastor
—listen for his version over CBS. Currently from the Roosevelt Hotel, Wash., D.C.

AND . . . A NEW HIT BY THE COMPOSER OF

"Tains What You Do," "Wacha Know Joe," etc. . . .
James "Frummie" Young's

"I'M LIVIN' FOR TODAY"

Orchestrations 75c Sheet Music 35c
At Most Music Dealers or Order Direct from:
BELLTONE
Music Publishing Co., Inc.
104 WEST 40th STREET
NEW YORK, N. Y.

She Did Right!

Hollywood—The real story behind Benny Goodman's phenomenal record success *Why Don't You Do Right?* came to light last week when Benny disclosed that Peggy Lee kept knocking herself out in a dressing room with Lil Green's original version of the tune. It was way back in the fall of 1941 while the band was playing the Earle theater, Philly. It was recorded a year ago last January and everyone forgot about it, figuring it was an uncommercial side which would appeal only to the trade.

Columbia finally released the disc and whom! In Southern California alone, it's reported that more than 200,000 copies are on order—with virtually no chance of any of the orders being filled.

POPULAR BAND LEADER PHOTOGRAPHS

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—only \$1.00. Send list of leaders wanted including record choice, with \$1.00 in currency or money order—or twenty-five cents in stamps or coin for one sample photo. Postage free in U.S.A.
EMMA'S BOGE RECORDS
1140 Sixth Ave., New York City

Reprinted by popular request

H. & A. Selmer, Inc.

HUNDREDS of juggling orchestras are changing over to Selmer's new SHORTY Porta-Desk. Four of these extra compact stands in the new thin peck carry carton take up so more room than an alto sax case! Only \$1 each. At leading music stores everywhere.

A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Below you will find some editorializing on the subject of march music. This isn't new for the Beat—we've been screaming about it for almost a year, claiming that as long as we have the best men, equipment, and brains, we should have the best music too. And that while our allies may not have too much to boast of in the way of march bands, we, having a tremendous pop tradition in this country, should bestir our left ends and do something about it. Don't forget that whenever some character says, the music was good enough for us in the last war, that since then servicemen have become used to dance music of a better grade than anything anywhere else in the world—and that naturally they want something better than 1917 umpchas.

Novelty

Glenn Miller

American Patrol and Soldier, Let Me Read Your Letter Victor 27873 (1943)

Listen to this one, and listen to most army post bands and then get mad. Listen to this again, listen to the army band, and get madder. There are a lot of things I don't like about Miller, but there is no question that here he has cut to shreds every recorded performance of a march yet out—and most of the live ones I've heard as well. A lot of post bands have ragged tempos, and poor intonation. Worse than that, due to the conservative musicianship of their leaders, the bands stick to the Sousa tradition of high clarinets, booping bass horns, and ill-voiced trumpets and reeds in the middle. Miller here shows that marches can be played with a full and resonant band-tone, that parts can be voiced so that they "snap off" and yet still don't sound ricky. And that even such tricks as fake Bach voicings in the reeds can be used. Above all, that the pompous, four-four thumping of a lot of military bands needn't be duplicated to get a beat suitable for the 120-step marching men. Miller did this here with his old band. It's going to be plenty interesting to see if he can do it with his 30 TTC bands now forming. I have a hunch there are going to be a lot of red faces shortly.

Vocal

Jack Teagarden

St. James Infirmary Blues and Walk and Blue Decca (1941)

Why is it Jack's bands sound so leaden behind him? While this isn't the best band he ever had, it still isn't any slouch as far as men go. Danny Polo (clary) and others on both sides contribute good bits

—but still the outfit ensemble sounds like your wife's first pancakes. The answer can only be that Jack, himself a great natural musician, just doesn't know how to get anything out of men working for him.

At any rate, the point here is Tea's Blues singing. Listen to how easily he sings against the weird changes that Phil Moore (?) uses in the intro. The answer is that if you analyze Jack's singing, the reason it sounds so relaxed is that he sings exactly as he plays—you could take one of his vocals, transpose it for horn, and it would sound just as though Tea had written it out for brass. Another musician by the name of Armstrong also gets good vocals this way.

Hot Jazz

Earl Hines

Angry and Covornism Decca 183 (1935)

For some reason, this record has been overlooked by a lot of Hines collectors, whereas actually it is one of the best he ever made. Angry is nothing but one long stretch of the broken-tempoed, driving ideas that made him famous. Recorded in Chicago with his big band in the Grand Terrace days, this disc comes on as few Hines platters available today do. Listen for a long triplet run on the end, completely off tempo with the beat landing in the middle of each group. Then try it on your kazoo!

Swing

Lionel Hampton

In the Bag and Flyin' Home Decca 18394 (1942)

It's a funny thing about this waxing. Home was talked about for a month before it came out as the most potent disc Lionel had ever made. Band sources said it would cut any other swing disc on

Platter-spinner on Stage



New York—Alan Courtney, platter-spinner at WOV, moved his studio to the Windsor theater in the Bronx recently for a stage appearance with the Bobby Sherwood band. Above: Alan is not hissing the audience here. He's playing games with Marvin Spellman, Rae Burns and Anthony Cengo (left to right), while young Bobby Sherwood (extreme right) looks slightly bored. Inset: Alan prepares to make with a platter at the mike in his dressing room. Warren Roth-schild Photos.

extreme right) looks slightly bored. Inset: Alan prepares to make with a platter at the mike in his dressing room. Warren Roth-schild Photos.

the market. So comes the record. So I still think Bag is much better than Home, purely for the tremendous power involved. Listen to the modulation at the end of the record for a comparison with Coleman Hawkins' Quorum Notions done with Fletcher Henderson.

Dance

Ray Noble

Mad About the Boy and The Statly Homes of England Victor 26147 (1937)

There is nothing very unusual about the music on this record, except that it is a wonderful tune, one of the best Noel Coward ever wrote, and with the exception of the Lena Horne vocation, this is the only good dance platter of it I know. The trick bass beat manages to hold up a fairly weak arrangement throughout a couple of choruses and even builds it up to a decent climax. But the tune is still the thing, and this one is wonderful—or maybe you object to my passing my personal likes off on you as good stuff. Okeh so you don't like it. What am I supposed to do—tear up the page?

Two New Alcoholic Product Air Shows

New York—Guy Lombardo and Alec Templeton, the pianist, both started air-shows sponsored by alcoholic products in the past two weeks. Lombardo, with poet Ogden Nash, can be heard over CBS at 10:30 p.m. (EWT) on Mondays, while Templeton's show is wired on Monday, Wednesday and Friday at 10:35 p.m. (EWT) over the Blue network.

Boyer's ★ Browsings

By ANITA BOYER

There are a few people in the music business that are unsung heroes, along with the arrangers. These few talented folk are the vocal coaches associated with a few big music publishers. They are, in a sense, "song pluggers"—but give untiring effort and help to a vocalist, regardless of the fact that he may be singing a rival firm's tune.

One can see them, chasing madly around daily, on their way to play an audition for a vocalist—and it is a great sense of comfort to the vocalist to know that one of the "coaches" is playing for him. Many a vocalist can attribute a large part of his success to daily workouts with these most critical people. So many of us fall into bad habits vocally without realizing it and the coach's job is to recognize these faults and help the singer to overcome them.

They have all had years of experience in many lines of the music world—and no matter how fine a performer one becomes, these particular people can still help one to improve.

Many singers do not take advantage of this service, which is entirely free to them. With their various endeavors to help the vo-



Anita Boyer

calist they have very little time to themselves. A few of these fine coaches are in New York and their histories are worth mentioning.

KEN LANE has been associated with Witmark for five years. Some of the regular people he coaches are Nan Ryan, Clark Dennis, Joan Brooks and the Four Belles. Ken is noted for the natty way he dresses and his famous collection of classical records. He loves to associate with arrangers, and his particular friends are Axel Stordahl and Paul Wetstein—two of the country's foremost arrangers. Ken says he studied to be a concert pianist and "got lost" on the way. Ken plays for many auditions and his own calmness helps many a singer thru.

BILLY BRUCE has been with Chappell for thirteen and a half years. Some of his prize pupils are Dennis Day, Jerry Wayne, Vicki Vicki, and Buddy Clark. Billy was a performer in the business before he became a coach. He played all of Ginger Rogers tests before she went to Hollywood and coached Phil Regan six months before he started in the business. Billy is not married, but he says he's looking! He also collects classical records. Billy likes the work he's in now, and stresses mostly line and diction in his coaching. His primary hobby is discovering new talent.

BEA WALKER has been with Robbins one and a half years and was with Bregman, Vocco and Conn for five years. She is unmarried and likes to discuss clothes with the girls she coaches, especially shoes. Most of the kids she coaches become personal friends of hers and discuss everything from music to their love life with her. Bea sometimes accompanies vocalists when they do club dates. She usually handles the musical end for Deane Janis when she does show shows. Bea even went to Europe to accompany Ballo Baker. Some of the people she coaches in present are Helen O'Connell, Key Lorraine, Tommy Riggs and Perry Martin. Her hobby is collecting copyrights of old songs. She has a fine sense of humor and is really interested in her pupils. She stresses the importance of finding the exact key the vocalist is to sing the song in.

DORIS TAUBER has been with Berlin for twelve years and got her job when she sold them a famous song, Them There Eyes. She is blonde and loves jewelry. Her hobby is writing songs. She once completed a whole score for a show that never opened. At the present time she coaches Susan Miller, Helen Daniels, Ethel Merman and Peggy Fears. She does a lot of work with people doing night club work and shows. Doris coached Doris Duke Cromwell and said she sings very nicely, but only for her own amusement. She is very happily married, even though her husband is in IA.

WALTER FLEISCHER has been with Famous for six years and before that he was with Mills for five years. He is happily married and gin rummy is his present hobby. He coaches Jerry Cooper, Buddy Clark, Yvette and Benay Venuta. He also plays for many classical singers. Walter is very proud of the fact that he plays for Barry Wood, on most of his bond selling tours. Walter says he isn't "hep" and can do a better job on a ballad. He stresses phrasing and says the voice doesn't mean as much as the story of the song.

Robin Hood Dell Arranges Season

Philadelphia—Officials of Robin Hood Dell and the local musicians union have signed agreements to insure a 7-week season this summer. The concerts will begin June 21 and run through August 6, according to David Hocker, manager of the Dell.

The All-New Modern Method of Recording

BUDDY DE SYLVA Pres. JOHNNY MERCER Vice-Pres. GLENN WALLICHS Genl. Mgr.

Capitol RECORDS

SMASH HITS

The ORIGINAL

- ★STRIP POLKA ★COW-COW BOOGIE ★MR. FIVE BY FIVE ★TRAVLIN LIGHT ★THE ELKS PARADE

Watch For More New Capitol Smash Hits

- RIFFETTE •BIG BOY •THEY DIDN'T BELIEVE ME •THAT OLD BLACK MAGIC

Distributed by MODERN MUSIC SALES CO. 1000 W. Madison St. CHICAGO, ILL. 4-1100

CAPITOL RECORDS DISTRIBUTING CO. 320 10th Avenue, NEW YORK, (Long 3-0444)

EXECUTIVE OFFICES: 1483 VINE ST. HOLLYWOOD, CALIFORNIA

"Betcha" PLASTIC REEDS



SOFT—MED.—HARD Each
Bb Clarinet40
Bass Clarinet50
Alo Saxophone75
Tenor Saxophone90

THE MOST ECONOMICAL REED YOU CAN BUY For Sale at All Music Stores

Exclusive Distributors: WM. S. GRATZ CO., INC., 251 Fourth Ave., New York City

HIGHEST RATED IN UNITED STATES
MUSIC PRINTERS AND ENGRAVERS
RAYNER'S
DAIHEIM & CO.
2054 W. LAKE ST. CHICAGO

Chicago
Phil
happ
A li
Counc
Worke
augur
dances
midnig
day n
provid
worker
who h
lar ac
Philad
dance
ly atte
Two
dances
caine
would
discov
bids d
Cap
Pla
Los
gener
orda, l
will i
organ
be pul
to all
neighb
be rea
Mag
order
produc
much
The ed
fined t
but w
and in
record
An
To
Dear
For
your
you'd
to co
could
you o
when
makes
now t
wood
with
pretty
hope t
A lo
gone
be com
were
were
maybe
thing,
and in
room i
and ha
That
fore w
real th
in the
Godm
son's
A lo
right
been
comes
the an
been a
But th
before
with
Centu
Hotel,
Of c
that's
thing
never
as tun
and th
And
rather
time—
that y
Says, a
thing
It's
HAR
AT
An cas
every
RANGE
or harr
153 V

Old Law Nixes Workers' Fun

Philadelphia—What's going to happen next?

A little while ago, the Regional Council of the United Federal Workers of America (CIO) inaugurated a series of weekly dances beginning Wednesdays at midnight and ending 5 a.m. Thursday mornings at Town Hall, to provide recreation for night war workers at local defense plants who had no opportunity for regular activities. For a month the Philadelphia license bureau issued dance permits for the affair, usually attended by 600 persons.

Two weeks ago, however, the dances ended abruptly when officials of the license bureau explained that no more permits would be forthcoming because they discovered an old law which forbids dancing after 1 a.m.

Capitol Records Plans Magazine

Los Angeles—Glenn Wallich, general manager of Capitol records, has announced that the firm will introduce this month a "house organ" known as *The Capitol*, to be published monthly and mailed to all parts of the U. S. and all neighboring countries which can be reached.

Mag will have an initial print order of 10,000 copies, will be produced on high grade stock with much space devoted to pictures. The editorial space will not be confined to Capitol bands and artists but will also carry news, pictures and information on all important recording figures.

An Open Letter To Helen Ward

Dear Helen Ward:

For too long, we have missed your singing—and hoped that you'd know we missed it enough to come back some day. Never could get used to the idea that you could stay away forever, and when an idea sticks like that, it makes for hope, you know. And now that you are suddenly and wonderfully singing for us again, with Hal McIntyre's band, we're pretty glad we stayed with our hope to hear it come true.

A lot of singers have come and gone between your own going and coming back, Helen. Some of them were good to look at, and some were fairly easy to listen to, and maybe a lot of them had something, but tricks and affectations and imitating took up so much room that it was getting harder and harder to find the real thing.

That's why it looked as if you'd have to come back pretty soon, before we gradually lost sight of the real thing, and figured it was only in the past—like on your Benny Goodman records and Teddy Wilson's.

A lot of people start asking right away, when someone who's been good in the past, retires, then comes back. "Wonder if it'll be the same?" So they've probably been asking that about you, too. But they can stop right now, even before they hear you on the air with Hal, or come down to the Century Room of the Commodore Hotel, and see and hear you.

Of course it's the same! And that's because you were the real thing from the start—and that never changes. You belong, same as tunes like *Stardust* and *Devil and the Deep Blue Sea*.

And anyone should know you'd rather sing the fine old tunes any time—but they should know, too, that you can sing *Murder, He Says*, and make it sound like something special.

It's pure joy to see and hear

New Sensational Fests!
HARMONISING MELODIES AT SIGHT—Price \$1.00
 An essential harmonic reference guide for every MUSICIAN, COMPOSER, or ARRANGER wishing to improvise, transcribe or harmonize melodies in either (1st, 2nd or 3rd) position.
CLIP MUSIC CO.
 122 W. 42 St., New York, N. Y.

Big Month for the Fisks



Kansas City—February was a momentous month for Charlie Fisk and his wife, the former Virginia Coon. On February 3, Mrs. Fisk presented her husband with a baby daughter, and on February 23 the young band leader was inducted into the army at Fort Leavenworth.

Your Automatic Hostess
 Selects the . . .
MOST PLAYED RECORDS!



Helen Ward

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

Song	Artist	Label
1—I Had the Craziest Dream	Harry James . . .	Columbia
2—Moonlight Becomes You	Bing Crosby Decca Glenn Miller Victor	
3—I've Heard That Song	Harry James . . .	Columbia
4—There Are Such Things	Tommy Dorsey . . .	Victor
5—Why Don't You Fall in Love	Dick Jurgens Okeh Dinah Shore Victor Jimmy Dorsey Decca Xavier Cugat Columbia	
6—Brazil	Benny Goodman . .	Columbia
7—Why Don't You Do Right	Lucky Millinder . . .	Decca
8—When the Lights Go On Again	Vaughn Monroe . . .	Victor
9—So Nice To Come Home To	Dinah Shore	Victor
10—It Started All Over Again	Tommy Dorsey	Victor

OTHER FAVORITES

For Me and My Gal	Guy Lombardo	Decca
That Old Black Magic	Glenn Miller	Victor
Touch of Texas	Freddy Martin	Victor
Don't Get Around Much Anymore	Ink Spots	Decca
If I Cared a Little Bit Less	Horace Heidt	Columbia

you sing, Helen. Your voice has music in it, which might have a little to do with the way your songs sound. And you sing them right—without strain or slurring or affectation. As for poise and natural charm and graciousness—they'd all better come around and see.

You picked the right band to come home to, Helen. Hal McIntyre's got it. And so have you.

And so have we!
Gratefully yours,
—Amy Lee

Lockie's
 HOLLYWOOD
 "HEADQUARTERS FOR NAME BANDS"
 1821 N. VINE STREET

New Band & Orchestra Arrangements of W. C. HANDY'S "Yellow Dog Blues"
 ALSO
"Go and Get the Enemy Blues"
 (written in collaboration with Langston Hughes, and Clarence M. Jones. Orch. by Chas. L. Cooke.)
"Wool-Loo-Moo-Loo-Blues"
 (a tribute to Australia.)
 Modern arrangements for band and orchestra 75c each.
 If your dealer can't supply them—order from
HANDY BROS. MUSIC CO., Inc.
 1827 Broadway • New York, N. Y.

Look to Music Biz for Social Problem Solution

Philadelphia—The Quaker City's latest social problem is looking toward the music biz for a solution. And it seems as though the answer will be found there. The problem arises from "pick-ups" of teen-age girls by service men on leave. The Philadelphia naval district has dropped from second best to the worst area in the nation in the percentage of venereal disease among sailors. The illegitimacy rate is rising steadily and other tragedies are frequent occurrences.

"Nickel Night-Club"

Local authorities are advocating more recreational activities for uniformed men. The *Record*, running a series of front page articles on the subject, has stated that service men "must have opportunities to dance, to hear music, to watch entertainers—and to do these things in large groups."

First step in the right direction came with the opening two weeks ago of the USO Date Club in Broadwood Hotel. This "nickel night-club" allows couples only—a service man and his girl friend—and has dance music furnished by a juke-box. However its accommodations for 300 persons, added to present facilities at other spots, finds enough space for a total of only about 2,700 persons, nowhere near the 10,000 or more service

men who pour into Philly each week-end.

Planning New Centers

Biggest plan yet advocated—and endorsed by Acting Mayor Bernard Samuel—is destined to turn the town's famous Reybun Plaza into an entertainment center. Officials are discussing installing a dance floor—surrounded by tables—to accommodate 1,000 couples, complete with refreshment canteens and picket fence to keep out those not wanted.

Other plans under consideration call for dances either daily or week-ends at the huge Convention Hall and Town Hall—under strict supervision of police and service representatives.

New Show Airs Only Jazz from Pre-swing Era

Los Angeles—What is probably radio's first platter program devoted exclusively to authentic jazz music of the pre-swing era has been launched here by Marill Stuart, who has been operating the Jazz Man Record Shop since her husband, Dave Stuart, noted collector and authority on jazz, became a navigator in the ferry command.

Mrs. Stuart has bought the time (Wednesdays—12:30 to 1:00 p.m.) for sponsorship by the Jazz Man Record Shop and permits no other advertising. She writes her own scripts and does her own announcing.

First program was ushered in to the theme of *Doctor Jazz* by Jelly Roll Morton's Red Hot Peppers. Discs heard on the show included King Oliver's *Dippermouth, Terrible Blues*, by the Red Onion Jazz Babies; *Tiger Rag*, by the New Orleans Rhythm Kings; *Cresolo Trombone*, Kid Ory and his band.

Only new record heard on the program was *Fidgely Feet* as re-created in the New Orleans manner by Lu Watters' Yerba Buena Jazz Band.

Spud Murphy Joins Service as Seaman

Los Angeles—Lyle ("Spud") Murphy, rated as one of the country's outstanding swing arrangers and recently a staff arranger with Columbia Pictures here, has enlisted in the maritime service as an apprentice seaman.

Jukebox Blues



San Francisco—"I'll wait right here until they get this thing settled," grants Del Courtney, squatting by one of the jukeboxes for which he hasn't been able to cut any discs since last August. A couple of weeks ago it began to look as though Del could abandon his vigil. Now the deal is off again.

BOOGIE OR BACH

Hot or Classical . . .
 You'll get more enjoyment from your records with a
Fidelitone De Luxe Floating Point Needle.
 5000 perfect plays.
 Filtered record scratch.
 Prolonged record life.

at leading record shops everywhere

Fidelitone De Luxe FLOATING POINT NEEDLE

THE TRADE PAPER FOR MUSICIANS

DOWN BEAT

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

601 SOUTH DEARBORN ST., CHICAGO, ILL.—HARRISON 5840

Business	Editorial
TOM HERRICK..... Adv. Mgr.	DIXON GAYER..... Asst Editor
ROBERTA V. PETERS..... Auditing	GENE EUGENE..... Chicago Editor
FRANK W. MILES..... Circ. Mgr.	EVELYN EHRlich..... Assistant

NEW YORK OFFICE

Editor—MIKE LEVIN
 Assistant Editor—FRANK STACY
 Assistants—NITA BARNET, AMY LEE
 Staff Cartoonist—ENID KLAUBER
 2415 RKO Bldg., Rockefeller Center • Circle 7-4131

PACIFIC COAST OFFICE

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

Entered as second class matter October 5, 1930, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1942, by Down Beat Publishing Co., Inc. Subscription prices, \$4.00 a year, \$7.00 two years, \$12.00 three years. Nothing extra for Canada or foreign. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

CHANGE OF ADDRESS notice must reach us at least three weeks before the date of issue with which it is to take effect. Send old address with your new. Duplicate copies cannot be sent. The Post Office will not forward copies unless you provide extra postage.

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

DOWN BEAT ● Address All Communications to 601 South Dearborn Street ● Chicago, Illinois
 Printed in U.S.A. by John Meier Printing Company, Chicago

Cats Get Break At Caterpillar

There's a word for musicians at the Caterpillar Tractor Company, Peoria, Illinois—W E L C O M E . Caterpillar management feels that if a man is smart enough to learn to be a musician, he's smart enough to learn a machine. Consequently, the cats are encouraged to come to Caterpillar.

Musicians (and the plant is full of them) are among the best workers there, because in learning music they have learned a very important war-winning industrial essential: concentration.

Time was, if a man said he played sax, he had two strikes on him, but fortunately those days are fast on the ebb side, at least as far as this Peoria plant, and other hop-getting war industries are concerned.

Music-makers at Caterpillar have a double opportunity: to fight on the industrial front, and to play music. For the long-haired brethren there's a concert band; for the singers, a glee club and mixed chorus; for dance men, a 15-piece outfit—5 saxes, 6 brass, 4 rhythm.

The dance band, besides rehearsing once a week and playing for the regular Caterpillar dances, concerts, banquets, and annual shows, shells out at the weekly Sunday matinee dances in Peoria's Inglaterra Ballroom. This unit has developed from one piece—piano—to its present size, through succeeding years of minstrel shows, put on by former vaudeville singer, Lloyd Livings, long a member of a quartet known as the Imperial Comedy Four, now a tool room maintenance man—

PROVING SINGER CAN BE MACHINIST

“proving a singer can be a machinist!” Despite the draft, the problems of different work shifts, and transportation difficulties, Livings has managed to maintain high standards of musicianship in both his band and his glee club.

The popularity of the musical activities is obvious in these facts: 1,100 turned out for one of Director Julian Mills' band concerts on a recent stormy day. . . . Livings' annual minstrel and variety shows have played to over 9,000 in four years. . . . Increasing numbers of Caterpillar families, including the kids, are showing up at the monthly concerts.

Industrial Relations Director Ralph M. Monk summed up Caterpillar's attitude toward music this way: “Without music we feel there'd be a great void—for those of us who participate and for those of us who listen. However, we never tell our employees they've got to have music because we want them to—or because it's good for them. They have it because they want it and specifically ask for it. And we give them all the support and encouragement we can. Naturally we must hire men first for war jobs, but we do whatever we can to accommodate talent.”

THEY GET MUSIC BECAUSE THEY ASK!

Music at Caterpillar is of Caterpillar people, by Caterpillar people, for Caterpillar people—and it's a pretty sure thing Caterpillar people are having more fun than anybody.



Jersey Reunion



Camden, N.J.—Marilyn Duke, Vaughn Monroe's vocalist, greets Pvt. Arnold Rosenberg, now a member of Captain Glenn Miller's band in Atlantic City. As Arnold Rosa, he once played piano with Monroe. Paul Farber Photo.

RAGTIME MARCHES ON

NEW NUMBERS

BUONO—A 7 pound daughter to Mr. and Mrs. Dominick Buono, February 25, in Hollywood, Cal. Mother is Patay Parker, former Tommy Reynolds vocalist. Father plays trumpet with Harry James.

FISK—A daughter to Mr. and Mrs. Charles L. Fisk, February 3, in Kansas City, Mo. Mother is Virginia Coon, daughter of the late Carleton Coon, and former vocalist in husband's orchestra. Father is former bandleader, now in the army.

KRELLER—A daughter to Mr. and Mrs. Al Kreller, February 22, in New Jersey. Father was popular Pittsburgh bandleader, now in the army.

MILLER—An 8 pound daughter to Mr. and Mrs. Bernie Miller, recently, in New York. Father plays bass with Johnny Messner's band.

BESCOV—A son to Mr. and Mrs. Morris Bescov, February 13, in Chicago. Father is musician at radio station WBBM, Chicago.

MILLS—A son to Mr. and Mrs. Donald Mills, February 15, in Los Angeles. Father is one of well-known Mills Brothers.

ESOLIS—Twins, Marina Francesca and Lucchino Giovanni, to Count and Countess Aldo Solito de Solito, February 25, in Hollywood, Cal. Mother is Gale Page of the movies and radio. Father is concert pianist.

TYRELL—A daughter to Mr. and Mrs. Bruce Tyrell, February 3, in Detroit. Father plays sax with Benny Rush orchestra.

BAGBY—A son, Harry Jr., to Corporal and Mrs. Harry (Doc) Bagby, January 20, in Philadelphia. Father was Philadelphia bandleader, now stationed in Aberdeen, Md.

BROWN—A son to Mr. and Mrs. Lester Brown, February 1, in Philadelphia. Father is pianist.

LALA—A daughter to Mr. and Mrs. Sam Lala, February 2, in Philadelphia. Father plays sax with Joe Fraetto's band, W.P. Philadelphia.

BRITAIN—A daughter to Mr. and Mrs. Danny Brittain, recently, in Buffalo. Father is orchestra leader and music director, Station WBEW, Buffalo.

JACKSON—A son to Mr. and Mrs. Gif Jackson, recently, in Buffalo. Father is member of the Three Treys, instrumental and vocal trio heard over WBEW, Buffalo.

TIED NOTES
 DOWNING-KNAPPLE—Bex Downing, former trombonist and manager of Joe Sanders orchestra, now with the NCTC Allen Band, USN, Norfolk, Va., to Willetta Knapple, non-pro, February 5, in Memphis, Tenn.

ROGERS-CARNEY—Eddy Rogers, orchestra leader, to Dorothy Carney, non-pro, February 22, in Milwaukee, Wis.

BEECHAM-HUMBY—Sir Thomas Beecham, noted English symphony conductor, to Betty Humby, pianist, recently.

FERRIN-CHANNING—Corp. Jack Ferrin, former coast rep of Crawford Music Corp., to Roberts Channing, film writer, February 13, in Hollywood.

CLINE-McQUILLEN—Lieut. Jack Cline, former Davenport, Ia. musician, to Mavis McQuillen, non-pro, recently at Air Base in Smyrna, Tenn.

VAN WETZINGA-CRECELIOUS—Russ Van Wetzinga, bassist, to Ivah Jean Crecelious, saxist, recently, in Davenport, Ia.

LOST HARMONY
MATURE—Martha Stephenson Kemp Mature, former wife of the late Hal Kemp, from Victor Mature, February 9 at Las Vegas, Nev.

SENTER—Helen Senter, vaudeville star, from Boyd Senter, orchestra leader, February 3 in Detroit.

FINAL BAR
SINGER—Adolph Singer, 42, songwriter associated with Harry von Tilzer Music Co., Inc., recently in New York.

McKECHNIE—H. P. (Spitz) McKechnie, 49, former Ringling circus band musician and trombonist with theater and concert orchestras, February 10 in Oklahoma City, Okla.

BAKER—Irvin H. Baker, 39, executive of RCA-Victor, February 9 in Camden, N.J.

DANDURANT—Thomas L. Dandurant, 78, retired radio violinist, February 16 in Chicago.

HARRIS—Victor Harris, 73, composer, conductor and teacher, February 16 in New York.

JACKSON—William G. Jackson, 69, retired orchestra leader and musician, February 17 in Patchogue, L.I., N.Y.

PRICE—Lester Price, 78, songwriter and pianist, February 13 in Philadelphia.

HOUSTON—Elicie Houston, 40, a singer, recently in New York City.



“Of course, you understand this contract is for the duration?”

CHORDS AND DISCORDS

About Current Jazz

To the Editors:
 May I address, through you, your readers as representing a cross section of the American public which really expresses sincere interest in the future of jazz? I have something which I feel I must say to the American public. This is it:
 To the Public:
 There are very few of you whom I could address as jazz-lovers in the true sense of the word. I am speaking to you as an Englishman who has long thought that the musical expression of your country and the musical taste of its inhabitants left little to be desired. I am speaking to you because since I have come to Canada and heard the unharmonious blare which nowadays passes for jazz in the land which bore, sponsored and encouraged such musicians as Bix, Trumbauer, Venuti, Lang, Teagarden and the rest of the golden age artists, I have begun to feel that you must have lost all the sense of great things in music which once you exhibited.

I am not old enough to have lived through the time of which I speak, and all my knowledge has been gained from records only. Just before I left home the rhythm clubs in England were showing a remarkable interest in the old masters, and the record companies were each month producing re-recordings of the pick of the classics available. At home then one could talk, and with a certainty of being understood, of the Bix chorus in the Wolverines' Tiger Rag; one could discuss the record of *A Mug of Ale* by the once renowned Blue Four. All American classics by American artists! Yet mention of Adrian Rollini or his hot fountain pen in modern American society would invoke either a dozen pairs of eyebrows raised in blank ignorance or rowdy cries of “get hep,” or subdued mutterings about TD and BG.

How can you complacently sit back and listen to any one of these powerhouse orchestras—which all sound the same anyway—while you still harbour in your country, for the most part unrecognized, units which play good jazz in a way which would once have insured them the best of recording facilities and, far more important, a receptive, understanding, enthusiastic audience?

I believe that most of the fault lies with your broadcasting system and your recording studios. I believe that with good tuition and guidance through the misused medium of radio and gramophone your jitterbugs and hep-cats could be educated to an appreciation of true jazz once more.

Unfortunately, a number of your best musicians have died. Two of these certainly are irreplaceable; I am referring to Beiderbecke and Eddie Lang. My own opinion of Bix, as you have probably gathered by now, is of the very highest. I ascribe his tempo (Modulate to Page 11)

Chicago
 Cho
 Disc
 (Ju
 rary su
 had an
 eable ta
 he did r
 This las
 cause I
 eration
 new An
 flashy, i
 high not
 marks of
 at times
 hibited l
 be top fl
 ent day,
 the nam
 I app
 small, e
 follower
 right. A
 of your
 no more
 which ca
 You can
 music ag
 into div
 Chicago,
 or St. L
 and only
 the grea
 of your
 yours. I
 can help
 ence. G
 break.

Bury
 To the
 Might
 the spr
 snow el
 eoln Pa
 your cr
 who 'du
 Chicago
 tainly a
 Music l
 your 'di
 talking
 Welk be
 Lawr
 to play
 music,
 them. I
 every c
 candle t

Ben
 To the
 I'm h
 calls hi
 Maker
 In yo
 wrote
 his simp
 at the
 to come
 Welk co
 radiator
 in the
 Wild so
 trying t

More
 To the
 In yo
 Down B
 of Wolf
 rated j
 Becket,
 people,
 Bishop
 miliar.
 Fred
 ist, but
 strumen
 more un
 put it
 Vic Dic
 to take
 Ask L
 Carter.
 playing
 his ban
 like the
 was wit
 era. Hi
 his ton

Chords and Discords

(Jumped from Page 10)

rary success to the facts that he had an unequalled tone, an impeccable taste, and, most important, he did not at any time show off. This last is most important because I am speaking to the generation of Harry James and the new Armstrong. The sustained, flashy, inelegant, unmusical-like high notes, coupled with the trade marks of rowdiness, bad taste, and at times, gross sentimentalism exhibited by what are considered to be top flight musicians of the present day, are sacrilege committed in the name of true jazz.

I appeal, in the person of a small, enthusiastic band of jazz followers, to you to set this thing right. As I mentioned before, some of your great musicians will play no more. Bix is now but a legend, which can be an inspiration to you. You can play and listen to good music again without having to go into dives in the back streets of Chicago, New Orleans, New York, or St. Louis, if you want to. You, and only you can keep above water the great traditions of the music of your country. The choice is yours. Jazz cannot die, but you can help it to lead a decent existence. Give it and yourselves a break.

JAKE

Bury the Dead

Chicago, Illinois

To the Editors:

Might I suggest that as soon as the spring thaw sets in and the snow clears off the grass of Lincoln Park that you take out all your critics of the calibre of he who 'dug' Lawrence Welk at the Chicago theater recently. I certainly agree with the Washington Music Maker when he says that your 'dix' didn't know what he was talking about when he razed the Welk band.

Lawrence Welk doesn't attempt to play swing music. His sweet music, however, is up to any of them. I hear bands on the air every day who couldn't hold a candle to the 'Champagne' band.

CHICAGO MUSIC MAKER

Ben Disagrees

Chicago, Illinois

To the Editor:

I'm hoping that the square who calls himself a Washington Music Maker reads this!

In your February 1, issue, he wrote about Lawrence Welk and his simply terrific band. I dug him at the Chi theater, too. I'm going to come right out and say this guy Welk couldn't get hot if he had a radiator installed under every seat in the band. And that *Ruinin' Wild* sounded like Guy Lombardo trying to do Lunceford's *Battleless*.

BEN KLEIN

More Underrated Men

Boston, Mass.

To the Editors:

In your February 1 issue of *Down Beat* some guy by the name of Wolfe picks his ten most underrated jazzmen, among them Fred Beckett, Buddy Tate, and, of all people, Red Nichols, also Wally Bishop with whom I am not familiar.

Fred Beckett is a fine trombonist, but the finest man on that instrument is a fellow who is much more unknown and underrated to put it mildly. I am speaking of Vic Dickerson and you don't have to take my word for his ability. Ask Lionel Hampton or Benny Carter. They'll tell you. Vic is now playing with Frankie Newton and his band in Boston. His work is like that of Claude Jones when he was with McKinney's Cotton Pickers. His technique is flawless and his tonguing is so good that he

Meet the Four Polks, Folks!



Newark, N. J.—Poking themselves into a telephone booth for no reason at all are the four Polks, Gordon, Vernon, Elva Irene and Lucy Ann. Otherwise billed as the Town Criers, these four brothers and sisters sing with Les Brown, are featured currently with the orchestra at Dailey's Terrace Room here, broadcasting 16 times weekly.

Amy Gets Set

Add Coincidences: Amy Lee, who has just joined the N. Y. staff of *Down Beat*, moved into a mid-town hotel when she hit town. Her room is not only numbered 802, which is the number of the musician's Local here, but is also perched right over the Corn Exchange Bank. No, the bell-hop wasn't named Bix Beiderbecke.

plays stuff which would be difficult on trumpet. I never gave a heck of a lot for technique as such, but in combination with Vic's ideas, you've got something brother. There's always something different, always something beautiful coming out of that horn.

On the sax subject, Buddy Tate is certainly fine, but what makes him so underrated? Every musician in Basie's band is better known than better musicians in lesser bands will ever be. I have three saxophonists which I will leave for you to look up for yourself. The first is Ike Quebec, recently at Kelly's Stables, Don Stovall, with Henry Red Allen Jr. is the second. The third is George Johnston. George has been in Europe for a few years arranging for Willie Lewis and working off and on with his own band. He has returned home and after short spells with Frankie Newton and his own band, he has joined Ray Scott playing what he is told to play. But just catch him on Monday night when he is playing at Nick's or the Vanguard or Mintons, and you will dig!

In the matter of trumpet players, if a guy picks Red Nichols as an underrated JAZZman, there is no arguing with him. He probably likes Harry James and today's Roy Eldridge. Bill Coleman is not as well known as Red and would really cut him.

Edmund Hall is a very good choice for an underrated clarinet

why go and spoil it by putting guys like Goodman, Shaw and Hutchenrider into a class with PeeWee, Ed, and Barney?

TOMMY CARRIO

Congrats for Kenton

Altadena, California

To the Editors:

Congratulations! That story on Stan Kenton was terrific. I guess I'm one of those rabid Kenton fans and have been since I first saw him in Bal in the summer of '41.

Kenton, in my opinion, is much like the Duke in that the average person grows to like him. Of course there are the ones like myself who went out of the world the first time they heard him and are still that way.

His records are by no means typically Kenton unless it would be for the *Gambler's Blues* twelve incher (Decca 15063) which is more like the real stuff. Incidentally, some of the squares who don't like Kenton should dig that one. It's a shame that one of the 'big three' can't record his arrangement of *St. Louis Blues* on two sides of a twelve inch platter. I'll bet my bottom dollar it would come close to topping BG's *Sing, Sing, Sing* in popularity. Keep it up. You're swell!

HARRY ADIE

Spins Platters From Hospital

New York—Dick Gilbert, record jockey at WHN, didn't let an operation interfere with his broadcasting last month. He moved his equipment to the hospital.

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

Good Repairs Are Cheap. Cheap Repairs Are Expensive!

THAT'S WHY PROFESSIONAL MUSICIANS FLOCK TO LEO COOPER MUSICAL INSTRUMENT SERVICE IN CHICAGO FOR REPAIR WORK . . . We know quality! . . . Fitting equipment to the man is our specialty! . . . Perfect work is our guarantee . . . Intonation improvement is our feature! . . . Durability and dependability are our lures . . . And our pride is based on the good taste and infallible ability of our customers!

LEO COOPER

Musical Instrument Service
218 South Wabash Avenue
Telephone WABash 8522
Chicago, Illinois



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.)

Ralph Stuart and his orchestra, popular in the New England States, recently celebrated the fourth anniversary of the band. Peggy Dugan, vocalist, presented Ralph with a wrist watch, a gift from the boys in the band. Six original members still remain in the band which four years ago started with eight men, went to fifteen and is now back to nine.

by Steve Carr, Jennie and Albina Sparko, and Arlene King.

Snookum Russell and his orchestra, featuring Annie Laurie Page, vocalist, and Christine Chatman, boogie-woogie pianist and blues singer, just concluded a six-week engagement at Stein's Buffet Bar in Indianapolis. His contract was extended from two weeks to six, with the management asking for further extensions but the band will tour to the west coast.

The Gypsy Camp Club in Toledo has been packing them in for the past six months with Eddie Garber and his band. Key men in the band are John Virag, Oliver Horvath and Ray Gorell, with Jerry Fodor doing vocals. Last month they conducted a bond and war stamp drive and are doing a lot in that vicinity for morale and the war effort.

Hal Burke and his orchestra, composed of three saxes, three brass and three rhythm, have been playing school proms and USO dates around New York City. Featured in the band are Bob Campbell on alto sax, Ed Himberger on lead trumpet, Al Geiger on drums, and Hal's sweet trombones.

Moving from the Bath and Tennis Club in Daytona Beach, Johnnie Landre and his orchestra are now at the Elks Club in Fort Myers, Fla. The band is so well liked, patrons are filling the club nightly.

A busy aggregation is the Victory Orchestra, playing the Beechwood night club at South Hadley Falls, Mass. Wednesday, Thursday and Friday nights, the Welcome Room, a ballroom in North Hampton on Sundays, and a broadcast over WHYN on Wednesdays from 6:30 to 7:00 P.M. Personnel includes Bob Clark, Peter Tausnik (leader) and Vic Krzanowski, reeds; Ken Morey, Ed Ciak, trumpets; Louis Luchini, trombone; Fred Korona, accordion; Bernie Fern, guitar; Bill Earush, bass; Henry Drake, piano, and Ted Sparko, drums. Vocals are handled

"Morty" Bressler and his orchestra, now on tour, are popular around Lawrence, Mass. Personnel of the band is as follows: Irving Brown, Ronald Nicholson, Norman Shack and the maestro, saxes; Jerry Cohen, Jack Kennell, Sonny Rich, trumpets; Paul Ford, Joe Valani, trombones; Sam Rappisarda, drums, and George Cooney, drums.

After twenty-six weeks at the Arlington Lodge in Wilkingsburg, Pa., Pall Allives and his orchestra moved to the Colonial, Route 58, Pittsburgh, for a two-week engagement on January 16th and are still going strong. Trombonist Orva Ice was recently inducted and has been replaced by Sonny Annis.

Bill Joy and his orchestra, now in their fourteenth week at the Sun Carol Hotel in Pensacola, Florida, with lots of air time over WCOA, is gaining the reputation of being one of the country's most outstanding small bands. Bill, formerly with Alex Barthe at Atlantic City's Seel Pier, arranges and plays tenor, clarinet and flute. Also included in the personnel are Eddie Lloyd, trumpet; Dean Barnette, trombone; Gene Tunney, drums; Homer Jones, bass and guitar; Ken Vidoto, piano and arranger. Julie Todd is the vocalist.

The cats in Ithaca, N. Y., are raving about a new band known as the Victorians. Leader is trumpeter Anglo Petito, who also does a fine job on the vocals. Another feature of the band is James Olin on drums. Besides Petito and Olin are Bob Netro, trumpet; Al Leftwich, trombone; Jim Dillenbeck, and Joe Longo, alto sax and clarinet; Glen Palmar, tenor sax and clarinet; Bob Purey, bass; Dora Delibero, piano.

Borchard in Army

New York—NBC's Jerry Borchard is now the army's Jerry Borchard.

Brilhart

PLANES! BATTLESHIPS! TANKS!
WILL WIN THE WAR!
WE ARE HELPING BUILD THEM
YOU CAN HELP BY BEING A CAREFUL BUYER
WITH YOUR COOPERATION THERE WILL BE ENOUGH BRILHART MOUTHPIECES AND ENDURO REEDS TO SUPPLY EVERYONE

PRODUCTS

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

Billie Rogers Discusses Horns

Only Girl With Brass Section Of Name Band

Woody Herman Star Says Tone is More Important than Range

by Evelyn Elbaum

"The first time I sat in with the boys in the regular trumpet section I was so scared I thought I wouldn't be able to play a note. But I managed and now I feel like a veteran."

Coming from "one of the boys" that experience would be so common that it wouldn't be worth mentioning. But issuing, as it does, from the lips of Billie Rogers, featured girl trumpeter with Woody Herman, it has a special significance. For Billie is the only girl musician in America who is a regular member of the instrumental division of an otherwise all-man big-name band.

New Trend Indicated

What's behind Billie's rise to the top? Does her appearance with a big-name band indicate that war conditions are going to make it necessary for other crack band-leaders to become Ina Ray Huttons in reverse? I was eager to find out what Billie thought about such ideas.

"Women musicians are a good drawing card for any band, even though they may not play as well as the men," she says, prophesying that "as the war continues there will probably be many more women musicians with bands, especially if they can double as vocalists."

Women Lack Stamina

If Billie's appearance with a top band indicates a trend and big-name leaders begin calling on the women musicians of America, are there enough good girl instrumentalists to supply the possible demand? Have they enough experience and fortitude to take it?

"The reason there are so few



Billie Rogers

women playing horns in bands," Billie explains, "is their lack of physical stamina. Men have more fortitude and so it's easier for them to stand the strain of continuous playing. Too, women aren't as serious about their playing as men, because they look forward to settling down to a home and family, and usually think of their careers only as a pre-marital state. I certainly don't intend making this my life's work, and most of the other girls I know feel that way too."

Seasoned Performer

A seasoned performer, in spite of the fact that her career with Woody has been brief if successful, Billie has been a professional musician since she was nine years old. She began playing trumpet in a family band which included her mother, father, brother, and a friend of her brother's. They continued playing for public dances in her home town of Renton, Washington, until she was graduated from high school.

She then played with college bands, while continuing her studies at the University of Montana. But school interfered with her career, and after two and one half years she decided to give up her studies to pursue her musical activities in earnest.

Sounds Like Eldridge

For a short time she worked as a secretary to a lawyer; she then jobbed around Montana with her own band before joining Buddy De Silva in May, 1941, remaining with him until August when she left to make a short feature for Columbia.

Although Billie has the typically feminine outlook of not wanting to make a musical career her life's work, she does take her playing seriously. She plays with ease, and has developed a sensitivity of phrasing which has caused many musicians and fans to liken her playing to that of Roy Eldridge.

Tone Most Important

"It's probably only natural that I sound like Roy, and I certainly am flattered to hear people say that. After all," she explains, "you can't help but be influenced by someone whose style you like. It just naturally will work itself into

Billie's Trumpet Tips

Breath control is fundamental to good trumpeting. The mouthpiece is the biggest individual item. I've been using mine for seven years. When you get one that suits you, keep using it, because when you change you may lose tone while you're gaining range.

Natural ability is more important than practice, although some practice is necessary, especially in hotel jobs.

The attack you use, whether staccato or legato, will depend upon the type of song you're playing.

Versatility is more important than specialization, although specialization pays off if it hits the public fancy.

Range is not as important as tone, which should be deep and rich.

Phrasing is very important, and dependent upon the musician's "feel" for the music he is playing. Musicians—whether they're aware of it or not—develop some style when they're playing together in the section. When you solo, of course, you can really "give out."

Billie's Favorites

For tone: Bunny Berigan; Bob-Hackett
For phrasing: Roy Eldridge
For versatility: Cappy Lewis
For jump solos: Chuck Peterson

your own playing. But, although I still like Roy's trumpeting—especially his phrasing of slow tunes—I think that the high screeching tones which he has acquired recently are very irritating.

"That's because I think that tone is much more important than range. I prefer a big, deep, rich tone and good ideas—which come out in the phrasing—rather than a long range, which is weak in quality. You're bound to lose tone when you gain range.

Feeling Counts

"Above all, I'd rather listen to someone who can play what he 'feels' rather than just what he is told to play. A good musician has natural ability, which is strengthened through practice, but if he doesn't have that natural 'feel' practice alone isn't going to make him a better musician. I never stop to think about the way I'm playing. I just play!"

Billie remains unimpressed by her unique position in the jazz world. If she is an example of women musicians, other big-name band-leaders probably will not be adverse to hiring them.

No Glamor Gal

Although she is an attractive, vivacious brownette, neither Billie nor Woody attempt to glamorize her in order to capitalize on her femininity. Her costume for theater jobs is usually the man-tailored skirt and jacket, in keeping with the suits the men wear.

In the section she is just "one of the boys" and the nonchalance and ease with which she plays is partly professional poise, acquired after long years of playing, but mostly a manifestation of her natural friendliness and liking for both her music and audience.

Nostalgia!

Unearthed at Brooklyn's Hotel Bossert: drummer Dee Orr, with nostalgia for the great days of playing in Frank Trumbauer's band in St. Louis with Bix, Peevee Russell, Sonny Lee, Dan Gabe, and at Hudson Lake with the same gang, plus Itzy Rikkin, Doc Ryker, Fuzzy Farrah, as part of the Jean Goldkette band, rated by many musicians as the greatest of all time.

"We've got to get back to playing like that," says Dee. "Most bands are so far away from it today, when you do hear someone play that way—free and spontaneous—notice how refreshing it is."

Rockford Band Gets Good Man

Gish Gilbertson in Russ Winslow's Combo But May Not Stay

Rockford, Illinois—Russ Winslow's 4-piece Dixie band got a shot in the arm last month when it landed Gish Gilbertson, ex-Francis Craig and Slats Randall tenor man. Russ had tried several for the chair left vacant by Jack Wallace but, till now, had not been satisfied with the results. Gish plays terrific tenor, styled the Eddie Miller way, and his clarinet fits into the dixielander's style. Whether Russ, ex-Spanier-MacPartland-Mannone drummer, can keep Gish, however, is doubtful because Jack Teagarden wants him. Mr. T. also likes the vocalizing of Phyllis Lane, Rockford lass who made good in a big way with Gus Arnheim and Francis Craig. Phyllis, incidentally, is Mrs. Gilbertson.

Kay Dare Sends 'Em

Patrons of Times Tap and Tops in Taps are getting their money's worth these days. The reason is the chanting of Kay Dare, brownette lovely, currently alternating between the two spots. The Dare sings the old tunes—the good tunes—the way they should be sung and all musicians who hear her go away singing her praises. This is Kay's second sojourn at Jack Shafton's clubs, having worked them before with Len Moss.

Bobby Steadstrom, tenor favorite, took a local band into the Hotel Nelson's Jade Room last month, replacing Allen Burns. Steadstrom's is the first home talent outfit to play the Nelson in years. The Jade Room, in the past, has featured 3-tenor bands with a micky beat; Bobby's tenor is definitely not micky.

Two Tubemen Travel

Two Rockford drummers have joined traveling bands in recent months. Zack Dante is with Benny Strong at the Trocadero in Evansville, Indiana, and Ellis Stukenberg is at the tube for Charlie Agnew. Stukie had his own band at the Blue Diamond in Beloit for almost a year. He is the second Rockford drummer to work with Agnew, Harry Carlson having handled the sticks for Charlie last year.

Fletcher Henderson didn't show up for his scheduled date at the Faust recently. He was snowed in outside of Dubuque, Iowa, and disappointed a lot of customers. The Faust's policy of bringing in name bands every two weeks or so, is going over big with local dance fans. Ina Ray Hutton has provided the biggest boots so far.

—Bob Fossum

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

Band Leaders' Honor Roll

(Here is a list of former band leaders who now are serving their country in the armed forces. Down-Beat regrets that it cannot list all musicians in service, but will give space to this honor roll for the duration, with corrections and additions which readers are urged to supply.)

ARMY

- Eddie Brandt
- Billy Bishop
- Eddie Camden
- Manson Compton
- Bobby Day
- Eddie Dunstedter
- Freddy Elmer
- Baron Elliott
- Charlie Fish
- Emerson Gill
- Cecil Golly
- Horace Henderson
- Dean Hudson
- Bob Helm
- Wayne King
- Joey Kearns
- Teddy King
- Ivan Kobasic
- Bill LeRoy
- Buddy Lewis
- Glenn Miller
- Mel Marvin
- Ray McKinley
- Herman Miller
- Eddy Morgan
- Hal Munro
- Sev Olsen
- Pancho
- Ray Pearl
- Dave Rose
- Ellis Stukenberg
- Pierson Thal
- Paul Tremaine
- Bill Turner
- Joe Vera
- Jon Wells
- Buddy Williams
- Meredith Willson
- Sterling Young

NAVY

- Del Casale
- Buddy Clarke
- Eddy Dachs
- Sam Donahue
- Emery Deutch
- Bill Hummel
- Dick Jurgens
- Hal Leonard
- Michael Loring
- Clyde McCoy
- Bobby Park
- Artie Shaw
- Claude Thornhill
- Orrin Tucker
- Emil Velasco
- Ranny Weeks
- Herbie Woods

COAST GUARD

- Dick Stabile
- Rudy Vallee

MERCHANT MARINE

- Phil Harris
- Gerald Marks
- Ted Weems

RCAF

- Duke Daly

Kills Hamp

Philadelphia—Quite a bash on the WCAU "Open House" show the other day when Lionel Hampton, then at the Faye theater, brought his vibes up to the studio for some jam with the Johnny Warrington orchestra rhythm section—Dave Stevens, piano; Howard Cook, bass, and George White, drums. The boys broadcast with no previous rehearsal and Hamp almost fell over when his old pal, Ben Ben (George Tunnell) walked up to the mike and took a chorus of "scat!"

Accordionist Wanted!

Have an opening for a capable accordion man. One experienced in society styled combinations preferred. Top salary and long engagements guaranteed. With immediately giving complete experience, ability and address photo. Mari Smith, Hotel Santa Rita, Tucson, Ark.

Thumbnail Bio

Billie was born 23 years ago in North Plains, Oregon. Brought up in Renton, Washington, she made her professional debut, at the age of nine, playing in a family band. Besides trumpet, Billie plays the flute, piano, and sings. When she isn't playing trumpet her two hobbies are photography and bowling; she was winner of a Class B bowling tournament in Western Montana three years ago, with a 155 league average. Billie has been with Woody Herman since 1941, when she was auditioned while making a "short" for Columbia; she is now again in Hollywood, where she is making a full-length feature with the band.



MAKE IT "MICRO"
FOR BETTER PLAYING



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

"SHASTOCK" MUTES by "MICRO"

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

(Send for free "MICRO" catalog)

MICRO MUSICAL PRODUCTS CORP.

10 West 19th Street • Dept. 5 • New York, N. Y.



MUSICAL RESEARCH

Plan of Union Turned Down By Recorders

(Jumped from Page 1)

employees; penalized employers and those who would use the records; duplicated government relief programs.

In addition, the letter asked if the plan did not violate the present freezing of wages by the government; if it wasn't contrary to the rulings of the War Manpower Commission, which is trying to draw people into war industries; if it didn't violate wage stabilization rulings. It also raised several technical questions in relation to the troubles which such a plan would cause for the record companies with their stockholders, the National Labor Relations Act, and the treasury department.

Looks Like Stalemate

As it stands now, Petrillo has satisfied the senate's request that he submit a peace plan and appears to be waiting for the record companies to make the next move. The record companies, at press time, had offered no counterproposals. Many insiders in the music business feel that nothing will be accomplished until Washington steps in and forces a solution.

Pete Galiano Ork Takes Beloit Spot

Beloit, Wis.—Pete Galiano's band moved into the Blue Diamond last month. A Racine cocktail combo lasted two weeks at the Diamond following Ludolph's departure, after which Pete took over. Featuring Freddy Kidd, formerly at the Palmer House in Rockford, on guitar, the band really comes on.

The Ludolph ork was set for an Evanville hotel job but couldn't latch on to a saxman. Bill Macmillan, who worked the Diamond with the band, is now attending the University of Missouri. Lucier Rimmele, pianist-arranger is working with Howie Wright and drummer Harry Carlson and trumpeter Leopold are jobbing around before settling on anything permanent.

Jay Hart, former band leader at the Blackhawk, has enlisted in the army. . . . Merle Heuerman, ex-Russ Winslow trumpet man, has been deferred until April. He's a farmer boy now.

—Bob Fossum

Enoch Light to Operate Studio

New York—Enoch Light, band leader, has opened a music studio in Carnegie Hall here and plans to set up and supervise vocal coaching and musical instruction classes. The studio will emphasize instruction by musicians who have a name in their particular field and are not merely "teachers" without ever having had any practical experience.

At the same time, Light has no intention of giving up his band, but will stay in the dance field, handling jobs not too far from N.Y. and will use the Carnegie Hall studio as a base from which to operate.

Good Score

New York—Cabin in the Sky, which had its premiere here a few weeks ago, was received favorably by some of the critics, but jumped on by the more liberal press for its Uncle Tomiah portrayal of the Negro. No one found much fault with the score, however, and Life in Hell of Consequences, Honey in the Honeycomb, Taking a Chance on Love, Happiness is a Thing Called Joe, along with the title tune all look like good Hit Parade material, particularly Taking a Chance, Consequences, a fine novelty number written for the movie, was too late to beat the record ban, but both Cabin and Taking a Chance, part of the original stage score, will be available on Bluebird.

BANDS DUG BY THE BEAT

ABE LYMAN

Reviewed at Hotel Lincoln, New York

To judge a band which has been assembled as short a time as the new Abe Lyman outfit, now at New York's Hotel Lincoln—with only a few weeks of playing time so far clocked off—it's necessary to consider intent as fully as performance, and motive as well as effect.

Remembering Lyman's long-term record of prominence in the bailiwick of radio commercials, the listener's and dancer's first questions are apt to be: What goes with this band? Is it a radio root transplant to hotel and ballroom stands? Is it all out "for dancers only"? Just what has Lyman in mind?

Unfortunately illness kept the one who could best answer that last question—Abe himself—from the stand the night of this reviewing. Therefore conclusions must be drawn solely from observations. And the observations are: 1. The band neither amazes or annoys. Originality didn't get around much in arrangements or solos. It couldn't, the competition from overworked Millerisms, Shawisms, Jamesisms, Baseisms, being too stiff. Variety of concept usually suffers when one arranger, as is the case here, does 90 per cent of the writing.

2. The band neither jumps nor sags. A drummer with a better sense of beating down into his drum heads than lifting up the band, a baseman with a limp technique and tone, left the piano and guitar too much of the four-man rhythm job to do. Consequently, the rhythm section is weaker than it should be to hold as large a band as Abe's (5 brass, 5 saxes, 4 fiddles) together, and produce the bounce that makes dancing irresistible. However, tempos were varied enough without going to extremes of high and low speed and steady enough to make dancing pleasant and relaxed.

3. The band neither inspires nor offends. Brass, reeds, and fiddles, sectionally and in ensemble, exhibited correct intonation, and blend that achieved fullness without too much just loudness. Routine figures and devices, though, tend to obscure the musicians' capabilities. It seems safe to say that with greater imagination and fresh concepts in the arrangements, this gang could let go some pretty agreeable music.

One definite asset in the trumpet section is Carl (Tiger) Poole, recently with Benny Goodman, and less recently with Paul Whiteman. Poole plays strong lead horn, and on one solo spot showed his mastery of the difficult technical skill of going from p to f and back without sacrificing the least quality or quantity of his tone—which, by-the-way, is plenty big.

Another asset is another former Whitemanite, pianist Bill Clifton. Bill plays, in the Jess Stacy mode, a crisp, clean, firm style of his own, economical in notes, and rich in right ideas and the knowledge of the right way to handle them. His touch is the iron-hand-in-velvet-glove brand, which applied to those right notes he knows about, sends out a satisfying, always-relieving pattern of sound.

Violinist Al Rickey, a veteran Lyman man, and conductor as well as instrumentalist for many of the Lyman radio shows, is still another asset—to both the fiddle section and the band.

Two other Lyman veterans are with this new band: vocalists Rose Blane and Frank Connors. Connors sings up among the Morton Downey heights, and thus stands out as somewhat of an anachronism in these days of the love-melody-my-Eberly-baritone cult.

Miss Blane, refreshingly dressed in a beautifully tailored suit, lent

Constant Rose



New York—On March 1 Rose Blane started her ninth year with Abe Lyman, the longest association of any vocalist with a name band. Once a hymn singer in Ohio, Rose joined Lyman in 1935 at the Paradise on Broadway. Abe's move from the Hotel Lincoln to the Hotel Commodore came as a surprise to the trade. Maurice Seymour Photo.

a new note of charm and appropriateness to the girl-singer department. She obviously likes to give her singing the works, and the works, as far as she's concerned, sell better, in most cases, in a suit than a formal. She proves it. She does a pretty good job with the blues, and can hold a note at the end of a tune as long as it needs to be held. Some current chick-warbling tricks she has picked up, but aside from these, which could be easily lost, she has a directness and sincerity that are admirable.

And so what goes with the band? Time and the music will have to tell. Right now the music isn't saying much that hasn't already been said and re-said, but that's no indication that it can't and won't find some new ideas worth repeating. A lot depends on the leadership. Abe Lyman comes from the school of personality band leaders. There is another powerful school existing to-day: the school of high-degree-musicianship band leaders, to wit: Benny Goodman, Tommy and Jimmy Dorsey, Harry James. This sort of leadership knows what it wants and gets it—or else. And it's tough competition. And healthy.

Honey Haynes Gives Library

Lincoln, Nebr.—Honey Haynes, blonde band leader who recently became a bride and retired from the profession, has turned over her entire library of popular music to the 14th Army Air Forces band here.

Plays a Tasty Horn



New York—One of the tastiest horns in the business is played by Bill Coleman of Hot Club of France fame, now featured with the Ellis Larkin trio at Cafe Society Uptown here. That's Ellis at the keyboard, while the bass is plucked by Al Hall. Myron Ehrenberg Photo.

Nucleus of Savitt Crew Sparks Warrington Ork In Philly Radio Station

by RUBE CUMMINGS

Philadelphia—The mystery of "what became of the original Jan Savitt band (1938 version)" has finally been solved by the sudden rise to popularity of Johnny Warrington and his WCAU staff ork. Back in '38 Savitt took his KYW studio band over to Victor's Camden plant and recorded several sides (Quaker City Jazz, Sugar Foot Stomp, etc.) that soon brought him to the attention of America's swing fans—that and the many local engagements he played.

Jan thought his crew was ready for the big-time and asked the boys to give up their staff jobs at KYW and go on the road with him.

Jan Hits the Peak

Most of the boys refused to travel and gamble on success, so Savitt left Philly with practically an entirely new set-up—still featuring his "shuffle rhythm." As you know, this band received its share of success and the original members of his staff ork were forgotten.

But were they? Joey Kearns, alto man fresh out of Bob Crosby's original band, moved into WCAU and organized a staff ork out of Savitt's old crew. He held this position until he entered the army last year. Then young Warrington took up the baton.

Mainstays on Hand

Today WCAU's house-band—led by the arranger-tenor saxist—is considered one of the best in the country. And the top men in his group today are the mainstays of Savitt's old band.

For instance, the personnel of Jan's 1938 outfit included Charles Jensen, Harold "Buddy" Kearns, Jack Hansen, trumpets; Al Leopold and Maurice Evans, trams; Babe Gelimus, Harry Roberts, Jimmy Schults and Warrington, saxes; Irving Leahner, piano; Howard Cook, bass, and George White, drums. Vocalist with him at that time was George "Bon Bon" Tunnell and most of his arrangements were by Johany Watson.

Five of Them There

Today Buddy Kearns, Evans, Roberts, White and Warrington are still together at WCAU, along with Bon Bon, who makes frequent appearances on that station. Jensen is in the Earle theater pit band. Leahner, who was with the WCAU ork when Joey Kearns was in charge, is now in the army, as are Schultz and Cook. Hansen and

Leopold are in the local coast guard band. The whereabouts of Babe Gelimus is unknown, while arranger Watson is penning some of his fine work for Vaughn Monroe.

Personnel of Warrington's present crew reads: tenors—Warrington, Roberts, Frank Lewis; alto—Carl Waxman (also clarinet), Jack Kwiat; trumpets—Buddy Kearns, George Hofeld, Ralph Clemson; trams—Evans, Frank Hunter; Dave Stevens, piano; Art Singer, bass, and White, drums. Johnny augments his band on many occasions with the Velvet Violins—Joe Gorodetzer, Sol Ovcharon and Gene Cairasu. Band - within - the - band is composed of Kearns, Cairasu, Waxman and the rhythm section.

New Club Opens In Nashville

Nashville, Tenn.—The High Hat club, newest addition to Nashville's nite life, opened with Brooks Kirk and his ork playing. Floor shows are also featured nightly. . . . Tiny Bradshaw, with Lil Green vocalizing, breezed into town for a one-night stand last month at the Paradise amusement hall.

All Nashville gates buzzing with excitement await former local thrash, Kitty Kallen, hitting the top as Jimmy Dorsey's newest eye and ear filler. . . . Marvin Hughes, long staff pianist at WSM, has been promoted to the rank of staff sergeant in the army air forces. Marvin is drum major of 40-piece band at a California base.

The Palms night club is advertising for its gas restricted patrons to ride the bus six miles to dine and dance. The Southerners orchestra supplies transportation for the twerps who terg at the Palms. . . . Zeke Clements, WSM's number one pianist boy on the Grand Ole Opry, has been placed in class 1-A by his Uncle Sammy.

—Tommy MacWilliams

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

RICKENBACHER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

—MANUFACTURED BY—

ELECTRO STRING INSTRUMENT CORPORATION

4071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

SONGWRITERS MUSITORIUM

MELODIES WRITTEN TO POEM . . \$ 5.00
226 LEAD SHEETS PRINTED . . . 4.00
250 Prof. PIANO Arrangements . . 15.00
RECORDING—Vocal & Orchestra . 5.00

URAB-DC
246 WEST 34th STREET • NEW YORK

VELOCITY PG DYNAMIC

THE FINEST MICROPHONES

AMPERITE

FOR PUBLIC ADDRESS & RECORDING

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

KONTAK MIKES

AMPERITE COMPANY
246 BROADWAY NEW YORK, N.Y.

ALONG MELODY ROW

Back in 1914 when W. C. Handy wrote the *St. Louis Blues*, he also wrote *Yellow Dog Rag*, which didn't meet with much success at that time. Several years later, he changed the title to read *Yellow Dog Blues* and as a result the firm of Pace & Handy Music Co. received its largest royalty check—\$7,000 from the Victor Talking Machine Company for approximately 400,000 records sold in 40 days. Chas. L. Cooke made a good orchestration which was recently played by Vincent Travers' band at Billy Rose's Diamond Horseshoe, where W. C. is working nightly.

Put *Another Nail in Hitler's Coffin!* That's the song Captain Eddie Kickenbacker likes and the Korn Kobblers are plugging at Rogers Corner in New York. Music is by Ted Mosman and lyrics by Gladys Shelley. Fanfare Music Co. is pushing it.

Mayor Kelly of Chicago and Treasury Department officials have accepted *Forty Million Dollars in Forty Days* as the theme song in the drive to replace the U.S.S. *Chicago*, sunken cruiser. *Glenmore Music* is publishing this patriotic tune composed by maestro Russ Morgan and former bandleader, Lou Holzer, ASCAP lyric writer.

The Cuban government presented a gold medal to each of its three leading composers, Ernesto Lecuona, Eliseo Grenet and Moises Simons at a concert last month in the Auditorium Theater in Havana, which was broadcast by CBS and heard throughout the United States and all the Latin-American countries. The occasion was a celebration which marked the first time in many years that all of these three men have been in Cuba simultaneously and featured outstanding compositions of each one, among them Lecuona's *Soy Si Si* and *The Breeze* and I, Grenet's *Mama Inez* and Havana's *Calling Me*, Simon's *Peanut Vendor* and *Negra Quirina*.

A favorite in the navy is *My Gal Loves a Sailor*, composed by

Floyd Fellows, an engineer in a defense plant, with the lyrics by Lieut. Earl Hutchinson, U.S.N.R., who is on duty with the U.S. Pastores. Over 800 copies have been distributed to the USO and navy bands. Published by Acme Music Corporation.

Peer International and Southern Music have published *Hula and Hawaiian Echoes*. Both numbers are on Bluebird records. *Hawaiian Echoes* was written by Ray Meany and Bernard DeNoe. Meany, now a corporal in the army, is the founder and president of Oakland's famous Honolulu Conservatory of Music and Golden Gate Publishing.

World Melodies and Vanguard Songs, Inc., have joined hands and will publish under the Vanguard title.

Leo Talent of Mutual Music Society, Inc., has a new angle in tune promotion. To every copy of *I've Got Sixpence*, Mutual's new tune, sent to reviewers and the press, Talent is attaching a shiny new penny and suggests that if you "add a nickel," you'd have sixpence, too. Sheldon-Mitchell has published the orchestration by Vic Schoen of *Southern Style*, written by Fred Meadows and Irene Higginbotham, sister to trombonist J. C.

The Duncan Sisters of *Topsy* and *Eva* fame have just had a flock of tunes published by Braheen Urban of Norman Edwards Pubs, among them *Sweet Onion Time*, *Jerk Masurk*, *Locked in the Cradle of My Heart* and *Loves Is a Merry Go Round*. The tunes are all from the Duncans' show, *Topsy and Eva*, which is just hitting the road.

Along Chicago's Melody Row

by Chick Kardale

Lou Breeze was the genial host when Lou Holzer, midwest representative for Campbell, Loft & Porgie, and his wife celebrated their seventh wedding anniversary at the Chez Paree. . . . Tom Sherman was elected to replace Marvin Lee as secretary of the contact men's organization.

Hoagy Carmichael is off to a good start with his new publishing firm, with Bing featuring his first song, *Cranky Old Yank*. Fred Dempsey is Chicago rep for the firm. . . . Looks like the writers of *Deep in the Heart of Texas* have another hit for Lou Fox, *Hurry Home*, introduced by Horace Heidt.

Jack Goodman is patting plugs on the back for his Sam Fox tune, *Hold Your Hats On*. . . . Jimmy Palmer began work in Chi for Famous. . . . Milt Stavin in from the east, bouncing away on *Content Business* for E. B. Marks. . . . Harold Weil of Leeds working on *That's My Affair*.

Bobby Melin of *Southern* spots *Dave Blum*, formerly with *Marks in Philly*, as Chicago manager, starting him with *A Change of Heart* from Hit Parade of 1943. . . . Hy

Dell Has Unit



New York—Dell Parker, who sang with Bob Astor, has opened with her own three-piece outfit at Sandy's in Paterson, N. J. The group is called *Three Shirts and a Skirt*, and has Tiny Davis on clarinet, Gus Martell on piano and Chuck Wayne, guitar. Kriegerman Photo.

Kanter of Chappell talking about Cole Porter's *Could It Be You*. . . . Glamour girl *Janice Porté* of the *Dorsey* firm is finding it hard to turn down those bids from the model agencies.

Crawford's *Just Kissed Your Picture Goodnight* being pushed up to the first ten by Buddy Gately. . . . Tom Sherman of Saunders in whistling *Penelope* all over Randolph street. . . . Moose Gumble gives Chi the o.o. en route from Hollywood to New York. . . . *Old Man Romance* has Ben Kanter romancing the plugs, with legal advice on the side, because he still has his shingle.

The Escorts and Betty, NBC's top quartet, raving over Warlock's *That Wonderful Worrisome Feeling* and *I'm Mighty Proud of That Old Gang of Mine*. And that firm's *Every Night About This Time* hit the three-quarter million mark on records.

Ben Bornstein came in from New York to see about starting *Giddyup Mule* in these parts. . . . Latest hot plug is the *Bandbox*, where Boyd Reburn has two CBS wires. . . . Theme song of the industry is *Wonder When My Record's Coming Back*. . . . Oddest sight of the month was Joe Burns sitting on *dehabille* in the Harms office, waiting for his togs to dry after a slip on the slushy street.

TEST YOUR MUSICAL FACTS . . .

With FRANK FURLETT

- QUESTIONS
- Perhaps the finest "legendary" dance drama in the Russian repertory is "Sadko." (a) Who was the composer? (b) Where is the setting of the story?
 - The ancient Greeks had a scale of seven notes. Did they have harmony?
 - Was Nero actually a "fiddler"?
 - Johann Strauss, the immortal waltz king, had a father and two brothers who were also composers of note. What were their names?
 - In music, the "Dance of Death" has suggested a wonderful work for orchestra. (a) What is it known by in music literature? (b) Which celebrated French composer wrote it?
- (Answers on Page 18)

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		WEDNESDAY	
P.M.	1:00 Horace Holdt . . . Hollywood MBS	12:15 Johnny Messner . . . McAlpin, N.Y. . . . MBS	12:30 Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS
1:30	Sammy Kaye's Sunday Serenade . . . NBC	12:30 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue	12:35 Tommy Tuchar . . . Edison, N. Y. . . . MBS
2:30	Blue Barron . . . Blue	1:00 Tiny Brodshaw . . . Savoy, N.Y. . . . MBS	1:30 George Starnay . . . Jack Dempsey's, N.Y. . . . MBS
7:30	Frch Bandwagon . . . NBC		
8:15	Ellie Fitzgerald and the Four Keys . . . Blue		
10:00	Phil Spitalny . . . NBC		
11:15	Glen Gray . . . Hotel Sherman, Chicago		
11:15	Teddy Powell . . . Hotel Roosevelt, Wash. . . . MBS		
11:30	Bobby Sherwood . . . Roseland, N.Y. . . . Blue		
11:30	Benny Goodman . . . Palladium, Calif. . . . CBS		
11:45	Johnny Messner . . . McAlpin, N.Y. . . . MBS		
12:00	Dick Kuhn . . . Hotel Astor, N.Y. . . . MBS		
12:00	Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue		
A.M.	12:15 Eddy Howard . . . Aragon Ballroom, Chicago . . . MBS		
12:30	Mal McIntyre . . . Commodore Hotel, N.Y. . . . CBS		
12:30	Russ Morgan . . . Edgewater Beach Hotel . . . Blue		
12:35	Loni McIntire . . . Hotel Lexington, N.Y. . . . MBS		
1:00	Les Brown . . . Frank Deily's, N.Y. . . . MBS		
1:30	Oracio Barrio . . . Blackhawk, Chicago . . . MBS		
2:00	Louis Armstrong . . . Trianon, Calif. . . . MBS		
MONDAY		THURSDAY	
P.M.	1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue	1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue	5:45 Ben Bernie . . . CBS
4:15	Sam Laboratory . . . CBS	5:45 Ben Bernie . . . CBS	7:00 Fred Waring . . . NBC
7:00	Frch Waring . . . NBC	7:15 Harry James . . . CBS	7:15 Harry James . . . CBS
9:30	Spotlight Band . . . Blue	9:30 Bing Crosby . . . Music Hall . . . NBC	9:15 Abe Lyman . . . Hotel Lincoln, N.Y.
10:30	Bein Street Chamber Music Society . . . Blue	9:30 Spotlight Band . . . Blue	10:15 Art Kessel . . . Hotel Bismarck . . . MBS
11:30	Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS	10:15 Oracio Barrio . . . Blackhawk, Chicago . . . MBS	10:45 Frank Sinatra . . . CBS
11:30	Abe Lyman . . . Hotel Lincoln . . . MBS	10:45 Jack Teagarden . . . Chase Hotel, St. Louis . . . MBS	11:15 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
12:00	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	11:30 Carmen Cavallaro . . . Waldorf-Astoria Hotel, N. Y. . . . CBS	11:30 Arthur Ravenel . . . William Penn Hotel . . . MBS
12:00	Oracio Barrio . . . Blackhawk, Chicago . . . MBS	12:00 Art Kessel . . . Hotel Bismarck . . . MBS	11:30 Lou Breeze . . . Chez Paree, Chicago . . . Blue
A.M.	12:05 Teddy Powell . . . Hotel Roosevelt, Wash. . . . CBS	12:00 Bobby Sherwood . . . Roseland, N.Y. . . . Blue	12:00 Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS
12:15	Oracio Barrio . . . Blackhawk, Chicago . . . MBS	12:30 Abe Lyman . . . Lincoln, N.Y. . . . MBS	12:30 Fred Waring . . . NBC
12:30	Bein Goodman . . . Palladium, L.A. . . . CBS	1:15 Tommanna . . . Sheraton, N.Y. . . . MBS	1:30 George Starnay . . . Jack Dempsey's, N.Y. . . . MBS
12:30	Oay Claridge . . . Edgewater Beach Hotel, Chicago . . . Blue		
1:00	George Starnay . . . Jack Dempsey's, N.Y. . . . MBS		
1:30	Jack Teagarden . . . Chase Hotel, St. Louis . . . MBS		
TUESDAY		FRIDAY	
P.M.	5:45 Ben Bernie . . . CBS	1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue	5:45 Ben Bernie . . . CBS
7:00	Fred Waring . . . NBC	5:45 Ben Bernie . . . CBS	7:00 Fred Waring . . . NBC
7:15	Harry James . . . CBS	7:00 Dick Shore . . . Gordon Jenkins, Hollywood . . . Blue	7:15 Harry James . . . CBS
7:45	Don Red . . . Deshler-Wallich Hotel . . . MBS	9:15 Oracio Barrio . . . Blackhawk . . . MBS	9:30 Spotlight Band . . . Blue
8:00	Johnny Prenzits . . . Dave Ross, Ohay . . . MBS	9:30 Spotlight Band . . . Blue	10:00 Xavier Cugat . . . CBS
8:15	Abe Lyman . . . Hotel Lincoln, N.Y. . . . MBS	10:15 Art Kessel . . . Hotel Bismarck . . . MBS	10:15 Art Kessel . . . Hotel Bismarck . . . MBS
8:30	Horace Holdt . . . NBC	11:15 Arthur Ravenel . . . William Penn Hotel . . . MBS	11:30 Lou Breeze . . . Chez Paree, Chicago . . . Blue
8:30	Jack Teagarden . . . Chase Hotel . . . MBS	11:30 Lou Breeze . . . Chez Paree, Chicago . . . Blue	12:00 Benny Goodman . . . Hollywood . . . Blue
9:30	Spotlight Band . . . Blue	12:00 Tiny Brodshaw . . . Savoy, N. Y. . . . MBS	
10:00	Sam Laboratory . . . CBS		
10:15	Art Kessel . . . Hotel Bismarck . . . MBS		
10:45	Frank Sinatra . . . CBS		
10:45	Dick Kuhn . . . Hotel Astor, N.Y. . . . MBS		
11:15	Glen Gray . . . Sherman Hotel, Chicago . . . MBS		
11:15	George Duffy . . . Hotel Cleveland . . . MBS		
11:30	Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue		
11:30	Carmen Cavallaro . . . Waldorf-Astoria, N.Y. . . . CBS		
11:30	Les Breeze . . . Chez Paree, Chicago . . . MBS		
12:00	Yanouska . . . Hotel Sheraton, N.Y. . . . MBS		
12:05	Abe Lyman . . . Hotel Lincoln, N.Y. . . . CBS		
SATURDAY		SATURDAY	
P.M.	1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue	1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue	1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue
2:00	Loni McIntire . . . Hotel Lexington, N.Y. . . . MBS	2:00 Loni McIntire . . . Hotel Lexington, N.Y. . . . MBS	2:00 Loni McIntire . . . Hotel Lexington, N.Y. . . . MBS
3:00	Henry Jerome . . . Palham Heath Inn . . . MBS	3:00 Henry Jerome . . . Palham Heath Inn . . . MBS	3:00 Henry Jerome . . . Palham Heath Inn . . . MBS
5:15	Glen Gray . . . "Navy Bulletin Board" . . . MBS	5:15 Glen Gray . . . "Navy Bulletin Board" . . . MBS	5:15 Glen Gray . . . "Navy Bulletin Board" . . . MBS
5:30	Bobby Sherwood . . . Roseland, N.Y. . . . Blue	5:30 Bobby Sherwood . . . Roseland, N.Y. . . . Blue	5:30 Bobby Sherwood . . . Roseland, N.Y. . . . Blue
9:00	Your Hit Parade . . . CBS	9:00 Your Hit Parade . . . CBS	9:00 Your Hit Parade . . . CBS
9:30	Spotlight Band . . . Blue	9:30 Spotlight Band . . . Blue	9:30 Spotlight Band . . . Blue
11:15	MacHite . . . Le Cooze, N.Y. . . . CBS	11:15 MacHite . . . Le Cooze, N.Y. . . . CBS	11:15 MacHite . . . Le Cooze, N.Y. . . . CBS
11:15	Les Brown . . . Frank Deily's . . . CBS	11:15 Les Brown . . . Frank Deily's . . . CBS	11:15 Les Brown . . . Frank Deily's . . . CBS
11:30	Abe Lyman . . . Hotel Lincoln, N.Y. . . . MBS	11:30 Abe Lyman . . . Hotel Lincoln, N.Y. . . . MBS	11:30 Abe Lyman . . . Hotel Lincoln, N.Y. . . . MBS
11:30	Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue	11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue	11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue
12:00	Tommy Tuchar . . . Edison, N. Y. . . . MBS	12:00 Tommy Tuchar . . . Edison, N. Y. . . . MBS	12:00 Tommy Tuchar . . . Edison, N. Y. . . . MBS
A.M.	12:30 Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS	12:30 Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS	12:30 Sonny Dunham . . . Hotel New Yorker, N.Y. . . . CBS
12:30	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:30 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue	12:30 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . Blue
12:35	Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . MBS	12:35 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . MBS	12:35 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . . MBS
1:00	Les Brown . . . Frank Deily's . . . MBS	1:00 Les Brown . . . Frank Deily's . . . MBS	1:00 Les Brown . . . Frank Deily's . . . MBS
1:30	George Starnay . . . Jack Dempsey, N.Y. . . . MBS	1:30 George Starnay . . . Jack Dempsey, N.Y. . . . MBS	1:30 George Starnay . . . Jack Dempsey, N.Y. . . . MBS

PERMA-CANE
THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

1st Choice of NBC—CBS—Mutual!

In a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres, and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. Money-Back Guarantee.

Clarinet 50c • Alto Sax 65c
Tenor Sax 75c

Sold by all leading dealers or write to:
PERMA-CANE
218 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

ISHAM JONES

is definitely in the groove in

"JUST TO BE NEAR YOU"

now released ORCHESTRATION 75c

FORSTER MUSIC PUBLISHER, Inc. 216 S. Wabash Ave., Chicago, Ill.

GUITARISTS!
When in Chicago, Study with . . .
GWYNN RAY
LTON & HEALY

Chicago
It
by
S
Trans
owned
groups,
was ord
16 by Jo
of the of
tion. The
against a
of privat
tours of
means a
night tou
As an ab
and his c
first time
a decade
er. The i
for Sufa
agement
for trou
down.
France
hear on I
Magio, w
throat in
press. . .
with BG,
Baron E
leaders to
free boar
Since is
July 4, T
up more
army relli
will
Miguelito
Cuban rhy
formia i
Vester V
Singleton,
to Manhat
there.
Tony Di
native of
duel while
rope befor
langed by
name the
lists at o
Tucker fo
the Ediaor
row (Mar
Leiberts (i
City Music
Anita B
tract with
... Oome
record fir
exclusively
and radio
have a co
masters, n
them featu
Alec Wild
jazz and
been comm
to write a
the latter's
Musician
confused b
fight" edict
torney, has
ington with
other prof
seek a def
position of
sential to

W
TOM ALL
with Mick
BARBARA
MUSKY R
Sonny Dun
with Frank
TORY DO
McGey
GIL EVAN
Charles Th
A. B. CB
with Bebb
BUILDING
merly with
CAROL LE
Woody Har

W
JABBO SM
Harold, N. I
JOHN RY I
Nelson, N. Y
star team
JOE "TEX
Al DeBaro

It's Patrons Who Are Dissipated

If Musicians Accepted All Drinks Offered, They'd Die, Says Ex-Band Leader

Peoria, Ill.—“You always hear about musicians being dissipated—it's the customers who are dissipated! If a musician accepted all the drinks offered him in one night, it'd kill him!” And that's just an idea of how pianist, ex-Chicago theater organist, and sometime-bandleader Ralph Maxwell, present address Caterpillar Tractor Company here, feels on the subject of *The Public vs. Musicians, or, Turn Off That Awful Jazz*.

Besides his war job in the plant, Maxwell is conductor and accompanist of the Caterpillar mixed chorus, two tasks he says were practically forced on him, but he doesn't look or talk as if he minded the assignment.

Chorus Has Strict Rules

From impromptu lunchtime sings by the girls in the parts department, the chorus has grown to a membership of 27. The group has a lot of fun singing, in a serious sort of way. Under Maxwell's eagle-eye guidance, membership rules were adopted requiring attendance at three consecutive rehearsals to get in, and attendance at three out of four rehearsals before any performance to stay in. “This eliminates a lot of people who look on the chorus as just a lark,” explains Maxwell. “We have fun, but we work for perfection, and we mean business.”

The chorus packs some of its most solid wallops in special music for occasions like Christmas and Easter, without losing versatility, due in part no doubt to the presence of members who are, according to Maxwell, “swingers at heart, plenty of them.” He vouches for their ability to show steam on *Chattanooga Choo-Choo*, as well as on *Silent Night*.

Operetta Successful

Last year, Maxwell and the chorus put on an operetta, *South of*

Sonora, involving a cast of 27, and six months of preparation. It was so successful that those in the statistical knew figured it would have taken 27 days of performances to accommodate all the people who wanted to see it.

Though Maxwell claims not to have enjoyed his dance band experience, it would seem to be bearing some good fruit for Caterpillar choristers and audiences. And if it hadn't been for his parents' insistence, he might never have been in music at all. As a kid, he had definite mechanical yearnings, but his parents decided he ought to study piano, his older sister already having shown signs of worthwhile pianistic talent.

So Maxwell studied piano, and just as he and his sister were working up into quite a duo piano team, she stepped out to get married. That left Ralph in a sole spot he didn't relish. He thought about mechanics. Still, music hadn't been such a bad deal, might as well keep on; he took up organ, later studied in Chicago, and paid his way through Northwestern, and found a thriving career via theater organs. Came the talkies, and pretty soon twenty-minute-a-day of organ, and pretty soon no minutes.

Johns Dance Band

At that silent moment, Maxwell bumped into a friend of his in Chicago—who was looking for a piano-player for his band. The old story: “Come on, just play tonight.” Reluctantly Maxwell agreed. And then it was, “Just play tonight,” until finally Maxwell had the band himself. They worked Detroit awhile—and then he got out before the customers got him.

And returning to the main theme. “A musician can't be drinking all the time and hold his job. Not now anyway. A man in an office doesn't take a bottle to work with him to his desk. Why should a musician take a bottle on the stand? That's his work. And it should mean as much to him as the office man's work does to him.” Popped up the thought—how much it must mean to mechanics-loving Maxwell to be in a plant where at last he can have a go at machinery.

P.S. He's in the purchasing department.

by THE SQUARE STRICTLY AD LIB

Transportation by privately owned buses for entertainment groups, such as orchestras on tour, was ordered stopped as of March 15 by Joseph B. Eastman, director of the office of defense transportation. The order was a general one against all non-essential operation of private buses, mentioning band tours specifically, and probably means a final cessation of one-night tours.

As an indirect result of the above condition, Jimmie Lunceford and his crew missed a date for the first time in ten years last month, a decade totalling 2,500 one-nighters. The band was on a train bound for Suffolk, Va., place of the engagement, but were side tracked for troop trains and later broke down.

Frances Wayne, whose voice you hear on Barnet's disc of *Old Black Magic*, was seriously ill with strep throat in New York as we went to press. . . . Dave Barbour, guitarist with BG, handed in his notice. . . . Baron Elliott one of the latest leaders to sign with Uncle Sam for free board and room.

Since it opened on Broadway last July 4, *This Is the Army* has piled up more than \$1,951,000 for the army relief fund. . . . Decca records will soon release an album by Miguelito Valdez, singer of Afro-Cuban rhythms. . . . Life in California while filming *Stormy Weather* was too much for Zutty Singleton, the tubman. He returned to Manhattan, but couldn't stand it there.

Tony DiPardo, band leader and native of St. Louis, once won a deal while visiting relatives in Europe before the war. He was challenged by a nobleman, asked to name the weapons, and selected fists at one pace. . . . Tommy Tucker follows Blue Barron into the Edison Hotel in NYC tomorrow (March 16). . . . The Dick Leiberts (he's organist at Radio City Music Hall) are out of tune.

Anita Boyer has signed a contract with the William Morris office. . . . Owner of one of the smaller record firms, selling discs almost exclusively to juke box operators and radio disc jockeys, is said to have a cache of some 150 old masters, never released, some of them featuring good jazz men. . . . Alec Wilder, writer of longhairish jazz and hip serious music, has been commissioned by Abe Lyman to write a special composition for the latter's band.

Musicians aren't the only ones confused by the recent “work or fight” edict. Samuel Leibowitz, attorney, has made a jaunt to Washington with a group of actors and other professional entertainers to seek a definite statement on the position of such artists in the “essential to morale” setup. . . .

WHERE IS?

- TOM ALLISON, trompetist, formerly with Mitchell Ayres
- MARSHALL GRAN, trombonist, formerly with Harry James
- MUSKY RUFFO, saxist, formerly with Sonny Dunham
- BILL CARDELLA, pianist, formerly with Frankie Masters
- TONY DONNO, formerly with Clyde McCoy
- GIL EVANS, arranger, formerly with Glenn Hughes
- A. B. GREEN, trombonist, formerly with Herbie Kay
- BILDING BOLHEBREN, drummer, formerly with Mummy Brown
- CAROL LAYE, vocalist, formerly with Woody Herman

WE FOUND

- JABBO SMITH, now at Alcazar Club, Newark, N. J.
- JOHNNY DUKE, now with Marion Houston and the Modernaires on a theater tour
- JOE “TEX” MUGLAREY, now with Al DeBusch at Ciro's, Hollywood, Cal.

Like Father, Like Son



New York—Here's Robert Loeman, 3, with his first set of traps. His father, Cliff Loeman, beats them lightly himself, you know, most recently with Charlie Barnet, but previously with Artie Shaw and Tommy Dorsey.

ORCHESTRATION REVIEWS

By TOM HERRICK

Could It Be You

Pub. by Chappell, Arr. by Paul Weirick

One of the Cole Porter tunes from his new music comedy *Something for the Boys*—this, a slow typically Porter ballad. In the repeat choruses Weirick leads off with union saxes and straight mutes in the background with bass opening up and coming in for alternate 8 bar phrases. The second is mostly for saxes. After the second ending Weirick voices first trumpet lead with clarinets who also fill in the cracks with a union descending 8th note figure. Its optional girl vocal, too, of course. The last is full ensemble.

Are Yuh Spoken For?

Pub. by BVC, Arr. by Jack Mason

A hillbilly deal—and a big hit in the making. The complete chorus of 32 bars is actually a combination of a couple of separate 16 bar choruses. After an offbeat ensemble intro brass takes the conventional melody line with independent sax figures in the background. Saxes take the second strain and the procedure is reversed in number two. The special chorus is for jazz which features first an ensemble background with tenor taking off. Second trumpet gets what's left, the saxes providing the background, and the final cut chorus swings a mite.

Martha Raye was a hit in London, singing a *Mr. Musokini* parody on her famous *Mr. Paginini*.

Mike Potoson, proprietor of Colosimo's in Chicago, went to Los Angeles to travel across country to New York with Abbott & Costello, just for the ride and to play gin rummy. He won an amount in four figures from his pals, who started their career in his club years ago. Mike rode back as far as Chicago with them on the return trip, again cleaning up in the rummy game. So during their lay-over in Chi, the boys did an “on the cuff” special matinee at Colosimo's.

SWING PIANO!

Learn to play real Swing Piano! Send for free “home-study” folder.

TEACHERS: Write for business offer.
AXEL CHRISTENSEN Studios
21 Kimball Hall, Chicago, Ill.

Robbins Russian Medley

Pub. by Robbins, Arr. by Paul Weirick

The alert Mr. Robbins, taking advantage of the timeliness of all things Russian, has collected in this packet a conglomeration of Russian jive including *March of the Mannikins*, *Dark Eyes*, *Two Guitars* and the *Volga Boat Song*. P. W. has arranged same simply and melodically and in the manner that allows Joe Orchestra Leader to play them individually, collectively or not at all, what with a few cuts in the right places. A mighty handy edition to the books right at this time.

Someone Else's Sweetheart

Pub. by Shapiro, Bernstein, Arr. by Paul Weirick

A slow ballad that's starting to make the grade. After parcelling out the brace choruses in 8 bar shares Mr. Weirick, who incidentally, seems to be monopolizing quite a bit of space in this issue's column, comes up with a tasty little special chorus. Trombone voiced with saxes opens up for 8 bars and then retires as part of a soft, in-the-groove ensemble which is nicely phrased. More trombone and saxes lead into the last cut chorus which has a bit of a beat.

I'm the Guy That Wakes 'Em Up

Pub. by Norman Edwards, Arr. by Ted Demme

A clever novelty, something on the order of a George Cohan opus. After the introduction and a couple of repeat choruses for ensemble and saxes Duncan works a nice

split in the special with brass opening up for 4 bars and then backing up ride tenor with plunger figures. The last is a phrased ensemble.

Put Another Nail in Hitler's Coffin

Pub. by Vanfore, Arr. by Jimmy Dale

Another wartime novelty and a kind of a juke one at that. Mr. Dale who does well with this type of tune gets through his repeat choruses in good order and then cooks up a special with a dixie beat that really comes on. Second trumpet has the lead with clarinet above and saxes below. The brief last chorus rounds it out.

ALSO RECOMMENDED

- Giddap Mule*, Pub. by Advanced, Arr. by Vic Schoen.
- My Gal Loves a Sailor*, Pub. by Acme Music, Arr. by Joe Rema, Jr.
- Ship Ahoy*, Pub. by Marks, Arr. by Paul Weirick.
- Sonar*, Pub. by Robbins of Cuba, Arr. by D'Artega.
- Harlem Soldier Boys*, Pub. by Norman Edwards, Arr. by Buddy Baker.

They're Timely • They're Tuneful • They're Terrific!

“We're Pickin' the Japs from the Lap of Yokohama”

“My Heart Is Flying in the Sky”

“Harlem Soldier Boys”

“I'm the Guy That Wakes 'Em Up”



Orchestrations—75c • Material Available

NORMAN EDWARDS Music Publisher 1827 N. Vine St. Hollywood, Cal.

STUDY ARRANGING WITH

OTTO CESANA

EVERY Musician Should be Able to Arrange

Complete Course One Year

CORRESPONDENCE

OR AT STUDIO

They studied with Otto Cesana:

- Van Alexander
- Charles Corbie
- Matty Matlock
- Andy Phillips
- Herb Quigley
- Alvin Karpis
- Alvin Rey
- John Phillip
- Al Wagner
- Roy Fox
- Buddy Wood
- Paul Whitman
- and many others.

NOW AVAILABLE!

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

OTTO CESANA 29 W. 57th St., N.Y.C. Tel.: PLaza 5-1282

RAVINGS at REVELLE

By "SARJ"

These merchant marine boys really get around! When Ted Weems and his entire band went into the maritime service, they knew that their one aim was to make a lot of music for the boys in the maritimes, but Ted (now a chief petty officer) has since branched out to lend a helping hand to the army and is now busily engaged in whipping the Camp Tanform band into shape.

The San Mateo Merchant Marine Cadet School where Weems is located has generously loaned their official maestro to the nearby Tanform army boys for two hours every morning for work on their band. Among men in the band there are Private Ed Hoadley, ex Blue Barron, Carl Hoff and Abe Lyman skin beater, Pvt. Don Gelman, violinist for Artie Shaw, and Pvt. Bob Batchelder, Bob Chester guitarist.

Pfc. Ernest A. Brown, Jr., has proved to a flock of Japs that he is one tough hombre where their attempted possession of Guadalcanal is concerned, but the folks back home know that as soon as Ernie lays down his naval equipment he grabs a pen and gives with the little lines on a piece of paper which go to make up such tunes as his *Lonely*, *This Is No Time for Tears* and *Apandee, the Japanese Man*. Ernie has written the tunes since he left the States and his folks are supplying the songplugging from this end. The tunes were aired recently over

WAAB in Worcester, Mass.

Poor Bob Carroll, Pfc. Bob, who used to sing with Charlie Barnes and had his own series of sustaining t.c.'s singing the more melting type of halled feels that all of his training goes for naught. It isn't that the boys at Gardner Field don't like his voice . . . they do! But their favorite request is Bob's very unromantic version of phhhht, *In Der Fuehrer's Face*. Don't worry, Bob, we all have to face it someday. Sarj is just afraid that someday the *Beat* will discover what a wonderful bricklayer he is.

Ziggy Elman is the something new that has been added to the A.A.F. Ferry Command band in Long Beach, California, and where the boys were challenging most other band in the country before, now they claim that the band will gladly meet any other service band in the country, feed them a Long Beach fish and then proceed to knock their musical ears down lower than a draftee's posterior after a cross country full equipment trek. The bandmen, including half of the west coast Jack Teagarden outfit, also has a habit of making Dave's Cafe on the Long Beach pike jump from thirty to forty feet at a leap every Sunday when they drop in for a session.

Don Jacoby's "C" band is mak-

Royal Guardsmen Kill the Seattle Cats



Seattle, Wash.—This fine coast guard band has been organized only a short time, but they are killing the cats with their special arrangements. Saxen—Biard, Platt, Hartwell, Hilligross; guitar and leader,

Bakovich; piano—Dial; trumpets—Mann, Gomavits, Bernich; trombone—Pearce; bass—Edwards; drums—Ried, and vocalist, Betty Stephenson. Not in photo is Tram Thorlakson. U. S. Coast Guard Photo.

Mike Riley), Bill Bailey (Jerry Wald), Chuck Roberts (Sagar Ellis, Hal Leonard ride man), Art White, and Ed Karpovits; piano—Al Sutton (Orin Tucker arranger); bass—Bob Manners; guitar—Bill Manso (Tune Toppers . . . also vocals); and drums—Sam Tanner. The brass is full, the solo men are fine, and the band is riding high.

Sarj gets a letter this last week from a "Zombified Girl" in San Diego, California, who comments that a bunch of the nation's A and B bands are going into the service but she wants mention made of a terrific class 'Z' band that has entered the service and is counted out for the duration. The 'Z' band wasn't actually as bad as that sounds, they were really pretty sharp, the gal insists. The outfit was Bob Skidmore's Swinging Zombies, presenting music from another world. "We girls were always happy when our habs took us to where the Zombies (America's greatest Z band) were kicking at the roof. We sure liked their goo," is the Zombified Gal's tersely mournful comment. "And we'll be here when they come back so we can greet them and jump to their jive." Linguistic jive like that even knocks Sarj off his well worn heels, but, anyhow, good luck and lots of goo to Bob and the Zombies. Keep Cooking!

Bill Borden, ex Claude Thornhill arranger who recently went into the army, is now Captain W. H. Borden, 14th Fighter Squadron, Pags Field, Fort Meyers, Fla., and would like to hear from his pals and sweethearts. . . . And Paul Friedrich, ex Alvino Rey and Tony Pastor trumpeter, is now a Lieutenant, having received his commission at the Fort Monmouth, N. J., Signal Corps school. . . . While D. Leon Wolfe, much talked about and sworn at music critic who has written several articles for

the *Beat*, is in the February class A1-B at the Coast Guard Academy in New London, Conn. . . . Another *Beat* character, John F. Deinslein, Baltimore correspondent, is now a private at Camp Pickett, Va.

There's a hot time in the furnace room at Camp Crowder these days because the boys in the barracks have put up such a beef about Cpl. Calvin E. Storm's practicing his accordion when the boys are catching that well needed forty that he has taken to practicing his squeeze plays in the furnace room at the camp. They claim that when the Corporal really gets hot they save up to fifty percent in coal. Cal formerly toured in vaudeville (remember good old vaudeville?). He is now a signal corps instructor at Crowder.

Sid Brandley, former Bobby Byrne arranger, is stationed as a private at Fort Jackson, N. C., as is Milton Page who SS'ed at the Hickory House in 1918 old New York. . . . Horace Henderson, ork leading pianist and bro' of Snatch, has been assigned to an army band at Joliet, Illinois. . . . Eddie Julian, who used to play drums for Vaughn Monroe and Alvino Rey is in the army, stationed at Fort Bragg, N. C.

Harry Yaeger, drummer, last with Abe Lyman's new band, is now in the army air corps in Massachusetts. . . . And Kai Windling is another of the Alvino Rey boys (tram) now under the baton of Roy's Bill Schaller: in the coast guard at Curtis Bay, Maryland. . . . Bobby Burns, former Tommy Dorsey manager, has graduated from the O.C.S. and is now one of Camp Swift, Texas', better shavetails. . . . And a/c Bob Weiser, who used to pound the ivories for Bernie Sandler's band, is knocking out fancy eighty-eights between air corps exams at Nashville, Tennessee. . . . Meanwhile, a youngster to the biz, Carl Kinnell,

is doing the same at the Illinois Tech Army Pre Radar school.

Speaking of colored units, which Sarj wasn't but which he is now, you should dig the solid outfit at the USNR base at Olathe, Kansas. The band jumps like crazy with their fine rhythm section and add to that a competent brass and sax section and, well, that's just what's keeping the boys at the base from singing blues songs. Solid.

Somewhere in the South Pacific is the 43 Division Artillery outfit with a band that is knocking the tom toms out from under all the native bands on the tour. The combo originally hailed from Rhode Island, but Rhode Island was never like this. The band jumps at various nearby field hospitals and for officers, nurses and men and they have to travel over a lot of rough terrain to do it. The instruments and men take a terrific beating on route, but the kicks that they give and get are well worth it, besides, one of their jobs in the near future will require that they have bomber transportation, so that's a kick they're really looking forward to.

As to the personnel of the outfit before Sarj has his character play reveille, they are: saxen—S. Sgt. Frank J. Wisnarski, Cpl. Herbert Lawson, Cpl. James Smitty' Mijetovich, and Cpl. Harold C. Babb; trumpets—Sgt. A. V. Catterton, Cpl. Nick Romeo, and Sgt. Ted Szala; trams—Sgt. Daniel Giovannucci, and Pfc. Bill Granville; drums—Sgt. Chester W. Siok; bass—Ernest Phillips; guitar—Al Barino; piano—Mstr. Sgt. Bill Quimby. The boys' address is Band 43 Div. Arty. Hdg., APO 43, c/o Postmaster, San Francisco, California. And, now, that's all, chum, play reveille.

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

First Seabee Swing Band



Camp Endicott, R. I.—These boys, under the leadership of Charles Brinckley, sent home for their horns and got together informally. It sounded so good that official sponsorship quickly followed and it became the first Seabee swing band in the service. Personnel includes: saxen—Johnny Catalina, Oscar Darby, O. C. Marino, Don Rice, Richard Barker; trumpets—Harvey Owens, Tony Mianelli, Victor Melito, Mike Leone; trombones—Warren Filz, William Conrad; bass—Herb Siegal; violins—Herbert Brandvig, Phil Roth, Barney Gardella; drums—Joseph Fiorello; piano—Tommie Ware; director—Charles Brinckley. Eddie Condon, tram, is not shown in the photo, and three men have since been added, Jack Healy, vocalist; Ernie Eddings, guitar, and Emilio Rufo, accordion. Providence Journal Photo.

Carolina Artillerymen Have Nicknames



Charlotte, N. C.—The boys in the 141st Field Artillery band all have nicknames, as you can see by their music stands, Fats, Rocky, Punk, Wimpy, Stinky, Angel, Fuzzy, Wiggles, Poogie, Slata, etc. Front row, left to right: Cpl. W. Pugh, Pvt. D. Boveryini, Cpl. E. Fennaci, Pfc. C. Thoreon (saxes),

Cpl. W. Neuberger, Sgt. D. Abramson (violins); second row, left to right: Sgt. F. McGovern, Jr. (tram); Sgt. H. Hadler, Sgt. H. Tadin, Pvt. John Miller (trumpets); Cpl. A. Nicholas (bass), Pvt. C. N. Falk (drums). Standing is Chief R. Mittelstaedt, pianist and leader.

Boola Bango

Says—

The drum's the thing in jungle land; It's "top" in every jungle band.

The ones we meet we pound with zest, But must admit That Leedy's best.

Leedy MANUFACTURING CO. BIRMINGHAM, ALABAMA

ing the boys out at Great Lakes so completely hep that it has to be a mighty fine cleve band to come in from the outside and make the boys happy. Don is using many Les Brown arrangements and has a bunch of men who can play horns in anyone's band in un-Hitler days. Personnel of the band is: trumpets—Don Jacoby (Les Brown), Dick Bolts, Ray Anthony (Glenn Miller, Jimmy Dorsey), Hank Jackson (Ina Ray Hutton, Ramona); trombone—Warren Brown (Les Brown), (others not listed); saxes—Ev Evans, Tony Costa (Louis Prima,

See and hear . . .

★ **GLENN MILLER**

with the new *STONE LINED MUTES* in the 20th Century Fox movie production "Discipline With Me"

Send for Descriptive Folder

Humes & Berg Mfg. Co.
121 E. 69th St. CHICAGO

Chicago
★ ★
AR
b
★ ★
(SERV
by Phil
arrange
not see
members
in every
Song
Pub. by
This
by Glen
viewed
thrust
than I v
ination
and Leo
scription
very pr
band. W
Phil
the most
the men
Maritime
tion, and
is not re
Bases
introduc
glasando
voices th
(A) all
melody in
bars, a
lib solo
ground, f
full band
paring fo
dars. r
consists
trombone
trpts. Fo
cymbal so
tal passag
union tr
The back
factive in
horn rhyt
ed by a r
for clap
there is a
to a solid
ise)
Pub. by M
A color
of the po
offering b
introduc
may be o
vamp per
melody at
brass with
The rules
with atm
for rowla
possible o
having th
trumpet
woodwind
a much li
combinati
effects in
post chor
verse sco
leading to
Nice
From
New Yo
otor of Ro
got that t
the navy,
rendevous
When the
he paid al
New York
Nick Dr
Lalla, acco
tar, and v
even more
included
Rose, in th

BAND ARRANGEMENT REVIEWS

by Philip J. Lang

★ ★ ★ ★ ★

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

Song of the Volga Boatmen

Pub. by Mutual, Arr. by Leonard Whitney

This is the second of the "Styled by Glenn Miller" series to be reviewed here. I am even more enthusiastic about this publication than I was of the first. The combination of Glenn Miller styling and Leonard Whitney band transcription is highly successful and very practical for the average band. While Mutual is comparatively new at band publication, their recent works for this medium prove they are studying the field carefully and striving to give the trade something new in conception, smart in style, and practical in performance.



Phil Lang

The numbers of this series are the most frequently requested by the men of the Sheepshead Bay Maritime Service Training Station, and I am sure this approval is not restricted to this base.

Basses and low reeds start the introduction, accompanied by a glissando groaning effect for voices that is very effective. At (A) all the trombones have the melody in unison, and after eight bars, a muted cornet has an ad lib solo over this melodic background. (B) is a tutti passage for full band ending with a vamp preparing for a chorus scored for all clars. in unison. The background consists of alternating figures for trombones, hand in bell, and muted trpts. Following this, a four bar cymbal solo leads to a contrapuntal passage at (D) for trombones, unison trumpets and unison clars. The background is particularly effective in that there is no bass or horn rhythm, this being supplanted by a rhythmic pattern written for clap hands. Following this, there is a short "build up" section to a solidly scored finish. (Octavo size)

Nightingale

Pub. by Marks, Arr. by Harry Henneman

A colorful rumba arrangement of the popular *Nightingale* is this offering by Harry Henneman. The introduction is in swing style and may be omitted by starting on the vamp preceding the chorus. The melody at (A) is scored for full brass with light woodwind figures. The release is for brass unison with atmospheric chromatic runs for reeds. An effective contrast is possible on the repeat chorus by having the sax or a solo muted trumpet take the lead. Keep the woodwind figures as before but in a much lighter manner, and add a combination of ad lib rhythmic effects in the percussion. The repeat chorus is followed by the vamp scored for the full band leading to a D.C. to the first strain.

The ending is colorful and effective. This arrangement should be played in a relaxed and rhythmic manner for the best results. (Lyrics size)

On the Alamo

Pub. by Farnon, Arr. by Paul Yoder

Paul Yoder has scored a simple and tasteful arrangement for this popular old standard that will be a welcome addition to any band library. The simplicity of the scoring allows for much freedom and style in performance. There are occasional suggestions of tango rhythms that are very colorful and effective. I suggest that the introduction be omitted and the arrangement be begun on the pick-up to the chorus at (A). This is scored for brass the first time and sax on the repeat. The release is for low reeds and baritones in unison with rhythmic figures for the cornets. The special chorus at (C) starts with a solo for trombone with clarinet figures. The arrangement ends in a full and broad style. A slow tempo with careful attention to dynamics and phrasing will help greatly in an effective performance of this number. (Lyrics size)

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

Most Alluring



Chicago—Patti Clayton, 22-year-old vocalist on station WGN, was selected by 900 officers and men of the 1st regiment of the Illinois Reserve militia as radio's most alluring singer.

Fire Destroys Popular Tri-City Suburban Spot

Davenport, Iowa—Another famous Tri-City night spot was recently destroyed by fire, the Budweiser Inn, long a rendezvous for local "cats." This leaves only Fairview Inn on the Illinois side of the river and The Lark, on the Iowa side, operating in the outlying districts. The Four Esquires are still packing 'em in at Fairview, while The Lark is without a band at present.

Kicks from Nerve

Pete Klecska, tenor man, and Al Phillips, hot fiddle man, doubling bass, have joined the Jack Willett ork. Willett may add a string section to his band and, in addition to Phillips, he has Jim Chase and several other fiddle men auditioning. Tram man and vocalist, Bob Noth, and bassist Ward Irwin are reported to be leaving the Willett organization for seats in the Hal Wise ork.

Local "cats" are getting more than their share of kicks listening to the Red Norvo jivesters now

appearing at The Buvette, in Rock Island, Ill. Between Red and terrific hide-beater, Specs Powell, they keep the cats yelling for more, far into the nite.

Three Into Service

Bassist Bob Frey, of the Jack Manthey crew and ork pilot George Friesland, who has been stubbing in the same outfit, have left for the army. Tommy Marriot, tub man with Hal Wiess, has recently been inducted. Ork leader Kenny Pirmann is expecting a call from the marines.

Bob Elmergreen, son of a local music store proprietor, is a member of the dance band of Camp Adair, Oregon. . . . Bob Bertram is playing trumpet in the band and string bass in the dance ork at Tucson, Arizona. . . . Bob Abmendinger has joined the Jack Manthey ork on the 88. —Joe Pitt

See and hear . . .

★ **GLENN MILLER**

with the . . . STONE CORNER MUTES in the 20th Century Fox Music production "Dancing Queen" Sound for Dancing

Humes & Berg Mfg. Co.
121 E. 49th St. CHICAGO

Tomorrow's

SALES CURVES ARE BEING PLOTTED . . .

Today

THESE CHARTS SHOW ESTIMATED PARTICIPATION IN PAYROLL SAVINGS PLANS FOR WAR SAVINGS BONDS (Members of Armed Forces Included Starting August 1942)

Month	Workers (Millions)
DEC.	0.7
FEB.	1.1
APR.	1.5
JUNE	2.0
AUG.	2.5
OCT.	3.1
*DEC.	25.4

Month	Amount (Millions)
DEC.	0
FEB.	10
APR.	20
JUNE	30
AUG.	40
OCT.	50
*DEC.	376

STUDY THEM WITH AN EYE TO THE FUTURE!

There is more to these charts than meets the eye. Not seen, but clearly projected into the future, is the sales curve of tomorrow. Here is the thrilling story of over 25,000,000 American workers who are today voluntarily saving close to FOUR AND A HALF BILLION DOLLARS per year in War Bonds through the Payroll Savings Plan.

Think what this money will buy in the way of guns and tanks and planes for Victory today—and mountains of brand new consumer goods tomorrow. Remember, too, that War Bond money grows in value every year it is saved, until at maturity it returns \$4 for every \$3 invested!

Here indeed is a solid foundation for the peace-time business that will follow victory. At the same time, it is a real tribute to the voluntary American way of meeting emergencies that has seen us through every crisis in our history.

But there is still more to be done. As our armed forces continue to press the attack in all quarters of the globe, as war costs mount, so must the record of our savings keep pace.

Clearly, on charts like these, tomorrow's Victory—and tomorrow's sales curves—are being plotted today by 50,000,000 Americans who now hold WAR BONDS.

Save with

War Savings Bonds

This space is a contribution to America's all-out war effort by

DOWN BEAT PUBLISHING CO.

Nice Gesture From Ex-Boss

New York—Joe Rogers, proprietor of Rogers' Corner, didn't forget that the Tuna Topper, now in the navy, helped him start his rendezvous on the way to success. When the boys got furloughs at the Great Lakes training station, he paid all expenses for a visit to New York.

Nick Drago, trumpet; Joe DiLalla, accordion; Billy Manso, guitarist, and Whitey Russ, bass, were even more pleased when Rogers included their manager, Irwin Ross, in the junket.

mine); sec- Jr. (tram); the Miller Pre. C. N. Littlewood

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

There is an interesting jazz record on the little known Van Dyke "Each Record a Masterpiece" label. The Van Dyke label turns up frequently in stocks of old records but very little of interest musically is found thereon. In fact, all of the band titles appear to have been blind and it is improbable that any musicians of fame or of particular talent worked on the dates which seem to have all been made by studio groups.

One of the band titles used on quite a few sides was Memphis Jammers and most of these M.J. sides were like "Jack the Bear—just nowhere." However on Van Dyke 7801 is recorded a lively version of Clarence Williams' well known tune *Close Fit Blues* (3394). There is a trumpet on this record that suspiciously sounds as though it was played by none other than King Oliver. Foundation for the Williams-Oliver collaboration has been given several times by musicians who were around New York at the time Oliver was trying to overcome his many troubles following his exodus from Chicago. Previous discussion of Oliver-Williams recording activity can be found in the *Hot Box* Feb. 1, '42.

The above record was discovered by Phil Featheringill of the Groove Record Shop who is particularly interested in Oliver. He thinks it might be King Joe and played the side for the Boxer and Bill Russell neither of whom would go out on the limb and identify the horn as Oliver. There isn't any assurance that Williams himself played on the record although he is listed as the composer of the tune. The reverse side is another Jammers side obviously recorded by a different group. Nevertheless, the *Close Fit* is an interesting item and lends itself to much conjecture.

JIVE—Donn O'Meara formerly of New York State and now located at 1624 S.W. 3rd Street, Miami, Fla., writes in the following correction on page 369 of DeLaunay's *Hot Discography*: Under Jabo Williams section, the Paramount 13130 listed under the name "Piano Kid Williams" is in reality by "Piano Kid Edwards" and not Jabo Williams at all. O'Meara has a copy of this rare disc.

Joe Campbell, Chicago collector of long standing was married to Mary Eileen Cord on February 18th, in Evanston, Ill.

Joe Maher of Detroit has gone into the army and the fine collection built up by him in collaboration with his sister Julia Ann Maher will be carried on by Julia Ann for the duration.

Ken Cook with the RAF in Malta wishes to contact an American collector who could purchase jazz records in the U. S. for him. Main interests are Benny Carter, Jack Teagarden and the Duke. Records can be held in this country until the War's end at which time he will pay cash or trade hard to get British issues. Cook's address is Palmer Greave Farm, Salesbury, near Blackburn, Laves, England.

Duke Dufield of Detroit writes in an addition to the Jolly Roll Morton section in Discography. He has found a copy of Gumbing Jack & Crazy Chords on Victor 23007 by Jolly Roll Morton and His Orchestra. The record is rare

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" blues, choruses, obbligato, embellishments, ligatures, dim notes, neighborlike notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

Modern Dance Arranging

Duets, trios, quartets and assemblies—special choruses—modulating to other keys—suspension—collaborations—organ point—colorful effects—many backgrounds. Write today!

Elmer B. Fuchs 335 E. 19th St. Brooklyn, N.Y.

Service Bands In Maritimes Swing to Jam

Sydney, Nova Scotia—Service bands in this section of the country have gone in for jam in a big way. . . . Practically all RCAF stations now have a better than fair combination. . . . Weekly dances held regularly in their recreation halls and formerly played by civilians are now handled quite capably by their own talent. . . . One of the most recently formed of these groups is the Sydney RCAF unit and is under leader-pianist Basil Cyr.

A long delayed recognition of talent has at last come to Bobby Kelly, xylophone and vibes man with Bruce Holder. . . . He is now jobbing with Canadian name bands in and around Toronto. . . . Holders band, though very good at times, was not the proper showcase for a man of Kelly's ability. New Waterford's Strand ballroom has renewed their contract



Gib Whitney

with Gib Whitney. . . . The Strand has been completely remodeled at considerable expense, and is now one of the finest ballrooms in Nova Scotia. . . . Whitney's fine sax and clarinet have been responsible in a large measure for the Strand's success.

Charlie Hillcoat joining the army shortly. . . . Whitey Hains quit the band recently to form his own combo. . . . He will play the Palomar at Moncton. . . . Hains' piano chair was filled by gal hepster Ruth McCallum.

—Allen MacDonald

Army Boosts Own Morale With Song

New York—The special service division of the army is issuing song hit kits to the men in service as a morale booster. Each month the lyrics to six songs, chosen by an advisory board of top singers



This photograph, made about 1935, shows Jimmie Lunceford and the band with all of his original stars. Left to right: saxes—Willie Smith, Joe Thomas, Earl Carruthers; trumpets—Tommy Stevenson, Sy Oliver, Eddie Tomkins; trombones—Henry Wells, Russell Bowles; piano—Edwin Wilcox; guitar—Al Norris; bass—Moses Allen; drums—James Crawford.

TIPS FOR TUBMEN

By GEORGE WETTLING

There have been numerous letters written to me asking about the list of records that featured different drummers that appeared in an earlier issue of *Down Beat*. The latest request comes from Rusty Nelson of Seardale, New York, asking if there is any way of obtaining the list. That list of recordings was in the October 15th issue of *Down Beat* in this column. Might I suggest you write to *Down Beat* for that issue.

Russell "Ace" Toubias of Hubbard, Ohio writes me an odd letter. The idea is that he is a drummer in a fine little seven-piece unit in Hubbard and the main part of the outfit is built around two brothers, the one brother being the star of the outfit with his solid sax and clarinet playing and arranging. But the rub is that he has offers from three other orchestras and therefore, has little time to spend with his brother's unit.

Ace complains that when they get a good job to play, they have plenty of trouble getting the clarinet player to play with them as he is usually booked on something else. There's hardly anything that can be done about a situation like this, as the clarinet player will most likely always be busy and will no doubt sprout out with a band all his own someday, sounding either like Benny Goodman or Artie Shaw or both. My advice would be to get another clarinet player.

Sonny Andrietta of New York City writes he is very interested in drums and that whenever he goes to a show that has a band on the stage, he really digs the drummer and picks up quite a few things, such as tricks with the sticks, how the different drummers set up, etc. Sonny has been taking lessons but his teacher has gone with the draft and he is left right in the middle of a triple ratamacue, and is in need of another teacher.

In an early issue of the *Beat*, I will put in a few simple exercises that all beginners can practice and that I'm sure will be a help to you in developing a good pair of wrists. Gene Krupa laid a new beat on me during my recent stay in Chicago, which I will also put in. So be on the lookout for it.

and handleaders, will be published in a compact form for distribution to the armed forces. Tunes selected for the first copy include *This is the Army*, *Mr. Jones*, *Praise the Lord and Pass the Ammunition*, *I've Got Sixpence*, *Move It Over*, *I Had the Craziest Dream*, and *There Are Such Things*.

Lamare to Messner

New York—Jimmy Lamare, former Charlie Barnet baritone saxist, has replaced George Ward in Johnny Messner's band. Ward has enlisted in the navy.

Cummins Ork Repeats Date At Blue Moon

Wichita, Kas.—Bernie Cummins band was one of the most popular ever to play the Blue Moon, featuring Elaine Castle, vocalist; Tony Mareno, trumpet and comedy; the Cummins Commanders, novelty singing quartet, and Walter Cummins, guitarist and lyric tenor. The band opened in January for a two weeks' engagement, then returned in February.

Virgil Chambers and his orchestra now play only on Saturday night at the Kaliko Kat, since Virg has gone to work for Cessna. . . . Other local bands still holding together are "Skipper" Hawkins, featuring Betty Jo Woodward as vocalist, and Alonzo Mills, whose band plays every night at the Greentree Inn.

Pvt. Clovis A. Miller, Wichita dance band pianist, is now stationed at Camp Haan, Calif., and has been assigned to the 511th army band. When he was 13 years old, he entertained soldiers stationed at Camp Funston during World War I.

Harold Eugene (Whitey) Clinton—the fiddle playing m.c. around Wichita for years—is stationed at Camp Shelby, Mississippi. . . . Piano playing Frank Chiddix is in a cavalry camp near Mineral Wells, Texas.

—Irma Wassell

Ursula Parrott Freed by Court

New York—Ursula Parrott, novelist charged with impairing the loyalty and discipline of the armed forces, when she allegedly smuggled Private Michael Bryan out of an army stockade, was acquitted by a federal jury in Miami, Florida, on February 27. The jury took only twelve minutes to free Mrs. Parrott.

Earlier, the novelist told the court that she was aiding the government by using Bryan as a decoy in investigations which later led to the arrest of several persons involved in a so-called "reefer racket" in a New York hotel. This was confirmed by A. L. Raithe, head of the narcotics office in Miami.

The trial of Bryan, Rose Boyzoids, Teddy Reig, and George Auld, who are being prosecuted in Federal court in New York for conspiring to evade the marijuana tax act, scheduled for March 2, was postponed. Mrs. Parrott was to testify as a government witness.

Answers to Musical Quiz

- (a) Rimsky-Korsakov (1844-1908)
- (b) It is a "sub-marine" ballet and takes place at the bottom of the sea.
- No. They sang their notes, one after another, in unison, and there was solo singing and chorus singing.
- No. Nore played the "tyra." There were no "fiddles" in his day.
- Johann, Sr., Eduvard, and Joseph.
- (a) "Danse Macabre"
- (b) Camille Saint-Saens.

Chicago
J
All
Int
Ch

(On
ered
and
perform
able to
the wh
New O
from w
ual mu
have co

The c
complete
such a
ing clar
with his
ture and
tionistic
ing, fail
or the ot

D
There
larity in

Jimmy

sponding
taken eit
vidually,
ing.

The c
Johnny T
spired, ei
every cl
him, and
nominal
fair-hair
group. E
their inf

Indeed,
were the
inetics o
as the p
subsequ
casting th
dic instr
Both hav
for their
imperfect
were som
they were
namic.

No
Next c
Benny G
faults, ne
at any rat
ficient tea
Using
notes to
rate upon
melody, M
scarcely
typical Ne
leans cla
and Benny
less like th
of the Ch
ans. Each
rather a
clarinet,
quently u
the cust
trumpet p
the recog
generally

Jimmy
Orleans a
lugs nearl
maintaini
great clar
unlike th
accustom
wonderful
found his
together
Hines.

Likewis
environs

Jazz Clarinets, Henchmen of Kings

All Clarinet Players Fall Into the New Orleans or Chicago Schools, But Two

by JOHN LUCAS

On every instrument save the saxophone, the finest colored soloists are the men who were born in New Orleans and raised in the tradition of her music, while the best white performers are exponents of the Chicago style, which debatable term denotes, at least, the white counterpart of the New Orleans style, no matter from what sector the individual musician may originally have come.

The clarinet furnishes the most completely satisfactory proof of such a contention. Among the leading clarinetists only Buster Bailey with his intricate, involved structure and Art Shaw with his exhibitionistic, questionable way of playing, fail to fall into one category or the other.

Dodds Influenced All

There has been a startling similarity in the development of the two schools of clarinetists all the way along, with the New Orleans veterans exerting a tremendous influence on the younger Chicagoans at every juncture. Even between the eight greatest colored stylists and the corresponding eight white aspirants, taken either as a group or individually, the likenesses are striking.

The comparison begins with Johnny Dodds, who obviously inspired, either directly or indirectly, every clarinetist to come after him, and Frank Teschemacher, the nominal founder, actual leader and fair-haired boy of the Chicago group. Both are now dead, but their influence lives on.

Indeed, it is safe to say that they were the two most influential clarinetists of all time, Dodds serving as the primary example for each subsequent clarinetist and Teach casting the mould for all the melodic instruments of the Chicagoans. Both have been severely criticized for their faltering technique and imperfect intonation; but if they were somewhat crude at times, they were always remarkably dynamic.

Noone and Goodman

Next comes Jimmy Noone and Benny Goodman. Whatever his faults, neither can be condemned, at any rate, for poor tone or insufficient technique. Using many notes to elaborate upon the melody, Noone scarcely plays typical New Orleans clarinet and Benny even less like the rest of the Chicagoans. Each plays rather a lead clarinet, frequently taking the customary trumpet part instead of employing the recognized ensemble style as generally practiced.

Jimmy departed from his New Orleans associates and surroundings nearly two decades ago, still maintaining his ability to play great clarinet in an atmosphere unlike that to which he had been accustomed. There followed that wonderful period when Noone found his greatest success playing together with the brilliant Earl Hines.

Likewise, Benny left his early environs and cohorts about ten

work, an ability that expanded until each has become an outstanding organizer of improvising sessions as well as a leading instrumentalist.

Simeon's presence in any group tends to give it greater unity and a feeling of coherence. Everything Mezzrow does, especially in the line of recording, has an atmosphere all its own, a pulse, freedom, ease and assurance that would be impossible to mistake and just as difficult to duplicate. These two are quite possibly the most perfect individual examples of their respective schools, the most representative clarinetists and the most successful directors.

Two Unsung Musicians

Albert Nicholas and Rod Cless, two unsung musicians of excellent taste and the utmost sincerity, may not be the most brilliant soloists in the business, but certainly rank high among the most consistent. Both play in a straightforward fashion, with no affectation and no apparent excess of effort, without attempting to produce a particularly unusual tone or muster and freakish effects.

Jelly-Roll gave Nicholas his best opportunity to prove himself on the last records Jelly cut for Victor a short time before he died, and Nick surely surpassed even Jelly's expectations. Muggsy Spanier chose Cless as the clarinetist for his sensational Ragtime Band of several years back, and the choice helped make not only Cless but also Spanier a lot more popular.

Merely the Finest

Just for variety we can continue the parallel with a contrast in lieu of a comparison, Barney Bigard and Bud Jacobson. These two men are as opposite as the two poles except for one fundamental thing, the intrinsic excellence of their playing. Both are unusual, Barney in the fantastic sweep and torrential majesty of his solos, Bud in the restraint and sobriety exercised in all his work. With his flare for constant embellishment, Bigard carried the New Orleans clarinet to its furthest possible extreme. Jake, meanwhile, made use of an almost austere sparsity of notes to reduce the Chicago clarinet to its simplest terms.

Barney deserted New Orleans jazz a decade and a half ago, only to return this past year, bringing veteran Kid Ory out of retirement to fill the trombone spot. Jacobson, on the other hand, stuck to the Chicago style and to the city of its birth through a dozen lean years of more than partial obscurity. At

Toscanini, Yes—But Basin Street!

New York—A guy with a worried look on his face came into the Blue's staff conductor's room not long ago, looking for some of the Lower Basin Street show music. A quick search of the desks didn't reveal it.

"It's this way," he said, the worry approaching desperation, "I'm a long hair musician and I've just found out I've got to be on this Basin Street program, and I want to look over the music. I don't know much about this dance music."

Reassuring voices told him he didn't have anything to worry about. He could cut it all right.

"I don't know," He shook his head. "I'll take my chances with Toscanini—but not this dance stuff!"

Chicago clarinet will never die as long as there remain such musicians as Hall and Marsala to keep it alive.

If anyone wishes to hear the three New Orleans clarinetists who preceded and influenced Dodds and Noone and Bechet, Alphonse Picou and Louis "Big Eye" Nelson are to be found in the Delta album featuring Henry "Kid" Rena, and George Baquet performs as a soloist on Jelly-Roll Morton's New Orleans Bump. Similarly, those interested in hearing Larry Shields and Leon Rappolo (the two white pioneers from New Orleans who inspired most of the Chicagoans as well as the later Dixieland clarinetists, Sidney Arodin and Irving Fazola) can find Shields on any Original Dixieland Jazz Band disc and Rappolo on the New Orleans Rhythm Kings records dating from the early twenties.



Jimmy Noone



Sidney Bechet



Omer Simeon



Leon Rappolo



Milt Mezirow



Barney Bigard

Examples of Clarinet Styles

Johnny Dodds: Jimmy Noone: Sidney Bechet: Omer Simeon: Albert Nicholas: Barney Bigard: Big Boy Goodie: Edmond Hall: Frank Teschemacher: Benny Goodman: PeeWee Russell:	29th and Dearborn A Monday Date Blues in Thirds Reincarnation Ballin' the Jack Turtle Twist Big Boy Blues King Porter Stomp One Step to Heaven Wolovrine Blues That Da De Strain	Dodds Decca 2111 Noone UHCA 41-42 Bechet Vic 27204 Mares Col 35686 Morton BB 10450 Morton BB 10194 Coleman Vic 26223 Singleton Dec 35953 Molo Col 35953 Bennie's Roy's (HRS) La. Rhythm Kings (HRS)
Mezz Mezzrow: Rod Cless: Bud Jacobson:	35th and Calumet Diga Diga Dee I Can't Believe That You're in Love With Me I Wish I Could Shimmy Like My Sister Kate A Good Man Is Hard to Find (Part 2)	Mezzrow BB 10251 Hoden Sign 102 Jacobson Sign 103 Wetling Dec 18044 Jam Session at Commodore Com 1504
Danny Polo: Joe Marsala:		



GET IT BY MAIL

Get it on 1st and 15th EVERY MONTH!

DOWN BEAT PUBLISHING CO.
608 S. Dearborn, Chicago

Send Me DOWN BEAT for:

One Year \$4 (24 Issues)
 Two Years \$7 (48 Issues)
(Nothing extra for Canada or Foreign)

Name _____
Address _____
City _____ State _____

PROFILING the PLAYERS

GENE KRUPA AND HIS ORCHESTRA

GENE KRUPA . . . drums and leader. . . . Gene first viewed a waiting world with a silver plated snare drum in his mouth on January 15, 1909, on Chicago's South Side. He attended St. Brides and Immaculate Conception parochial schools, Bowen High and St. Joseph's college with little if any idea of drumming until around about college time.

His first job was in an amateur band near Madison, Wisconsin, in the summer of 1924. After that he went through the usual siege of small club units, beer joint jobs and jobbing and finally joined the union to play with Joe Kayser.

Living and working in the Chicago area he was in the most advantageous spot in the country for catching the first breaths of jazz to leave New Orleans. He was also fortunate to grow up among the Chicago gang including such future greats as Bud Freeman, Joe Sullivan, Eddie Condon, Muggsy Spanier, Jess Stacy, and to record with them and also with some of the great figures of the day such as the immortal Bix Beiderbecke. He was greatly influenced by Baby Dodds, Tubby Hall, Zutty Singleton, Johnny Wells, Cuba Austin (then Gene's favorite band), Ben Pollack, Dave Tough, Ray McKinley and Ray Bauduc, among others, evidence in itself that he had plenty of choice and plenty of examples from which to extract.

Gene went into big band work then and played with many top notch bands of the day before he finally got his big swing break with Benny Goodman when Benny went on the National Biscuit Company's *Let's Dance* radio show. He stayed with Goodman for three and a half years through the swing king's greatest seasons and finally dropped out in 1938 to form his own band.

GLORIA VAN . . . vocalist . . . Born in Alliance, Ohio, on August 17, 1920, Gloria is one of the dance world's newer ballad stars. Gloria was educated at Bowen high school in Chicago and was always interested in singing. She found her first break with Jerry Shelton's band and later added to her list the featured vocalist feather with Johnny Scat Davis' band. Gloria loyally proclaims the Krupa band her favorite in the field. Favorite vocalist is Helen Forrest and she admires Harry James' trumpet as her favorite instrumentalist. Moment heads her list of classical favorites. Her pet hobby, a tasty one, is fixing yards of home brewed spaghetti for the boys in the band.

GENE HOWARD . . . vocalist . . . Celebrating his birthday slightly more than a month before Gloria, Gene was born in Atlanta, Ga., on July 14, 1920. He attended high school there and took private vocal lessons to prepare him for the field. Doubling as an arranger and copyist, Gene first worked with Beasley Smith's band, one of those stepping stone bands for many stars. Bob Chester was his first name band job. He also formerly worked with Francis Craig's combo. Favorite vocalist is Frank Sinatra although his voice is more on the Eberly kick. Favorite bands are Krupa, Tommy Dorsey, and Charlie Spivak with the latter his favorite instrumentalist.

ROY ELDRIDGE . . . trumpet and vocalist . . . Eldridge, who got his musical start playing trumpet in a carnival, was born in Pittsburgh in 1911. Got his first taste of fame in 1936 when he worked as a sideman with Horace Henderson's band. After working with several 'name' combos of the day (including Smack Henderson and the Chocolate Dandies), he organized his own small combo with Zutty Singleton on drums and opened the unit in Chicago. He has organized other bands since for club work and for recording work, but opened with the Krupa band two and a half years ago as a featured artist, later stepping in to the brass section as a permanent feature. Roy is married. His ambition, despite his admiration for Gene and his enjoyment in working with the

band, is to have his own band again. He also plays drums, piano and vibes. Roy is the winner of Down Beat's sixth annual All Star band contest for first trumpet chair.

JOE TRISCARI . . . trumpet . . . Here's a man who actually wants to go into the army because that's the only way he'll be able to satisfy his ambition, to be a cornet soloist in the Washington, D. C., army band. Joe was born in Oswego, New York, 29 years ago and attended school in Jamestown, N. Y. Although he has worked with Red Nichols, Johnny Davis, Orrin Tucker and now with Krupa, his first band job was not in the name, but with Art Tanner's unit. Because fishing is rather an impossible recreation for a bandman, he finds his rest in visiting night clubs where the band travels. Joe is married to Rosalie Trent, formerly a pianist with Charles Andalone's trio in New York. Joe's favorite trumpeters are Randy Brooks and his cohort, Roy Eldridge.

VITO MICKEY MANGANO . . . trumpet . . . Mickey is another New York boy, was born in Utica on April 19, 1919. He attended Utica Free Academy there where he received much of his musical education. He first worked with Tommy Reynolds and Gene has been his only other band job. His favorite band is Duke Ellington and his top trumpeters are Roy Eldridge and Louis Armstrong. Mickey's ambition is to lead his own band. His favorite musicians are his boss, Gene Krupa, plus Artie Shaw and Charley Venturo. In classical Mickey likes DeBussy.

WILLIAM STANLEY KENT . . . trumpet . . . Bill is an Oglethorpe University alumnus and was born in Washington, D. C., July 25, 1916. His first job was with Benny Meroff's Southern Gentlemen (he was born in Southern Washington, D. C., you understand) and he later worked with Johnnie McGee and Charlie Agnew. He is at present planning a switch to the Glen Gray brass section. Bunny Berigan and Louis Armstrong are his favorite trumpeters but he's also a sucker for Benny Goodman's clarinet style. His ambition is to own a ranch in California, preferably near the ocean so that he can do a lot of swimming.

Joins Her Schoolmate's Band



Chicago—This is glamorous Gloria Van, and she and Gene Krupa, whose band she joined at the Oriental theater here two weeks ago, both are graduates of the Bowen high school on Chicago's south side. The sultry-voiced beauty was born in Alliance, Ohio, but spent her girlhood here. She first sang with Jerry Shelton and Vincent Bragale, toured all last year with the Johnny "Scat" Davis band. Maurice Seymour Photo.

PULLMAN TOMMY PEDERSON . . . trombone . . . Tommy is a find on lips (embouchures) and feels that lips are the most characteristic part of a person. We neglected to ask him, but imagine that he finds his most interest in the embouchures of five foot two blondes since he is not under a wife's guiding hand. Born in Waukegan, Minn., Tommy attended school there and got his musical training from private teachers. He first worked with Don Strickland's band and has also worked under Orrin Tucker's baton. Ellington is his favorite band and Gene Krupa and Roy Eldridge are his favorite instrumentalists. In the trombone department he could listen all night to any of the three, Lawrence Brown, Tommy Dorsey or Jackson

Teagarden. His hobbies are all music and his ambitions are the same.

BABE WAGNER . . . trombone . . . Another Minnesota boy, Babe was born in New Ulm on June 1, 1914. His education stopped with high school and his musical education was in the school of hard knocks. Although Gene's band is his first name spot, he has worked with so many other units that he can't even remember their names. His first job, however, was with Cecil Hurst. Bushy haired Babe is the proud papa of Karen Ann Wagner, 4 years of age, and is married to Florence Slogren. His hobby is hunting but he doesn't have much time for that now. His favorites are . . . band, Duke Ellington; trombonists, Tommy Pederson, Tommy Dorsey and Lawrence Brown; musicians, Gene and Roy (and Tommy Pederson . . . see above). Babe's ambition is to play (and learn to spell) Tchaikovsky.

HERBERT HARPER . . . trombone . . . Although Herb is 23 years of age, he's still a minor . . . that is if we are to believe that he learned anything in the two years he spent as a student at the Colorado School of Mines. Herb was born in Salina, Kansas, migrated to Amarillo, Texas, and attended school there. He first worked with Carleton Seales' band in Texas, and, like several others in the band, worked first with Johnny Davis in the name field. Jack Motch and Lloyd Snyder are two other territory bands with which he was associated. Herb likes jam sessions and the movies. His one desire is to play good legitimate horn.

JIMMIE RUDGE . . . lead alto . . . Jimmie was born in Mt. Clemens, Michigan, January 25, 1917, and attended school in Pittsburgh, Pa. He first worked with Joe Haymes and has since worked with Orrin Tucker, Garwood Van, Johnnie Davis and Krupa. Jimmie likes Ellington's band and Johnny Hodges and Benny Carter's sax. Ben Webster is his favorite tenor man. Although he likes to play tennis and golf, his hobby is talking shop. Ambition . . . studio work. Jimmie doubles clarinet and bass clarinet. He is married to Dottie Lea.

Some Skin from a Skinman



Chicago—His boss, Gene Krupa, slips Roy Eldridge some skin here, with congratulations over the selection of Little Jazz by Down Beat readers as the outstanding trumpet player of 1942. Roy was presented with his trophy on a coast to coast broadcast from the Hotel Sherman, and again on the stage of the Oriental theater during the band's engagement there.

BUDDY DeFRANCO . . . alto . . . Buddy doubles alto and clarinet in the band. He was born in Camden, N. J., in 1923, but considers Philadelphia his home. He worked with Herby Woods' band there and then moved to Johnny Davis band. Duke, Benny, Count, the Dorseys and Lunceford are his favorite bands and Goodman, Fasola, Shaw and Hank D'Amico are the clarinetists he likes best. His hobby is building and flying model airplanes.

CHARLES VENTURO . . . tenor . . . Charles is the Krupa tenor star working with Gene for his first time with a name band. He was born in Philadelphia, December 2, 1916 and educated through South Philadelphia High there. His first band job was with Earl Denny, a territory unit. Charley is married and is the father of Charles Jr., age 6, and Rita Lorraine, 1½. He is an ardent record collector and likes to attend jam sessions. Bowling is his favorite sport. He especially admires the sax work of Coleman Hawkins and Ben Webster and the trumpeting of Roy Eldridge. His desire is to have his own band . . . (haven't we heard that some place before).

JERRY FIELD . . . tenor . . . And still another Philadelphia boy and another Scat Davis alumnus, Jerry was born in 1923 and had his formal and musical education in Philly. He first worked with Roger Kent's band and moved into Ray McKinley's combo for his first name job. A musician's musician, Jerry likes Hawkins and George Auld on tenor and Goodman, Krupa, and Roy as instrumentalists. His hobbies are records and he enjoys the movies as recreation.

REX ROY SITTING . . . baritone sax . . . Roy is a Cornell man. Born in Youngstown, Ohio, in 1908 (on the fourth of July), he went through school there and played with his first bands there. He has worked with several local, territory and theater bands besides the bands of Eddy Rogers, Enoch Light, Muggsy Spanier and Krupa. His favorite bands are those of the brothers Dorsey and he most admires Coleman Hawkins' sax work, Roy Eldridge's trumpet.

MIKE MARMAROSA . . . piano . . . 'Dodo' is the youngest of the band, having first seen the light of day through the Pittsburgh smoke in 1925. He attended school there and took private music for seven years. He first brushed the ivories with Billie Yates and then went with . . . guess who . . . Johnnie Davis! Dodo likes Tatum and Teddy Wilson on piano, Ben Webster and Coleman Hawkins as instrumentalists. His hobby is reading although he goes in strongly for Bach, Chopin, Stravinsky, Ravel, DeBussy and Beethoven interludes. Ellington and Basie are his favorite bands.

REMO BIONDI . . . guitar . . . Long a standout with Krupa, Remo is a well schooled musician. He was born in Cicero, Illinois, on July 4, 1905. He attended J. S. Morton school, University of Chicago and the American Conservatory where he studied violin and theory. He is an accomplished violinist and also plays trumpet. Remo has worked with Joe Kayser, Buddy Rogers, Jule Styne, Benny Meroff and Henry Busca. His first band job was with Charles Brickner. Remo's hobby is cartooning and his ambition is to have some small business of his own. He admires the bands of Duke Ellington and John Kirby and thinks Benny Carter and Eldridge are fine instrumentalists. Oscar Moore is his concept of an amazing guitarist.

EDWARD MIHELICH . . . bass . . . Eddy was born in Calumet, Michigan, June 11, 1911 and attended high school there. He studied bass under Dmitri Schindler in Chicago. He first worked with Wit Thomas, a midwestern road band, then to Boyd Raeburn and Max Miller, Chicago bands. Oscar Pettiford and John Kirby are his favorite bassists and Roy Eldridge and Max Miller (vibes and piano) are his favorite instrumentalists. He likes sports, collecting records, and classical music. Eddy's ambition is to be able to play bass. He started his musical career in high school on bassoon but switched it for the bass later. He is married and the father of a five year old daughter, Patricia Rose.

Chicago
N
Int
O
H
Mus
nearly
person
notatio
ing e
rudely
else of
especi
good t
It's
straight
theories
There i
ing the
stand d
struse
definite
exactly
why he
tune.
T
Let's
—little
He has
aged by
eventual
His mus
reading
strumen
ped rig
gave him
sense to
The m
aren't a
best inte
rally sta
Joey. Th
a perfec
neration,
He still
vince his
fault. H
three di
always s
Instr
If he
cent per
at catch
phrasing
all of his
one band
happy on
horse-sen
ginning
his career
little J
learned h
during h
Russic
Amer
Boston
the Shost
reciproca
Brook
(trumpet
one of th
the outc
Worthen
McCutch

None So Deaf as Those Who—!

Intonation Is Matter Of Knowing Just What Happens in Your Ears

by LEO COOPER

Musicians (and music teachers) do a lot of talking—nearly as much as politicians. They discuss phrasings and personalities, arrangements and techniques, but it is on intonation that they really let themselves go. Raving and shouting each other down, they rudely accuse nearly everyone else of playing out-of-tune—especially if they're not too good themselves.

It's time someone set them straight on intonation, as their theories are usually mixed-up. There isn't much sense in schooling the average musician to understand decibals, frequencies, or abstract mathematics. But there is a definite benefit for him in learning exactly how his own ear works and why he does or does not play in tune.

The Simple, Sad Story

Let's start at the very beginning—little Joey Blow buys a horn. He has some talent and is encouraged by a series of teachers, so he eventually goes to work in a band. His musical knowledge consists of reading notes and fingering his instrument, as his teacher has stopped right there, figuring: "God gave him an ear. If he hasn't the sense to use it, what can I do?"

The men in his section, however, aren't so disinterested. With the best intentions, they unsystematically start to educate our confused Joey. They nag him into tuning to a perfect A-440. Finally, in desperation, they even tune for him. He still plays off-key, so they convince him the instrument is at fault. He buys one . . . two . . . three different horns, but there's always something wrong with each.

Instruments are Imperfect

If he has nice technique, a decent personality, or a brain adept at catching or inventing fine phrasings, he goes on buying horns all of his life—and switching from one band to another. He's never happy or satisfied. A little plain horse-sense administered in the beginning could completely change his career. Here, therefore, is what little Joey Blow should have learned from his first teacher, or during his initial professional job:

Musical instruments can't do the work. They are all imperfect. It's impossible to produce music by reading notes and depending on your fingers—although the actual technical mastery of an instrument invariably relegates the mechanics of fingering to the subconscious. This reflex action is necessary and wonderful, but it usually induces a terrific mental laziness. What a musician actually does on the job is mechanical, while he thinks about his girl, his paycheck, or his rent. Suppose, for a change, he gave a little thought to his ear?

Wastebasketing Worries

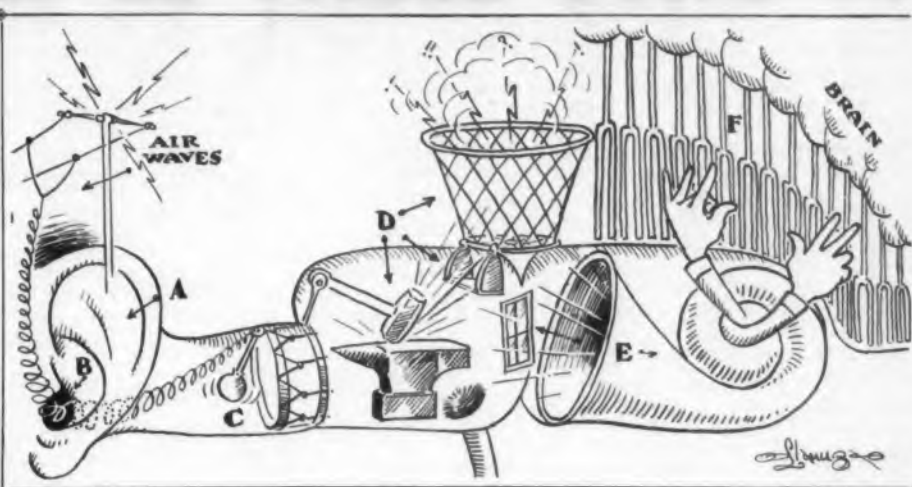
How many things can he hear at once? While he listens to a symphony, he can detect the traffic outdoors, notice the program rattler in front of him, the whisperers beside him, the coughers behind him, the crying baby in the gallery, the arrival of the late-comers, and a myriad of other sounds. Yet, if he's really concentrating on the symphony, he is never actually aware of the unimportant disturbances. Why?

Our only protection from insanity is a "wastebasket" in our ears. It relieves the mind from attending to everything the auditory apparatus absorbs by segregating the important from the non-essential. Ears work all the time. They sort out the night noises while we sleep. A strange sound made by a burglar disturbs us. The alarm clock we intend to hear gets us up. Ordinary vibrations of our homes go unnoticed, although they might give a stranger insomnia.

Thinking about this "wastebasket" for a few minutes gives us a vital clue to bad intonation. Before we plumb the subject (along lines "suggested" by Professor Helmholtz), let's take a look at an ear.

Look at the Diagram

A is the outer ear (concha), which picks up sound waves like a radio antenna. B (tragus) boots



the airwaves into the canal where —C—they beat against the eardrum.

D does a lot of fancy things with the assistance of a hammer, an anvil, a stirrup and three openings. At the bottom of the middle ear is the Eustachian tube which connects with our throats, so we can hear our voices concurrently as we speak and sing. The stirrup is attached to our mental "wastebasket"—the hardest working region in the majority of heads. Imagine the "wastebasket" as being much more gigantic. We can file our entire lifetime in it, for it accommodates a great bulk of material—good advice, interminable speeches, conversations with our wives, boring books, and all our accustomed habits. The third opening is the little window to the inner ear (cochlea), which is obviously kept closed most of the time—possibly to keep our brains from catching cold!

Things Start to Happen

E probably looks more like a French horn than a snail. It avidly seizes such sound waves that manage to escape being "wastebasketed" and hurls them intelligently at F (organ of Corti), which is when things are supposed to start happening.

F is a huge mass of small hairs that vibrate sympathetically to tones and overtones of different wave-lengths. Each little hair acts exactly like a tuning fork, and the nerves attached relay the tiny tuning forks' tinglings to the brain (if any!). The alert little tuning forks always know right from wrong, but they're so excessively polite they never do anything about it. They expect the brain to enforce correction, but if it's as lethargic as a bigtown police force, nothing much gets done.

Loss the Defectives

Before struggling onward, let's dispose of abnormal and defective ears. They belong to the medical profession, and it's inconceivable that there are musicians without tuning fork hairs—although we do know tone-deaf people who hear speech perfectly but cannot distinguish one musical note from another. Such people have no great wish to become musicians, so we're aiming nearer to the so-called "norm."

Therefore, musicians who play out-of-tune do so because they don't listen. Their music never vibrates against their brains. It ends up—with the crying baby next door and the noise of the traffic outside—neatly resting in their mental wastebaskets!

Intonation Contagious

Intonation is contagious. A man can insist that two-and-two total five indefinitely and only result in convincing us he is no good at arithmetic. However, if we listen to a too sharp C-sharp sitting next to us in a section for a month, our organs of Corti will finally become persuaded and we'll end up playing it too sharp ourselves.

Outside of a natural advantage, it doesn't make much difference if we have 24,000 tuning fork hairs or only 3,000. If we use 3,000 intelligently, we're better off than a wastebasket guy with 50,000!

Educating the Public

Music is made with the mind,

regardless of what anyone says. It would take us quite awhile to accustom ourselves to the modern Arabic scale with its 24 quarter-tones to each octave, but we could do it. Our own accepted European scale is full of flaws and, mathematically, it's really tougher to learn because it fluctuates continuously. For instance, a G-sharp and an A-flat are two entirely different tones, although we tune them exactly alike on a piano. Flaws in piano tunings are necessary to compensate for the variance in sound waves, but string, reed and brass men can correct all such scale imperfections.

Violinists, probably even more than singers, get the best ear training. They have no guide as to

what is right—so their ears must do the work. Also, they are not handicapped by the foregone conclusion that, if they finger properly for a C, a C must necessarily emerge. They know that the C must be played to match the signature of the key they are attempting, while the uninformed trumpeter or clarinet man becomes a musical misfit by fingering a C and blowing it out with never a worry about true intonation.

So, if we really try putting our ears and hearing and brains and our own personal, private tuning forks to the proper use in the future, much will be accomplished, because we'll raise our own standards—as well as those of our listeners.

"No Student of Jazz Should Miss . . . Miller's YEARBOOK of POPULAR MUSIC"

Les Brown

For a limited time, Miller's Yearbook will be available at the \$3.00 price—postpaid.

50,000 words . . . over 100 biographies of the Men of Popular Music. . . Dollar valuations of over 1,000 national records. . . A 10,000 word essay on How to Listen to Hot Music.

HIGH PRAISE FROM:

LES BROWN: "No student of jazz should miss Miller's Yearbook. The author's background, particularly as it pertains to record criticism, makes him the country's most authentic writer on jazz."

WOODY HERMAN: "Every other profession that I know of has a Yearbook. Paul Eduard Miller is supplying our profession with a mighty good one, and I can say sincerely that it deserves support not only from musicians and fans, but from schools, libraries, and radio stations—since it is an excellent reference book."

GEORGE MOEPPER: "There is no one in the music writing field more qualified to do an authoritative work of this type than Paul Eduard Miller, dean of the jazz critics."

Order now. Book will be sent you by return mail.

DOWN BEAT PUBLISHING CO., 440 S. DEARBORN ST., Chicago, Ill. Gentlemen: Please send me "MILLER'S YEARBOOK OF POPULAR MUSIC." I enclose check money order for \$3.00.

Name _____
Address _____
City _____ State _____

Russia Listens to American Symphony

Boston—Now that we've heard the Shostakovich Seventh, a little reciprocity is in order. Atmos-

pheric conditions willing, the U. S. S. R. heard American composer Roy Harris' new Fifth Symphony two weeks ago. The work was twice performed by the Boston Symphony and one of the recordings was short-waved to Russia.

Grab That Gremlin, Henry!



Brooks Field, Texas—Tossing a clinker at Pvt. Henry F. Ezian (trumpet) here is a fine specimen of the gremlin family. First time one of these peaky critters has been photographed. Anxiously awaiting the outcome are Cpl. Philip Busche (clarinet), Pvt. Richard A. Worthenton (drums), Pvt. Julio A. Olan (bass), and Pvt. Donald E. McCutcheon (piano).

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; r—restaurant; t—theater; c—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FR—Friedrich Bros. Music Corp., RKO Bldg., NYC; MO—Moe Glee, 48 West 4th st., NYC; OAC—General Amusement Corp., 850 Fifth Ave., NYC; JG—Joe Glaser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ostry, 17 East 4th st., NYC; SZA—Stanford Zucker Agency, 251 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.

Akin, Bill (LaSalle) Milwaukee, Wis., h
Alexander, Van (CBS) NYC
Alexander, Will (St. Paul) St. Paul, Minn., h
Allen, Bob (On Tour) GAC
Allen, Larry (Point Concord Inn) Havre de Grace, Md.
Allen, Red (331 Club) Los Angeles, Cal., n
Alves, Paul (The Colonial) Pittsburgh, Pa.
Almerico, Tony (Capitol 88) New Orleans, La.
Andre, Bill (Shamrock Club) Postville, Idaho
Armstrong, Louis (Trianon) South Gate, Cal., n
Armburn, Gus (Sherman's) San Diego, Cal., r
Astor, Bob (On Tour) MCA
Atkins, Bob (Famous Club) Peoria, Ill.
Ayres, Mitchell (Riverside) Milwaukee, Wis., 8/19-24, t
Baird, 2/26-4/1, t

Bar, Vic (Olympic) Seattle, Wash., h
Bardo, Bill (USO Tour) GAC
Barnes (Shoreham) Washington, D.C., h
Barrett, Hughie (Statter) Buffalo, N.Y., t
Barris, Gracie (Blackhawk) Chicago, r
Barron, Blue (On Tour) MCA
Barral, Jeno (Lexington) NYC, h
Basis, Count (Paradise) Detroit, Mich., 8/19-26, t; (Palace) Cleveland, O., 8/26-4/1, t
Bechet, Sidney (Colonial) Hagerstown, Md., Cling, 8/27, h
Becker, Bubbles (Grande) Detroit, h
Beckner, Deany (Lakota's) Milwaukee, Wis., n
Benart, Eddie (USO Club) Manhattan Beach, N.Y.
Benzon, Ray (Stork Club) NYC
Bemus, Don (WHN) NYC
Black, Teddy (Club Charles) Baltimore, Md., n
Bondhus, Nell (Blackstone) Chicago, h
Boogie Woogie Abe (Lakota Lodge) Tiverton, R.I., n
Bradshaw, Tiny (Savoy) NYC, 8/19-26, h
Brandwynne, Nat (Ric Bamba) NYC, n
Bratcher, Wankie (Washington) Washington, D.C., h
Breece, Lou (Chez Paree) Chicago, n
Bressler, "Morty" (On Tour)
Brigode, Ace (Hollywood) Kalamazoo, Mich., Cling, 8/27, n
Brixton, Milt (Florentine Gardens) Hollywood, Cal., n
Broome, Del., n
Broome, Del. (Antlers) Colorado Springs, Colo., h
Brown, Lee (Dalley's Terrace Room) Newark, N.J., Cling, 8/28, n; (Paramount) NYC, Opns. 8/24, t
Buge, Henry (Orpheum) Omaha, Neb., 8/19-26, t
Byrne, Bobby (Fridis) Miami, Fla., n

Cabin Boys (Anderson) Anderson, Ind., h
Caceras, Emilio (Tropics) San Antonio, Tex., n
Calloway, Cab (Colonial) Dayton, O., 8/19-26, t; (Bismarck) Chicago, Opns. 8/26, h
Campiglia, Jimmie Jr. (Castle) Ventura, Cal., n
Carlyle, Ross (On Tour) SZA
Carz, Benny (Orpheum) Los Angeles, Cal., 8/17-29, t
Cavaliero, Carmes (Waldorf-Astoria) NYC, h
Chawna (Rio Bamba) NYC, n
Chatter, Bob (On Tour) MCA
Chowling, Bill (Jubilee Village) Jefferson City, Mo., n
Collier, Bill (Cave Springs C.C.) K.C., Mo.
Cone, Manny (El Paseo) Santa Barbara, Cal., n
Courtney, Del (Palace) San Francisco, Cal., h
Craig, Carvel (Roosevelt) New Orleans, La.
Crawford, Francis (Hermilage) Nashville, Tenn., h
Crawford, Jack (Tropics) St. Paul, Minn., r
Crocket, Dave (Els Sheraton) Washington, D.C., h
Coggan, Xavier (Paramount) NYC, Cling, 8/23, t
Commins, Bernie (Treadwell) Evansville, Ind., n
Cormier, Bob (Lotus Garden) Dover, Del.
Coutler, Ben (Belvedere) Baltimore, h

D'Agostini, C. J. (Green Front) Canandaigua, N.Y., r
D'Amico, Nick (Essex House) NYC, h
D'Arcy, Phil (Blue Mirror) Baltimore, Md., n
Davis, Milt (Rainbow Room) Washington, D.C.
Dinorah (Greenwich Village Inn) NYC, n
Dixie Debs (Club Flamingo) Louisville, Ky., n
Dobson (On Tour) MCA
Donahue, Al (Ciro's) Hollywood, Cal., n
Dorsey, Jimmy (Pennsylvania) NYC, h
Drake, Edgar (Nicolet) Minneapolis, Minn., Cling, 8/28, h
Duffy, George (Cleveland) Cleveland, O., h
Dulin, Constance (Tally Ho) Lansing, Mich., n
Dunham, Sonny (New Yorker) NYC, h
Dunham, Sam (The Boulevard) Elmhurst, L.I., N.Y., n
Durham, Eddie (On Tour) MG

Ellington, Duke (Stanley) Pittsburgh, 8/19-26, t
Eralo, Val (Patio) Palm Beach, Fla., n
Eysman, Gene (Lowry) St. Paul, Minn., h

Fitzgerald, Ella (Club Ball) Philadelphia
Five Belles and a Beau (Club Zebra) NYC, n
Flindt, Emil (Paradise) Chicago, h
Ford, Bob "Tiny" (Eagles Club) Titusville, Pa.
Foster, Chuck (Blue Moon) Wichita, Kan., Cling, 8/28, h
Four Clefs (White City) Springfield, Ill., n
Four Red Jackets (Town House) Reno, Nev., h
Fox, Richard (402 Club) Port Huron, Mich., n
Franklin, Buddy (Muehlebach) Kansas City, Mo., Opns. 8/19, h
Funk, Larry (On Tour) Fred. Bros.

Garber, Jan (On Tour) MCA
Gerken, Joe (Cass Nova) Elmwood Park, Ill., r
Goldie, "Goldie" (Hi-Lo Club) Battle Creek, Mich., Opns. 8/22, n
Goodman, Benny (Palladium) Hollywood, Cal., h
Graffolier, Frenchy (Babe's) Des Moines, Ia., n
Graham, Al (Continental Grove) Akron, O., n
Gray, Glen (Sherman) Chicago, Cling, 8/28, h; (Riverside) Milwaukee, 8/26-4/1, t
Grey, Jerry (Music Box) Omaha, Neb., n
Gungel, George "Shorty" (Bankert Park) Baltimore, Md., r

Hagman, Herb (William Penn) Pittsburgh, Pa., h
Haley, Hal (Fireman Social Club) Allentown, Pa.
Hallett, Myles (Cafe Caprice) Washington, D.C.
Hampton, Lionel (Tie-Toe) Boston, Mass., Cling, 8/27, n
Harris, Jimmy (Tampa Terrace) Tampa, Fla., n
Hauser, Frank (Romany Room) Washington, D.C., r
Hawkins, Erakins (Regal) Chicago, 8/19-26, t; (Paradise) Detroit, 8/26-4/1, t
Hawkins, Ralph (Crossroads) Washington, D.C., n
Heatherton, Ray (Biltmore) NYC, h
Heckscher, Ernie (Mark Hopkins) San Francisco, Cal., h
Henderson, Fletcher (Apollo) NYC, 8/19-26, t; (Iroquois Gardens) Louisville, Ky., Opns. 8/29, n
Hendrix, Charlie (Langhorne C.C.) Philadelphia, Pa., n
Herbeck, Fay (USO Tour) Fred. Bros.
Herman, Woody (20th Century-Fox Studio) Hollywood, Cal.
Hill, Milt (Cory Plaza) Boston, h
Hill, Tiny (Happy Hour) Minneapolis, Minn., n
Hines, Earl (On Tour) WMA
Hoglund, Everett (Ciro's) Mexico City, Mexico, n
Hollingsworth, Bobby (The Plantation) Texarkana, Ark.-Tex., n
Holmes, Alan (Metronome Room) Washington, D.C.
Holmes, Herbie (Trianon) Seattle, Wash., h
Horton, Aub (Clover Club) Ft. Worth, Tex., n
Howard, Eddy (Aragon) Chicago, h
Hume, Jack (Washington Club) East Liverpool, O.
Hutton, Ina Ray (Strand) NYC, t

Ink Spots (Cirele) Indianapolis, Ind., 8/19-25, t; (Palace) Ft. Wayne, Ind., 8/26-28, t
Jaquet, Russell (El Dorado) Houston, Tex., h
Jaeger, Kenny (Leland) Richmond, Ind., h
James, George (Cafe Society Downtown) NYC, n
James, Harry (On Tour) MCA
Jerome, Henry (New Palham Heath Inn) NYC
Johnson, Happy (New Club Alabama) L.A., Cal., n
Jones, Bill (Club 91) Idaho Falls, Idaho, h
Joy, Jimmy (Peabody) Memphis, Tenn., h

Kain, Paul (Treasure Island) Washington, D.C., n
Kassel, Art (Bismarck) Chicago, h
Kaufmann, Sam Jack (Capitol) Washington, D.C., t
Kavelin, Al (Book-Cadillac) Detroit, h
Kaye, Don (Claremont) Berkeley, Cal., h
Kaye, Sammy (Dalley's Terrace Room) Newark, N.J., Opns. 8/24, n
Keene, Bob (Strand) Pittsfield, N.H., t
Kemper, Ronnie (St. Anthony) San Antonio, Tex., h
Kenton, Stan (Poli's) Waterbury, Conn., 8/17-18, t; (Flatbush) Brooklyn, N.Y., 8/19-21, t; (Tune-Town) St. Louis, Mo., Opns. 8/23, h
King, Henry (On Tour) MCA
Kinney, Ray (Adams) Newark, N.J., 8/18-24, t; (State) Easton, Pa., 8/26-27, t; (Palace) Harrisburg, Pa., 8/28-31, t
Kirby, John (Club Kingsway) Toronto, Ont., Can., Opns. 8/24, n
Korn, Bob (Smother) Washington, D.C., h
Korn, Kobbler (Rogers Corner) NYC, n
Kora, Monte (Tootiana) New Orleans, La., n
Krupp, Gene (Palace) Cleveland, O., Cling, 8/18, t; (Palace) Akron, O., 8/19-22, t; (Palace) Youngstown, O., 8/23-25, t; (Stanley) Pittsburgh, Pa., 8/26-4/1, t
Kuhn, Dick (Astor) NYC, h

LaBonte, Harvey (Manassah Inn) New Bedford, Mass.
Laris, Lloyd (Darling) Washington, Del., h
Landre, Johnnie (Elks Club) Fort Myers, Fla., n
Larkin, Milton (Rumboogie) Chicago, n

Leaster, Fon (Army Camp Tour)
LeMaire, Jack (The Flame) Duluth, Minn., Cling, 8/22, n
Leonard, Ada (USC Tour) Fred. Bros.
Leroy, Howard (Six O'Clock Club) Charleston, S.C., n
Lewis, Sabby (Top Hat) Toronto, Ont., Can., Opns. 8/19, n
Lewis, Ted (Bel Tabarin) San Francisco, Cal., n
Little, Little Jack (El Patio) Washington, D.C., n
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Jo (Earle) Washington, D.C., t
London, Eddie (USO Club) Rochester, N.Y.
Long, Johnny (Palace) Ft. Wayne, Ind., 8/19-21, t; (Adams) Newark, N.J., 8/26-31, t
Lopes, Al (The Drum) Chicago, n
Lopes, Vincent (Taft) NYC, h
Lovely, Burt (Sky Club) Chicago, n
Loster, Doyle (Schuler's Dancing Palace) Mansfield, O., h
Lucas, Clyde (Tune-Town) St. Louis, Mo., Cling, 8/22, h; (Pia-Mor) Kansas City, Mo., 8/24-4/1, t
Ludolph, Morris (Blue Diamond) Beloit, Wis., n
Luneford, 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., n
McShann, Jay (On Tour) GAC
Macias, Pete (Lounge Riviera) Washington, D.C.
Manera, Mickey (Graystone) Detroit, Mich., h
Manona, Winny (Spring Club) Hollywood, Cal.
Mansfield, Cyril (Emerson) Baltimore, Md., h
Mansmann, Joe (LaSalle) Chicago, h
Mario, Don (Beachcomber) Providence, R.I.
Marla, Joe (On Tour) CRA
Marci, Frank (Cocacabana) NYC, n
Marci, Chico (Rox) NYC, Opns. 8/24, t
Masters, Frankie (On Tour) MCA
Mattingsly, Tony (Riverside) Casper, Wyo., n
Messner, Johnny (McAlpin) NYC, h
Michener, Les (Crystal) Upper Darby, Pa., h
Miller, Herb (Rainbow Bandera) Salt Lake City, Utah, h
Millinder, Lucky (Circus) Indianapolis, Ind., 8/19-26, t; (Palace) Ft. Wayne, Ind., 8/26-28, t
Mock, Valente (Mandarin Gardens) Vancouver, B.C.
Modulaters (Helsing Lounge) Chicago, n
Moja, Leon (Casino Gardens) Osnab Park, Cal., h
Molina, Carlos (New Kenmore) Albany, N.Y., h
Monroe, Vaughn (RKO) Boston, Mass., 8/18-24, t; (State) Hartford, Conn., 8/26-28, t
Morand, Jose (Cosmos Room) Washington, D.C., n
Morgan, Ross (Edgewater Beach) Chicago, h
Mosey, Snub (Swing Club) Hollywood, Cal., n

Nagel, Freddy (Trianon) Chicago, h
Neal, Bob (Louisiana) Washington, D.C., n
Nelson, Ozzie (Biltmore) L.A., Cal., h
Newman, Ruby (Copley-Plaza) Boston, Mass., h
Noone, Jimmy (116 Club) Grand Forks, N.D., Cling, 8/28, n
Norman, Lee (USO Tour) CRA
Norvo, Red (Buvette Club) Rock Island, Ill., n
O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
O'Casey, Pat (El Cortes) Reno, Nev., h
O'Han, Phil (Mocambo) Hollywood, Cal., n
Olsen, George (St. Francis) San Francisco, Cal., h
Osborne, Will (Loew's State) NYC, 8/24-31, t
Owens, Harry (Ambassador) Los Angeles, Cal., h

Page, "Hot Lips" (Garrick Stager) Chicago, n
Pallett, Nan (Sugar Bowl) Port Chester, N.Y.
Panchito (Vermillion) NYC, n
Pastor, Tony (Plymouth) Worcester, Mass., 8/16-17, t; (Metropolitan) Providence, R.I., 8/18-21, t; (Empire) Fall River, Mass., 8/22-25, t; (Roosevelt) Washington, D.C., Opns. 8/26, h
Paul, Toasty (Cass Nova) Detroit, Mich., n
Pearl, Ray (Melody Hill) Riverside, Ill., h
Pedro, Don (Club Silhouette) Chicago, n
Petti, Emilie (Ambassador East) Chicago, h
Powell, Teddy (Roosevelt) Washington, D.C., Cling, 8/26, h
Powell, Walter (Louie Carlo) NYC, n
Prager, Col. Manny (Childs) NYC, r
Prima, Louis (Loew's State) NYC, 8/18-24, t; (Royal) Baltimore, Md., 8/26-4/1, t
Pripps, Eddie (Latin Quarter) Chicago, n

Quando (Treasure Island) Washington, D.C., n
Raeburn, Boyd (Band Box) Chicago, n
Ragon, Don (Gingham Gardens) Springfield, Ill., n
Rapp, Barney (Claridge) Memphis, Tenn.
Ravassa, Carl (Stadler) Detroit, h
Raye, Joey (Miami) Dayton, O., h
Reichman, Joe (Palmer House) Chicago, Cling, 8/24, h
Reid, Gus (Decher Walktek) Columbus, O., h
Rhythm Quartet (Bel Tabarin) Beards-Loren, Ill., n
Riley, Milt (Radio Room) Hollywood, Cal., n
Roberts, Bobby (Phila. Cases Club) Philadelphia, Pa., n
Roberts, Dave (Neptune Room) Washington, D.C.
Rogers, Dick (Club Madrid) Louisville, Ky.
Rogers, Eddie (Schroeder) Milwaukee, h
Rosen, Joe (Given Mill) Chicago, n
Ruis (The 409) Washington, D.C., n

Sanders, Joe (Hi-Lo Club) Battle Creek, Mich., 8/15-21, n
Saunders, Hal (Belmont Plaza) NYC, h
Saunders, Red (Club Delina) Chicago, n
Savitt, Jan (Chicago) Chicago, 8/19-24, t
Schafer, Jack (Cassino Royal) Washington, D.C., n
Scott, Raymond (CBNS) NYC
Sell, Stan (Gould; Geneva Falls, N.Y., h
Shaw, Johnny (Mayfair Lounge) Washington, D.C., r
Sheely, Jimmy (Stanley House) Stroudsburg, Pa.
Shelton, Dick (Van Clave) Cleveland, O., h
Shepard, Ernest "Bass" (Abe & Pappy's) Dallas, Tex., n
Sherwood, Bobby (Roseland) NYC, h
Siegel, Irving (Marshall, Wis.)
Sisile, Noble (Hollywood Casino) Hollywood, Cal., n
Smith, Freddie (Cass Manana) Oliver City, Cal., n
Smith, Eugene (Music Box Lounge) Waterloo, Iowa, n
South, Eddie (Lookout House) Covington, Ky., n
Spaulding, Muggie (Arcadia) NYC, h
Spivack, Charlie (One-nighters) GAC, 8/19-26; (Chicago) Chicago, 8/26-4/1, t
Stoefler, Wally (Henry Grady) Atlanta, Ga., n
Strickland, Bill (Lotus) Washington, D.C., n
Strong, Bob (Plantation) Dallas, Tex., Cling, 8/25, n
Stuart, Nick (Jefferson) St. Louis, Mo., h
Sudy, Joe (Statter) Boston, h
Suydam, Henry Jr. (USO Club) Columbia, S.C.

Taller, Henry (The Tavern) Mansfield, Mass., h
Teagarden, Jack (Chase) St. Louis, Mo., h
Terry Sisters (Mayflower) Akron, O., h
Three Bits of Rhythm (Lou's Moravian Inn) Philadelphia, Pa., n
Three Sharps and a Flat (Lou's Chancelor Bar) Philadelphia, Pa., n
Towns, George (Neil House) Columbia, Ohio, n
Traas, Al (Dixie) NYC, h
Treater, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Edison) NYC, h

Velasquez, Jimmie (Cocacabana) Washington, D.C., n
Venturi, Joe (Hofbrau) Lawrence, Mass., Cling, 8/27, n; (Palace) Columbia, O., 8/30-4/1, t
Victory Orchestra (Beethoven's) Holyoke Falls, Mass., Wed. Thurs. Fri., n; (Welcome Room) N. Hampton, Mass., Sun., h
Vincent, Lee (Sonia's Arcadia) Barwick, Pa., n
Vinn, Al (Pere Marquette) Peoria, Ill., h

Wald, Jerry (Canadian Tour) GAC
Ware, Leonard (20th Century Rhythm Bar) Philadelphia, Pa., n
Wascoe, Hal (LaVista) Glen, N.H., n
Wells, Lawrence (Cass Loma) St. Louis, Cling, 8/28, h; (Orpheum) Davenport, Ia., 8/26-28, t; (Orpheum) Cedar Rapids, Ia., 8/30-4/1, t
Williams, Cliff (On Tour) MCA, 8/18-21; (Palmer House) Chicago, Opns. 8/24, h
Williamson, Herb (Log Cabin) Seattle, Wa., h
Willson, Teddy (Cafe Society Uperova) NYC, n
Wright, Charles (Drake) Chicago, h

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Harry Owens
ARAGON, Chicago—Eddy Howard
BILTMORE HOTEL, Los Angeles—Ozzie Nelson
BLACKHAWK CAFE, Chicago—Gracie Barrio
CASA MANANA, Hollywood—Freddie Slack
COMMODORE HOTEL, New York—Hal McIntyre
EDGEWATER BEACH HOTEL, Chicago—Ruan Morgan
LINCOLN HOTEL, New York—Abe Lyman
NEW YORKER HOTEL, New York—Sonny Dunham
PALLADIUM, Hollywood—Benjamin Goodman
PALMER HOUSE, Chicago—Joe Reichman; Mar. 25, Griff Williams
PENNSYLVANIA HOTEL, New York—Jimmy Dorsey
ROOSEVELT HOTEL, Washington, D.C.—Teddy Powell; Mar. 26, Tony Pastor
ROSELAND, New York—Bobby Sherwood
SAVOY, New York—Tiny Bradshaw
SHERMAN HOTEL, Chicago—Glen Gray; Mar. 26, Cab Calloway
TERRACE ROOM, Newark, N.J.—Les Brown; Mar. 24, Sammy Kaye
TRIANON, Chicago—Freddy Nagel
TRIANON, South Gate, Cal.—Louis Armstrong
WALDORF-ASTORIA, New York—Carmen Cavallero

Nelson, Ozzie (Biltmore) L.A., Cal., h
Newman, Ruby (Copley-Plaza) Boston, Mass., h
Noone, Jimmy (116 Club) Grand Forks, N.D., Cling, 8/28, n
Norman, Lee (USO Tour) CRA
Norvo, Red (Buvette Club) Rock Island, Ill., n
O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
O'Casey, Pat (El Cortes) Reno, Nev., h
O'Han, Phil (Mocambo) Hollywood, Cal., n
Olsen, George (St. Francis) San Francisco, Cal., h
Osborne, Will (Loew's State) NYC, 8/24-31, t
Owens, Harry (Ambassador) Los Angeles, Cal., h

Down Beat On The Up Beat

Respectfully dedicated to Glenn Burrs and "Down Beat" by Bill Straub

VIBE SOLO
as played by
Godfrey Hirsch

BILL STRAUB

Down Beat Subscriptions For Army Personnel Overseas

- Individuals in the U.S. cannot subscribe for soldiers overseas. The written request must come from the addresser himself.
- Although the request must come from the soldier anyone in the U.S. can pay for the subscription.
- No permission is necessary from the Commanding Officer. This requirement is for postage only.
- The special rate for Servicemen is \$3.00 a year.
- This Post Office ruling does not apply to members of any other service except the Army.

Chicago
Phil
Lea
Plant
In Th
And
Philad
furnish
shows to
Alma, t
quest an
ing crow
Bum's
Sam
at the R
ord sho
affairs o
cessions,
cial club
this dur
when he
ny War
near on
Stage D
Betty
ferent li
lago. . .
from v
opened
Paul No
pianist,
Utah, b
thority b
Jap-Am
there.
Edyth
ping up
ourn or
tion WI
seto an
years—
pay. . .
hear so
teen Bo
Philly bo
A locat
ating wi
him repe
cart her
late in
at Lou's
the 8
Sharps
with Ted
old Jack
who was
Earle th
Quett
Dawn's
Stabile,
both cot
does tha
is the I
here in
on Mut
used to
Fame
Clear
New
manager
62nd St
charges
the Mar
two wee
ment's c
of lack
quitted
Maricce
the Doo

Philadelphia Is Leaping Lightly

Plenty of Activity In Theaters, Clubs And Radio Stations

Philadelphia—Lou's Bars have furnished more than 100 free shows to local service camps. . . . Alma, the gal who sings on request any of 3,000 songs, is drawing crowds nightly to Benny the Bum's.

Sam Price, boogie woogie ace at the Rendezvous, operates a record shop, sells neckties, handles affairs of several night-club concessions, manages a week-end social club, studies law at home—all this during the daylight hours when he's not working. . . . Johnny Warrington and his ork appear one day each week at the Stage Door Canteen.

Edythe Wright Visits

Betty Sandors sings in 16 different languages at the Music Village. . . . Mitzie Green, just back from visiting troops overseas, opened at the Shangri-La. . . . Paul Nordorff, local composer and pianist, has been sent to Delta, Utah, by the War Relocation Authority to act as a teacher at the Jap-American internment camp there.

Edythe Wright suddenly popping up here in Philly after a sojourn on the west coast. . . . Station WIP has re-signed Joe Frassetto and his ork for another two years—with substantial increase in pay. . . . That new jump tune you hear so much of now days, *Castles Bounce*, was written by a Philly boy, Johnny Fortia.

Wants Duke Concert

A local business man is negotiating with Duke Ellington to have him repeat his Carnegie Hall concert here at the Academy of Music late in March. . . . Plenty of jazz at Lou's Moravian with music by the 8 Bits of Rhythm and the Sharps and Flats. . . . Drumming with Teddy Powell now is 20-year-old Jackie Mills, son of Jay Mills, who was regular m.c. at the old Earle theater in 1929-30.

Questions of the week: If Dolly Dawn's real name is Teresa Maria Stable, and she and Dick Stable both come from Newark, N. J., does that make them relatives? . . . Is the Lee Bennett, who is heard here in the east as an announcer on Mutual, the same fellow who used to sing with Jan Garber?

—Rube Cummings

Famous Door Staff Cleared of Charges

New York—Irving Alexander, manager of the Famous Door, 52nd Street club, was cleared of charges of conspiring to violate the Mann act in Federal Court two weeks ago, when the government's case was dismissed because of lack of evidence. Others acquitted were Zorita, make dancer; Maurice Chernov, headwaiter at the Door; and Gwen Gibson.

Young Pennsylvania Band



Philadelphia—Preponderance of sailors (the chap in the extreme lower left corner is a soldier) in this group dancing to the rhythms of Lou Michener and his band, is due to the proximity of the navy yard. Lee, who plays clarinet, is seen at the extreme right, next to his pretty vocalist, Mary Zebby. Others, left to right, are: saxes—Jerry Meane, Charlie Kazmire, Americo Ucci, Jimmy Stiecker; trumpets—Bill Ervin, Eddy Camphalonic, Joe Teckner; trombones—Bob Dallas; piano—Earl French; drums—Carmen Santone; bass—Walt Stanstreet, and guitar—Bill Salmon.



By BILL DUGAN

Despite our series of articles on how to run a fan club and the proper procedure for starting one, this department is swamped with requests for information of that sort. We have not kept accurate enough contact with many of the clubs to know if any clubs still issue that material in mimeographed form. *Down Beat* and the *Band Box* both

find it impossible to handle such matters directly and yet we would like to be able to answer those letters. If your club sells such a pamphlet, drop us a line for future reference.

We must also plead with you not to write for information of different clubs until you have perused several issues of the *Band Box*. Active clubs try to keep their name in the *Band Box* regularly so if you look in several issues, you will probably find the club you are seeking. Old Bill's mail stacks so high that he can't see over the top of his desk, and answering a stack like that is a virtual impossibility. Our time is too well taken up with clubs to take proper care of individuals. However, if you don't find a club of your favorite star after looking through several of our columns, drop us a letter with a self addressed, stamped envelope and we will try to help you.

As we go to press this issue we are feeling very amug and complacent about the wonderful job that many fan clubs are doing and in whatever small part this column and its author has been able to play in their organization and running. We have been reading many of the club papers which are sent to us and we can see how beautifully they have built up organization "trade" papers within our profession. *Down Beat* likes to consider itself, and rightly, we feel, the dean of the dance music trade newspapers, but your papers have segregated further from that genus and built up informative and interesting trade papers for a world of bands in the field. You're doing a fine job.

A long overdue letter from Isabel Lea, 968 Silvercrest Avenue, Akron, Ohio, tells us that the Bob Crosby Fan Club is still very active despite the folding of the band. It seems a sensible move, for the Crosby band is an active part of the development of the Dixieland style in modern dance music and, though the band has folded, their music will live indefinitely on record and whenever a discussion of swing comes up.

Sends Orchestration

Thanks ever so much, Isabel, for the orchestration for service bands you sent in. They have been sent out already. We would appreciate any more that you or any other readers can send. You should see the letters we have from the bands needing orchestration for camp music. And, good luck, Isabel, on your plans for an Eddie Miller Fan Club. He is a fine fellow.

The Solid Set, 64 Clarence Ave., Southeast, Minneapolis, Minn. makes itself known again, and it's nice hearing from the boys again. The club, one of the most exceptionally fine in the business, is having a very difficult time keeping up funds to keep it solvent and wants to know what to do about it. Their dues are only fifteen cents a month and very few people and even that to the presidents. The club is actually losing money. Well, fellows, my advice is that you just drop members who don't send in their dues. Your club is too good to fool with deadbeats. You are too interested in your club, though, to let it die. So, keep on with your good members and drop the rest. We'll co-operate to this extent. Drop a line to this column every month or two and we're sure that you'll get enough good new members from our publicity of your club to more than make up for the bad members you lose. We would also suggest that you reprint this in your next issue of The Solid Set to show your members what may happen if they don't pay their dues. Good luck and lots of

Send Birthday Greetings to:

- March 15—Harry James, Jimmy MacPartland
- March 16—Shelton Hemphill, Junior Baglin, Leon Rappolo
- March 17—King Cole, Wilbur Schwartz
- March 18—Doane Kincald
- March 19—Joe Hall
- March 20—Bob Chester
- March 22—Sonny Burke
- March 23—Johnny Guarneri
- March 24—June Clark
- March 27—Morey Samuel, Ben Webster
- March 29—Margie Gibson, Rudy Novak

Hartford Swing Battle Is Flop

Hartford, Conn.—Playing to a record crowd at the recent Dance O'Dimes held in the Hartford auditorium, were two bands, the anti-aircraft orchestra stationed here, and the local Casey orchestra, competing in a battle of swing that as usual, didn't quite click. The anti-aircraft personnel is composed of musicians formerly with the orchestras of Rubinoft, Charlie Spivak, Vincent Lopez, and Meyer Davis, featuring: Bob Monroe, vibes; Bernie Green, guitarist; Bill Kimmel, bass; Dave Mitchell, drums, and Bob Johnson, Harry Jenkins, vocals.

After housing Billy Norton's crew for three and a half years, the Cedar Room at Buck's corners inn folded because of the gas ban. Lou Romano, Norton's former trumpeter, is now wearing khaki. . . . Carl Angelica, trumpeter, was all set to join Tony Pastor's orchestra, but Uncle Sam changed both his mind and his address. . . . Two local tenor men, Johnny Rubera stationed in Ocean View, Virginia, and Art Thompson, stationed in Brooklyn, New York, are honking for the navy.

—Hal Lowrey

Blue in Buffalo

Buffalo, N. Y.—Blue Drake, former Richard Himber singer, opened at the Statler hotel here two weeks ago with Hughie Barrett and his orchestra.

CLASSIFIED

Ten Cents per Word—Minimum 10 Words

(Count Name, Address, City and State)

AT LIBERTY

DRUMMER—Young, read or fake. Solid drive, good equipment. Prefer good jump band. Eddie Bove, 37 Pilling St., Haverhill, Mass.

PIANO MAN—Dance band work. Art Kaptler, 6122 S. Claremont, Chicago.

WANTED

TALENTED YOUNG MUSICIANS—about seventeen for replacements from time to time in well established dance band. State if desire job now or when school is out. Salaries 40 to 50 per week. Don Strickland, 506 West 10th St., Mankato, Minn.

GIRL INSTRUMENTALISTS on all instruments. Write or wire Gen. C. Edwards, Wrigley Bldg., Chicago. Openings for Trio's and small combinations.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

DIXIE ARRANGEMENTS—Trumpet, tenor, clarinet, drums and piano. Also trombone and bass, if needed. 40¢ per arrangement. All standards and strictly fine and full. Box 315, Downs East, Chicago.

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

new members. . . . paying ones. . . . to you.

Response to our plea for orchestration for service bands has been very poor, and especially considering the cause. Some of you very active clubs would probably be able to get duplicate or stock orchestration from the bands you are plugging. The name bands usually receive complimentary orchestration and often don't use the stocks. How about it. Our boys in service, and yours truly is one of them and KNOWS, want those orchestration! Won't you help?

Jimmie Kosack, 371 Fort Washington Avenue, New York City, has taken over Charles Walters' Stan Kenton Fan Club presidency while Charles takes over a privacy for Uncle Sam. . . . The new Kenton regime will soon edit a newspaper called, after Stan's slogan, *Artistry and Rhythm*. . . . Rose Cimmino, 32-33 201 Street, Bayside, N. Y., has started a fan club for Bob Eberly which will be limited to 100 members. The first 100 letters are in. . . . The call has been loud and long for a Frank Sinatra Fan Club, and here is one. Kathy Wemple is the prexy and her address is 325 East 69th Street, New York City. Thanks, Kathy, for your nice words. No, my work in the Signal Corps will not mean the end of my column. . . . at least for the time being, I'm glad you like it. Kathy would like to learn how to start a newspaper. Any of you who can help her may contact her, and Kathy, I suggest you write Jack Myers and Bill Smith of the Solid Set and Isabel Lea of the Bob Crosby Club, both addresses above in this column. Both put out excellent papers and all three kids are very co-operative.

Bob Tandel, member of the Eddy Howard Praise Brigade, has drawn an excellent likeness of Howard. The pic has been used in Chicago papers, it's so good. Bob is seventeen. Incidentally, the *Eddy Howard Musical Notes* is a very well edited fan sheet. Theresa Baldino, 9242 Harper Avenue, Chicago, Illinois, is club prexy. Thanks, Terry, for the pic and sheets.

Starts Cugat Club

Irwin Chissey, 617 West 170 Street, New York City, has started an Xavier Cugat fan club and is after new members. . . . Vince Ernano, 2757 Cruger Avenue, Bronx, New York, dropped us a very insulting letter to tell us that HIS Bobby Sherwood Fan Club is the original, not, as we stated, another. We did not appreciate the tone of Vince's letter, but we are glad to make a correction. Vince has learned the ideal way NOT to get bandleader publicity.

Mary Pout's Jess Stacy and Joe Bushkin Clubs have merged into an '88 Club and the new paper is the 88 Rag. Mary's address is 20 Oak Street, Derry, N. H. . . . R. F. Archer has started a Hal McIntyre

YOU TOO can make perfect arrangements with the amazingly new Mellows Arranger, handles transposing and mistakes. Does all the brain work and actually puts it on paper for you. Learn the secrets of experts. \$1.00. Mellows Music, 606 Michigan Theatre Bldg., Detroit, Michigan.

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

FINE SPECIAL arrangements of southern name band for sale. List from Charlie Price, Danville, Va.

THE BEST IN SWING—Trumpet, Sgt. Charles choruses copied from records. Two \$1.00. Burrows Music Service, 101 Stearns Rd., Brookline, Mass.

COLLABORATION—Music or lyrics. Also arranging. Printing. Al Kennedy, Oregon, Illinois.

MECHANICS OF SONGWRITING—\$1.00. Barnhart, 1820 48th, Des Moines, Iowa.

LYRICS SET TO MUSIC—(M.S.B.) Mary Dunlop, #178 Yonge St., Toronto, Ontario, Canada.

STRICTLY NO arrangements—Mickey mouse outfit lay off. Opportunity for the right band. Charlie Hamrick, Lindsay St., Baldwinville, N. C.

PHONOGRAPH RECORDS

LATE RECORDINGS—15¢ up. List from Pop's Record Shop, 2313 Michigan, Detroit, Mich.

Fan Club and is looking for new members. Address, 6209 29th N.E., Seattle, Washington. . . . Thomasine Michele, 354 East Walnut Street, Lock Haven, Penna., has started a new Harry James Club. She claims to be Harry's number one fan. . . . Bob Fishman, president of the T. D. Band Fan Club for Tommy Dorsey's whole band, writes that the club is looking for members in each of the 48 states. They've completed over half. As to dues, Bob, I can't say. It depends too much on your club activities and services. Address of the club is 1700 Bryans Avenue, Bronx, New York.

Eleanor Popka, 15 Poplar Avenue, Buffalo, N. Y., is secretary of a new 'Lightin' Tanner Fan Club. Paul (or Lightnin') was formerly a member of Glenn Miller's band and is now with Spivak. . . . Milt Supman, active prexy of the Jerry Wald Fan Club, writes in to say that the club is going strong and still wants members. . . . Buddy Braunstein's address is 1430 Monroe Avenue, Rochester, N. Y., for the Red Norvo fan who wrote in for the info. . . . And that's all for now till next issue. So long.

K. C. Streamliners Break Fine Combo

Kansas City, Mo.—The really fine jump spot of the town has finally ceased to jump with the breaking up of the Streamliners at Martins-in-the-Plaza. This fine rhythm combo had been at Martins since September, 1942, and were still drawing top crowds when they broke up. Joe Myers, bass, will leave for the army, where he should find a few solid sessions. So he's packing his bass in his knapsack. Tommy Williams, the knocked out tenor man, and Dave Riser, guitar fave around town, will probably job around K.C. with some other groups.

Currently out at Tooles Mayfair are Bill Martain's Hep Cats, while in town at the Drum Room of Hotel President is Harold Hauser and his orchestra. . . . Julia Lee still going strong at Milton's Tap Room.

—Don Ross

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

MACCAFERRI'S "FUTURITY" PATENTED PLASTIC REED NOW YOUR BEST BUY

STATIC PATENT
No. 2287529



**NEW!
DIFFERENT!**

All improvements that our long experience in making reeds has provided us with to date, are embodied in "FUTURITY." Its patented construction, the best producing tone material, and many other features that we cannot reveal, provide "FUTURITY" with tone brilliancy, power, pitch, and other superlative features, which combined, make the perfect reed. It is to your advantage to try it without delay, for we earnestly believe that the "FUTURITY" Reed is your best bet and your best buy.

Made in 5 Strengths: . . . 1 SOFT • 1½ MED. SOFT • 2 MED. • 2½ MED. HARD • 3 HARD

PACKED IN INDIVIDUAL CARD HOLDER — SEALED IN CELLOPHANE

LIST PRICES—each CLARINET \$.75 ALTO SAX \$1.00 TENOR \$1.25

CALL ON YOUR DEALER TODAY FOR "FUTURITY" OR WRITE US

FRENCH AMERICAN REEDS MFG. CO. 1668 BROADWAY
NEW YORK

March 13, 1943

DOWN BEAT



YVONNE KING, "STRINGY"
and ALVINO REY



MUSIC NEWS FROM COAST-TO-COAST

20 CENTS
CANADA and FOREIGN 25c

