

DOWN BEAT

CHICAGO, APRIL 1, 1943

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WHITEMAN TO HEAD NETWORK

Claude Hopkins Building Band At War Plant

New 20-Piece Combo Will Mix Both Color And Sexes, He Says

New York—Claude Hopkins, busy organizing a band at the Eastern Aircraft Plant in Linden, New Jersey, expected James "Trummie" Young, former Lunceford star, and Vic Dickerson, Frankie Newton trombonist, to join up with him at press time. Claude, formerly a bandleader and pianist, has been working as an assemblyman and riveter at the plant, and, on the side, started lining up fellow musician-workers to form a dance outfit called the *Wild Cats*.

Band's name stems from the Eastern Aircraft employees' social organization, the *Wild Cat Club*, which in turn is named after a navy plane which the plant is building.

Claude, who had one of the top orchestras in the country before he disbanded to go into war work over three months ago, says that his new orchestra will probably run over twenty pieces. Four violins are all set and rehearsing, while rhythm, reeds and brass are still being developed.

The band, when completed, will be mixed, and all of the musicians will be regular workers at the plant. Cliff Burwell, former Rudy Vallee arranger; Lem Johnson, who played tenor with Coleman Hawkins; Joe Keyes, ex-Basie trumpet; and Mildred Abrahams, alto saxist who worked with Phil Spitalny, are a few of the musicians already set.

Besides working on dates for the other employees at Eastern Aircraft, Claude is going to play at dances for various servicemen organizations.

Jerry Wald Opens at New Yorker April 12

New York—Jerry Wald will return to this city on April 12 to open at the Hotel New Yorker for three months.

BLUE NOTES

By ROD REED

Most batonists here that \$25,000 price ceiling and hope Congress will blow their top.

When Harpo Marx subbed for his brother the band featured muted brass and muted maestro.

LIMERICKY

That Ellington boy known as Duke's Success is no musical fuke. He pleases longhairs, The solids, the squares And also old gals from Dubuque!

With so many gal batonists popping up, the question's whether to call 'em maestresses or misleaders.

Icky Vicki thinks a tubman is one who dislikes shower baths.

Save Those Shoes-ies, Sugar!



New York—Betty Rann, boogie-woogie pianist on the *Basin Street* radio show, wears out a pair of shoes a month, heating out the rhythm as she plays. Comes shoe rationing, so Betty is wearing ski stockings and slippers at the piano, saving her shoe leather for walks in Central Park. Cute?

Trade Watches Kyser Appeal

New York—President Roosevelt's decision on the draft appeal in the case of bandleader Kay Kyser may do something to clear the general murkiness of the position of musicians and "essential to morale" governmental rulings. The appeal, made after Kyser was classified 1-A, seeks to have the leader given occupational deferment on the grounds that he is a necessary man and could accomplish more for morale in civilian life than he could in the army.

Several other music world big names, including Nelson Eddy and Lanny Ross, are also asking for deferment on the same grounds, and the whole music business is watching the proceedings with great interest. With leaders and side-men, it may be a case of "Where Kyser goes, so do I go."

Memphis Holds Kenny Sargent

Memphis, Tenn.—Kenny Sargent, ex Casa Loman, has joined the staff at WMC and can be heard on Sunday nights from 11:30 to 12:00 CWT over the NBC network with Johnny Long and his studio orchestra. Memphis is Kenny's home town.

Lipkins to NBC

New York—Steve Lipkins has left Jimmy Dorsey's band to take a studio job here with NBC and has been replaced on trumpet by Bob Alexy.

Johnny Guarneri Joins Ray Scott

New York—Sanford Gold, Raymond Scott pianist inducted into the army three weeks ago, was replaced by Johnny Guarneri, J. Dorsey side-man. Scott has been attracting lots of attention with his latest CBS *Jazz Laboratory* shots. Preliminary sketches for a new composition, a ballet for Gremlins, were given their first airing recently.

BG Gets Young Trumpet Star

Los Angeles—Benny Goodman has grabbed Brodie Shroff, recently of the Ozzie Nelson crew, to replace Jimmy Pupa in the trumpet section. Pupa was replaced temporarily by Ray Linn from the Tommy Dorsey crew, but Linn drew his call to arms after about 10 days on the job.

In getting Brodie Shroff Benny is getting a lad who is sought by every name outfit that passes through Hollywood. He's the kind of boy BG likes because he can sit solidly in the section as well as handle the solo stints.

Sonny Pens for JD

New York—Sonny Burke, former bandleader and arranger for Charlie Spivak, has switched his music pencillings over to the J. Dorsey camp.

Monroe Is Back At Commodore

Film Deal Deferred And Hotel Needed Sub for Lyman

New York—Vaughn Monroe took over the Hotel Commodore band spot when Hal McIntyre left on March 28. Vaughn, set to go to the west coast for a movie with Abbott and Costello, had to postpone the picture date when Lou Costello was stricken ill.

At the same time, the Hotel Commodore, stuck for a band to take over McIntyre's place because Abe Lyman, who was scheduled to move in, had to hold over at Maria Kramer's Hotel Lincoln, pulled Monroe back into their Century Room for a return engagement. Monroe played the Commodore last summer.

Another Monroe news item has it that Milt Ebbins, manager of Count Basie, has taken over a similar position with Vaughn.

No Action Yet On Recording, Ban Continues

Chicago—The executive board of the American Federation of Musicians, meeting here for two days last month, took no action on the record situation, other than to refuse the plea of the wax industry to lift the ban against cutting and thus help morale.

In a statement to the press, President James Petrillo said that there is nothing further the AFM directors can do, until the phonograph industry makes some concrete proposal for the relief of the situation. He charged the recorders with bad faith and "specious arguments."

Although no official confirmation of the fact was made, it is understood that the board devoted much of its session to a consideration of the threat of bootleg recordings, "Mexican masters" and similar disapproved waxing activity.

For the first time in 47 years, plans for the annual convention were cancelled, "as a patriotic duty." It was to have been held June 14 in Columbus, Ohio.

Union Postpones Rodzinski Trial

New York—The union trial of conductor Artur Rodzinski, originally set for March 11, was postponed for several weeks because of the maestro's current tour with the Cleveland Symphony orchestra. Rodzinski will answer charges made by 14 members of the N.Y. Philharmonic, who were dismissed from that orchestra effective with Rodzinski's taking over the reins for the next season. The musicians claim that the conductor's action in firing them was a defamation of their character and seriously jeopardized their future livelihood. To date, the Philharmonic's board of directors have upheld Rodzinski's dismissal of the men.

Pops to Direct Music Activity For Blue Chain

Appointment in Force, But Will Complete Burns & Allen Show

New York—Paul Whiteman, dean of modern American music, has been named director of music for the Blue Network by Mark Woods, president of the broadcasting chain.

Although his appointment was effective immediately, Whiteman will make his headquarters for the next three months in Hollywood, where he will conduct five concerts with the Los Angeles Symphony and will complete his engagement with the Burns & Allen show on the Columbia chain.

He will return to New York in June to assume charge of all musical programs and, in addition, will continue to make personal appearances from time to time. Whiteman's music library, probably the most comprehensive of its kind, will be available for Blue Network programs, of course.

"This opens a new phase of musical activity for me," said Pops. "It is a splendid opportunity for furthering the cause of contemporary American music, and for the discovery and fostering of new musical talent in a medium unsurpassed in popular appreciation."

Dave Jacobs, Oldest TD'er, Joins Uncle

Los Angeles—Dave Jacobs, trombone with Tommy Dorsey and only original member of the band Tommy organized on his own after splitting with Brother Jimmy, was scheduled to report to a west coast induction center March 20.

In addition to his section job, Dave functioned as librarian, set the numbers for radio shows, and had taken over many of the duties Ziggy Elman discharged as assistant musical director. Orville Barnes, from Paul Martin's crew (Florentine Gardens) was the replacement. Dave's wife, Lillian Jacobs, will make her home in Hollywood.

Gracie Warns On the Cover

"Keep your eyes open today," warns lovely Gracie Barrie on the cover of this issue. She advises against picking up any purses, or accepting any candy or cigars from pals, because this is April Fool's Day, as any fool can plainly see by digging the calendar she is holding. Gracie has fooled a lot of the folks by whipping together a dance band that comes on like mad. She is rounding out a sixteen week engagement at the Blackhawk in Chicago and begins a road tour next week. H. A. Atwell Photo.

Maestros Make With the Feet— And Nan 'Wynns'

Hollywood—It was a terpsichorean clambake which Barney McDevitt, California's smiling Irishman, presented at the Hollywood Palladium a couple of weeks back. Benny Goodman, Harry James, Woody Herman, Al Donahue, Eddie LeBaron and other maestros all took part in a dance contest before some 6,000 spectators with the BG band supplying the music. Winner of the competition was Harry James, who should have won anyway, because Nan Wynn was his partner.

Second was Woody Herman, dancing with wife Charlotte Herman. Benny Goodman, out of the running, was given a consolation prize. Judges were Ted Yexxa, Sam Abbott, Edith Gwynn, Susan Werner and Mike Gould and Harry Crocker, all Los Angeles newspaper writers.

The pictures tell the story. And while Fred Astaire is in no danger of being crowded out of show business by the ork leaders who competed, everyone present agreed they got around pretty lively for a bunch of guys who have kicked around on the road so long. The Palladium (and McDevitt) landed plenty of space in the dailies as a result.

Ellington Is Back on Stem

New York—One April Fool's Day surprise that won't turn out to be a dud is the return of Duke Ellington and his band to Broadway after an absence of several years. The Duke opens tonight at the Hurricane night club with plenty of Mutual air-time. He has a six-week contract, with two six-week options.

Hal McIntyre On Road Tour

New York—Hal McIntyre's band left the Commodore Hotel here on March 28 for a one-nighter and theater tour. First theater opening will be at the Earle in Philadelphia on April 16 for a week, then more one-night stands and an appearance on the stage of the Oriental theater in Chicago on May 7 for another week.

Skip Nelson Plays With Former Mates

New York—The Modernaires, otherwise known as the Glenn Miller singers, opened on March 24 for a return engagement at the Roxy theater here. Twist to their new appearance is that Skip Nelson, another Millerite, is on the same bill, featured with Chico Marx and his band.

Lit'ry Loss



New York—In addition to looking stary-eyed like this, and singing at the Hickory House, Diane Noble is a writer. She once lived in a Greenwich Village apartment, thought about the Great American Novel, finally gave up books for ballads.

Basin Street Gets Sponsor

New York—Chamber Music Society of Lower Basin Street, long a favorite sustaining air-show of hep audiences has finally landed a sponsor. The Jergens company, who also give you lotions and notions by Winchell, start backing maestro Paul Lavalle and his entourage every Sunday night at 9:15 over the Blue network, beginning April 4.

For the opening show, at least, the featured singer will be Jimmy Blair, who used to sing with Teddy Powell's first band. Current plans have it that Basin Street will revert to its original policy of presenting different guest stars every week, rather than using its more recent one of concentrating on a special girl vocalist.

The Winners!



Harry James in suit with Nan Wynn, who just signed a Columbia Pictures contract as a star in her own right, not singing for someone else. The judges gave first prize to this team.

Ben Bernie Is Well on Road To Recovery

Los Angeles—Ben Bernie, the "Old Maestro" of radio and music fame, who has been fighting for his life here against a complication of ailments, is reported well on his way to recovery by Brother-Manager Herman Bernie.

At one time Bernie's condition became so serious that his son, Aviation Cadet Jason Bernie, was called to his bedside from the training camp in which he is stationed.

Bernie's wife has been at his side constantly.

Bulletin that the onetime band-leader was out of danger was issued as a specialist, called here from New York to sit in with the staff of physicians in attendance, returned east.

Bernie's illness started with an attack of pleurisy which occurred just as he was embarking on an entertainment tour of west coast war plants. The pleurisy attack was accompanied by heart and lung ailments.

Jan Savitt Plays Strand Next Week

New York—Jan Savitt and his band, who made their last N. Y. showing at the Hotel Astor roof this last summer, returns to the big town for a stage appearance at the Strand theater on April 9. Singer Ethel Waters, back from a season of movie making on the west coast, will be on the same bill.

Korn Kobblers Get Worn Out With War Work

New York—The Korn Kobblers, who are appearing at Roger's Corner here, have cut down their nightly appearances to three a week. Pianist Marty Gold, trombonist Stan Fritts and trumpet Nels Laakso are working at a defense plant in N. J. and have discovered that working eight hours a day, five days a week makes for tired musicians.

The three zany musickers are working for \$24 a week and have substituted drills, lathes, and grinding machines for the weird instruments which they use in their act, and which make approximately the same noises. There are other musicians working in the plant, the Rex Engineering Company, and it's likely that a company orchestra will be formed at some time in the future, providing that the three Kobblers can find some leisure time to spend on the project.

The boss of the plant where the boys work is an old friend and piano-man named Dewey Rex, who knew the Kobblers when they were working at the Flagship, a New Jersey night spot.

Anita Loses 'Em

New York—Anita Boyer sang ten numbers in preparation for one of her radio shows recently and then headed for the hospital where she had her adenoids removed.



Consolation winner was Benny Goodman, whose band played for the contest. He's shown here with Lynn Bari, 20th-Fox starlet. Mrs. Goodman couldn't compete. She's expecting a little BG in late April.

Barnet Using Two Canaries

New York—Charlie Barnet put an end to all the confusion concerning the size of his newly organized band when he opened at the new Metropolitan ballroom in Philadelphia for three weeks on March 11. The band is sized conventionally, with 4 rhythm, 8 brass, 5 reeds, and isn't made up of 8 or 12 or 14 pieces as earlier reports had it.

Only odd feature about the outfit is that it carries two girl vocalists, Mary Ann McCall, formerly with Barnet and Tommy Reynolds, and Dell Parker. Dell had a male trio of her own until a recent draft blew it away.

Two JD Changes

Frank Drake has taken over Johnny Guarnieri's piano in Jimmy Dorsey's band. Also out of the Dorsey ranks is baritone-saxist Chuck Gentry (to the army), with Bob Lawson replacing him.

New Hair-Do



New York—Here's luucious Helen O'Connell with a new style (for her) coiffure. It's the up-swept hair-do, sometimes derisively called—when it appears on less gorgeous models, the swept-up hair-do. Has the advantage, in comparison with the Veronica Lake drape, of increasing visibility. Disadvantage is that you have to scrub your neck oftener. Anyhow, Helen makes it look charming, and vice-versa.

Several Changes In Dunham Band

New York—The Sonny Dunham band has undergone many changes in personnel since its stay at the New Yorker Hotel. Jack Ferrier, former Thornhill saxist, replaced Johnny White; Irving Cottler replaced Don Tanner on drums; Nate Miller replaced Nate Peterson on baritone sax; Harry Shockley for Clint Thompson on trumpet; and Sandy Block, former Alvino Rey bassist, replaced Billy Bastien.

Tony Follows Abe

New York—Tony Pastor is supposed to be set to take over at the Hotel Lincoln, when, and if, Abe Lyman moves out.



Al Donahue and wife Freddie didn't win a trophy, but they got their kicks—from each other. Donahue, with Frankie Walsh still managing him, is doing a hangup job with a society band at Ciro's, snooty film colony niter.

Elmo Whistled When He Heard

San Mateo, Cal.—Elmo Tanner who whistles with the Ted Wesms orchestra, now stationed at the U. S. Merchant Marine Basic Cadet School here, and his wife are the proud parents of twin girls born March 8.

New York—Charlie Barnet will follow Bob Crosby into the Capitol theater on Broadway.

Peck Kelley Is Out of Service

Famous Texas Piano Man May Return To Houston Club

San Antonio, Texas—Peck Kelley, the famous Texas boogie-woogie piano man, has been released from the United States Army. Kelley, who has been in service for some months at the Fort Sam Houston reception center, was discharged Wednesday, March 8, at Fort Sam Houston. As Kelley's age is given as 45, it may be presumed that he was released under the recent order affecting men in the service over the age of 38.

The evening before his release, Peck was to be the guest of Sara Jane Curtis at the home of her parents, Mr. and Mrs. J. S. Curtis of San Antonio, but was unable to attend.

Peck's plans for the future are not known. However, he does plan to return to his home in Houston and it is probable that he may again front his band at the Southern Dinner Club in that city.

Charles Walker, young clarinet and saxman of Austin, Texas, has reported to the army air corps and is now stationed at Sheppard Field, Texas. Walker attended the University of Texas and played in the campus band of Frank Duchaine.

—Bruce B. Baker, Jr.

Paula Kelly New Bob Allen Chirp

New York—When Bob Allen left town three weeks ago, he took a new vocalist, Paula Kelly, with him for his current theater tour. Bob will do a return engagement at the Hotel Pennsylvania beginning May 3 and replacing Jimmy Dorsey. Lynn Gardner, who left the Allen band a short time ago, is in town doing radio work and studying dramatics, and, most recently, was heard over CBS on Raymond Scott's Jass Laboratory show.

Spivak Headed For Grable Pic

New York—Charlie Spivak, now on a mid-western theater and one-nighter tour, heads for Hollywood to join the swarms of bandleaders already at work making pictures. Charlie reports to 20th Century-Fox studios on May 10 to start shooting on Pin-Up Girl, which stars Betty Grable.



To the victors go the spoils . . . in this case, tin trophies supplied by Palladium press agent Bernard McDevitt. That's Harry Mitchell, CBS announcer, at right making presentation.

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Four Bands Set For USO Tours

But Plans for Prima, Rapp, Spanier and Rogers are Vague

New York—The USO plans for lining up bands to tour the camps and entertain servicemen this summer have gone astray several times. Latest but still indefinite arrangements have Louis Prima, Barney Rapp, Muggsy Spanier and Dick Rogers set to start the ball rolling early this spring. Rapp and Spanier tentatively will begin their tours on April 17, although strong rumors here also have Spanier ready to break up his band because of the trouble he's having with replacements for army-bound men.

Prima will begin his trip in the middle of May and Rogers on the first of June. The USO's main problem has been keeping a band all in one piece before, during, and after its tour. To date, the government has not ruled that musicians of any kind, under USO auspices or otherwise, are draft-proof.

A recent incident will illustrate the handicap that the USO has been working under. Ray Herbeck, all ready to start visiting servicemen spots, had five brass men yanked out of his band by the army and had to cancel all plans.

Pee Wee Russell Takes a Bride

New York—Pee Wee Russell, famous jazz clarinetist, married Mary Chaloff on March 11 here. The jam session that night at Nick's in the Village was right out of the woodwork.

Chicago—Bud Freeman, famed saxist, has been deferred by the army and is organizing a dance band here under General Amusement management.

Five Years Ago This Month

April, 1938

AFM officials decided to postpone the licensing of recording companies until after the June 7 convention in Florida. . . . Woody Herman's Herd played five days at the Raynor ballroom in Boston, "the best band to hit town since Crosby's," and Glenn Miller's new band was due to open there soon. . . . Rudy Vallee wired his fraternity brother, Herbie Kay, from Chicago for permission to take Herbie's wife, Dorothy Lamour, to dinner. . . . Prexy Petrillo of the Chicago local banned all jamming. . . . Joe "King" Oliver, 54, died in Savannah, Georgia, on April 8. . . . Don Redman played the Detroit Rhythm club bash on April 17, featuring Earl Bostic on alto and Harold Baker on trumpet. . . . 2,500 Van-coverites travelled 60 miles to Bellingham, Wash., to hear Eddy Duchin. . . . Maxine Gray of the Hal Kemp band sued the Wabash railroad for \$100,000 for injuries received in a train wreck, and Judy Starr replaced her in the band. . . . Ramona organized her own band, Coleman Hawkins was jamming at the Tabarin in Zurich, Switzerland; *Ti-Pi-Tin* was the most played song on the air and Artie Shaw was making his home at the Roseland State ballrooms in Boston.

Records for the Waves



New York—With oodles of discs supplied by Dick Gilbert (sent in by listeners as a result of his broadcast with Jimmy Dorsey over WHN), and a record player donated by JD himself, the WAVES at Hunter college here will be able to dig plenty of fine jive in their recreation room. Easign Elizabeth Quinn is shown accepting the discs here from Dorsey and Gilbert.

WOR Sponsors Exhibit of Old Record Curios

New York—Station WOR opened its Wax Museum to the general public two weeks ago. Until recently, the Museum was strictly an air feature, that is, old recordings which have become curios were played over the air. But Jerry Lawrence, head man for the production, has moved a real exhibit into the Museum of Arts and Sciences, in Rockefeller Center.

Victor, Columbia, and Decca records all cooperated with WOR and loaned out priceless historical recording equipment, including the hand-made Bell and Taintor Graphophone made in Washington in 1885; the first recording machines of the spring-wind type, made by Victor in 1912; displays showing the steps taken in the manufacture of a phonograph; early wax cylinder phonographs; and many other odd evolutionary gadgets in recording. The exhibit will be open to the public for two months and lectures on recording will be furnished daily.

Mildred Bailey To Cafe Society

New York—Mildred Bailey, recovering from a serious illness out in Cincinnati, is due to move into uptown Cafe Society here on April 11.

Alec Templeton Plays Waldorf

New York—Pianist Alec Templeton opens at the Wedgewood Room of the Waldorf-Astoria hotel on April 2, succeeding pianist-comic Victor Borge.

Basie Follows Slack

New York—Count Basie is set to return to Los Angeles and follow Freddie Slack into the Casa Manana, although no definite date had been posted at press time.

Summer Spots Showing Life

New York—Reports are beginning to reach New York that most, if not all, of the famous summer ballrooms are ready for a big season, despite current traveling handicaps under which musicians and the dancing public alike are laboring.

Although no confirmations of these reports could be obtained at press time, Glen Island Casino, Meadowbrook and the Steel Pier in Atlantic City are interested in lining up some "name" talent for the summer months to come.

Charlie Shavers As Kirby's Sub

New York—Charlie Shavers, trumpet player with John Kirby's band, is being mentioned as a possible successor to the bass playing leader, if he is inducted into the army around the first of May, as seems likely at the present time.

Miller Lines Up Over 100 Men

May Present Radio Show With His Top Air Force Band

New York—Captain Glenn Miller was in town for a few days during base inspection trips between his permanent headquarters at Norwood Field, North Carolina, and New England. Miller has already assembled or lined up more than one hundred men for his army air force bands to be trained in Atlantic City.

Latest former "name" side-man to join the A.A.F. is Toots Mondello, alto-man, who used to work with Benny Goodman and, more recently, has been doing studio work around N. Y. Strong rumors have Captain Miller set to present a regular network air show, featuring the top band among the many which he's forming.

Georgia Gibbs Opens at Club

New York—Georgia Gibbs opened at downtown Cafe Society for an indefinite stay on March 23 with Frankie Newton and his band supplying backgrounds.

Spotlight Bands Series Renewed

New York—Coca-Cola's Victory Parade of Spotlight Bands, heard over the Blue Network every weekday night from 9:30 to 9:55 had a contract renewal for another 26 weeks of "name" band broadcasts, effective March 22.

Cafe Society Stars Head for Carnegie

New York—Among the special features to be presented at Carnegie Hall for the Cafe Society concert on April 11 will be Teddy Wilson keyboarding some Prokofiev, and pianist Ellis Larkins giving out with a Debussy *Prelude*. The bands of both Wilson and Larkins will appear in the bargain, along with Georgia Gibbs, Hazel Scott, the Golden Gate Quartet, Kenneth Spencer, Ammons and Johnson, the Revuers, and Beatrice and Evelyn Kraft.

All of the artists named are stars from either uptown or downtown Cafe Society. M.C. for the affair will be Clifton (litterateur) Fadiman. Count Basie's band, originally scheduled to play the concert, had conflicting booking.

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CHICAGO BAND BRIEFS

It's only a rumor as yet, but it looks like it may hold. The Schwartz and Greenfield enterprises, closed now for nigh onto seven months because of selling liquor to minors in one of the S and G establishments, will reopen following the local elections. The boys had four ace loop spots shuttered because of the violation including the Rhumba Casino, Hollywood, Capitol and Brass Rail. Of the quartet, the Casino, Capitol, and Rail were name drawing spots and the Hollywood was a second rate nightery. Their reopening would mean a big boost to Chicago's now fairly dull night life.

Cliff Leeman, ace drummer with the Johnny Long band was drowning his sorrows locally because of a but definite splitup with his wife, Nita Bradley, former Charlie Barnet thrush. Nita has gone to Hollywood for movie work taking their child with her. Cliff is truly broken up over the split.

Dorothy Donagan has suffered somewhat of an injustice in recent *Beat* columns and we admit our guilt in their authorship. Doty was really sick and not on a temperament spree as we indicated was a probability. Doty has hit her old stride again and is playing the piano that originally thrilled us with her work. Don't get us wrong, we're not saying that she's not a character, far she is. But what fun would the music business be without its myriad of characters? We love 'em all... even Joe Sherman.

The new Chamales Green Mill is starting off with a terrific lull. Let's hope that they finally get organized and start pulling the crowd. The Inop needs new blood... the right kind. The Mill will do all right with a good transfusion in the entertainment line, probably. Looperies should have learned by now that entertainment money is well spent. Poor entertainment

draws poor crowds among Chicago's newly hep set.

Arthur Lee Simpkins and Barrington Perry, singer and pianist, respectively, are helping Robert Crum to sell much potatoes for Adolph Trosch at the State-Lake location of Elmer's Cocktail Lounge. Incidentally, too, thinks. Apologies to Bob for spelling Crum with two 'm's in our review of his fine pianings in the last issue. And, good wishes for a speedy recovery to Adolph on his illness. He is a fine guy except that he has a bad habit of working and worrying too hard.

The Embassy Club on the far South Side is holding jam sessions every Sunday afternoon at 4:30 p.m. with a small combo on the stand besides guests. They are also using a larger combo on weekends playing some really nice jive. More about the outfit next issue.

Ike Day, a young colored drummer, dropped in to the Garrick the other night to visit and talk shop with Jack Parker, drummer with Hot Lips Page's combo there. The boys got along so fine together that they stayed at the spot after the four a.m. closing until noon the next day trading tricks. Ike is a real sensation on drums, having taken lessons from Cory Cole and a flock of other ace drummers.

Though Day is but 17 (and looks 13) he has already participated in benefit jam sessions with name bands and had to refuse an offer from Lionel Hampton in the dim past because his mother didn't want him to travel. His wrists are as flexible as a yard of well

Get in There, Cabbage!



Chicago—When Cabell Calloway looks dishevelled like this, you know that he has been beating his conk and laying his racket. And he's doing just that, gates, in the Panther Room of the Sherman nightly. It's heavy mu-r-r-r-r, jack! Bloom Photo.

cooked spaghetti and his technique and timings are faultless. His ideas are always perfection, and, in short, the guy will be a sensation across the nation, if we're any judge of hides.

Hot Lips Page will continue at the Garrick as will Doty Donagan, Ann Lewis, Lonnie Simmons and June Price's gang. The whole setup is working well and Uncle Joe is well satisfied. The Lonnie Simmons afternoon group (also Thursday nights) is displaying a world more polish than they did at the start and is now really enjoyable listening.

Erskine Hawkins moved into the Regal theater last week and Jan Savitt took Johnny Long's spot at the Chicago... Glen Gray was replaced by Cab Calloway at the Collegue Inn of the Sherman hotel and Griff Williams replaced Joe Reichman and Hildegard for a duration contract at the Empire Room.

Tommy Dorsey will play a two week stint at the Sherman and one week at the Aragon ballroom and Harry James is set for a week at the Chicago theater and a pair of one nighters at the Trianon and Aragon ballrooms... Lionel Hampton is set for a one nighter at the Savoy ballroom on South Side

James to Play Chi Broadcasts

Chicago—More than 40,000 Chicagoans will see and hear Harry James' broadcasts when the trumpet-maestro and his Music Makers play their CBS coast-to-coast programs from the Civic Opera House April 6-8 and 18-16.

The 3,600 capacity theater will be used as the point of origination of the broadcasts and rebroadcasts.

Chuck Foster In Blackhawk

Chicago—Chuck Foster and his orchestra will follow Grace Barrie into the Blackhawk here on April 7.

BANDS DUG BY THE Beat

JOHNNY LONG

(Reviewed at the Chicago Theater, Chicago)

Why can't there be more bands in the country like this? Why does a bandleader have to hire twenty men and a fiddle section; why does he have to hire three tenor saxes and a thin solo trumpet; why does he have to achieve the proper balance of dissonance in his sax section, triple tongue his brass, and shuffle his rhythm to achieve commercialism? Here it is done as well as the whole stack of them put together, and with five saxes, five brass, four rhythm, vocalists and the maestro, himself.

Johnny has his fingers on the clearest commercial pulse in the music business today and, although he isn't the sensation of the nation, Johnny has the type of band that will continue to please over a long, long time.

In the first place, the band is founded on the solidity of a well dug rhythm section sparked by the impossible Cliff Leeman, ex-Charlie Barnet drummer, and June Mays playing a terrifically clean piano, rhythmically very firm and yet as gentle as grandma's old electric runabout when it comes to good solos. The section works without the maddening frenzy of so many commercial beat sections and yet achieves so much.

The saxes is another unbelievably competent group. The section works together as if they had taken up sax together in grade school. The section is arranged with fine fullness and depth and seems to add to the rhythm of the rhythm section. Ernie Caceres shines in the solo department on clarinet. Incidentally, this band's section handles ensemble clarinets better than any band has since Hal Kemp.

The brass is far from sensational, but they don't slip. The section reads well and plays what is written tastefully. Probably the only star solo man in the band is Walt Benar, who plays an excellent trombone, tonefully and in ideas, although their addition here of Ernie's brother, Pinie Caceres, as trumpet may alter that situation.

Gene Williams being ill, his place here was filled by vocalist Michael Raymond, a young New York lad who will be a find for some band in need of a really fine male vocalist. Helen Young did a nice job on femme vocals, as always. Her, I've Heard That Song sold the packed house very well. Johnny's treatment of the tune, employing theme songs (Glen Gray, Jimmy Dorsey, and Benny Goodman) as the songs "heard before" was a cute selling trick, well done.

Panther Room Band Parade

Chicago—The Panther Room of the Hotel Sherman, with the exception of an eight-week period in the fall, has its usual schedule of top bands set for the remainder of the year. Cab Calloway completes his present engagement on April 29, followed by Stan Kenton, April 30-May 13; Tommy Dorsey, May 14-27; Les Brown, May 28-June 17; Jimmy Dorsey, June 18-August 12; Gene Krupa, July 16-August 12; Woody Herman, August 13-September 9; Charlie Spivak, November 5-December 2.

come April 25. He will be preceded by a local band, Ted Eggleston.

Shorty Cherock is at the Silhouette Club and insists that the combo which he has booked into the spot is not the Max Miller combo we wrote about last issue. The Miller-Cherock setup has been a strange one since they first got together, but we were informed by all sides that the combo booked was that of Max Miller plus Shorty. Our verification came from Max, the manager of the two, Phil Shelley, and another news source, the name of whom we shall not divulge, that being poor news ethics. So, Shorty, our apologies, but who else are you to believe? Who ever thought up the music business and all its gay intrigues, anyway?

Two Caceres Boys With Long

Chicago—Ernie Caceres' brother, Pinie, trumpeter and pianist widely acclaimed here, joined his brother in the Johnny Long band here two weeks ago when the band was through. Michael Raymond took the place of Gene Williams, regular Long vocalist, for a two week period while the latter recuperated from a bad throat.

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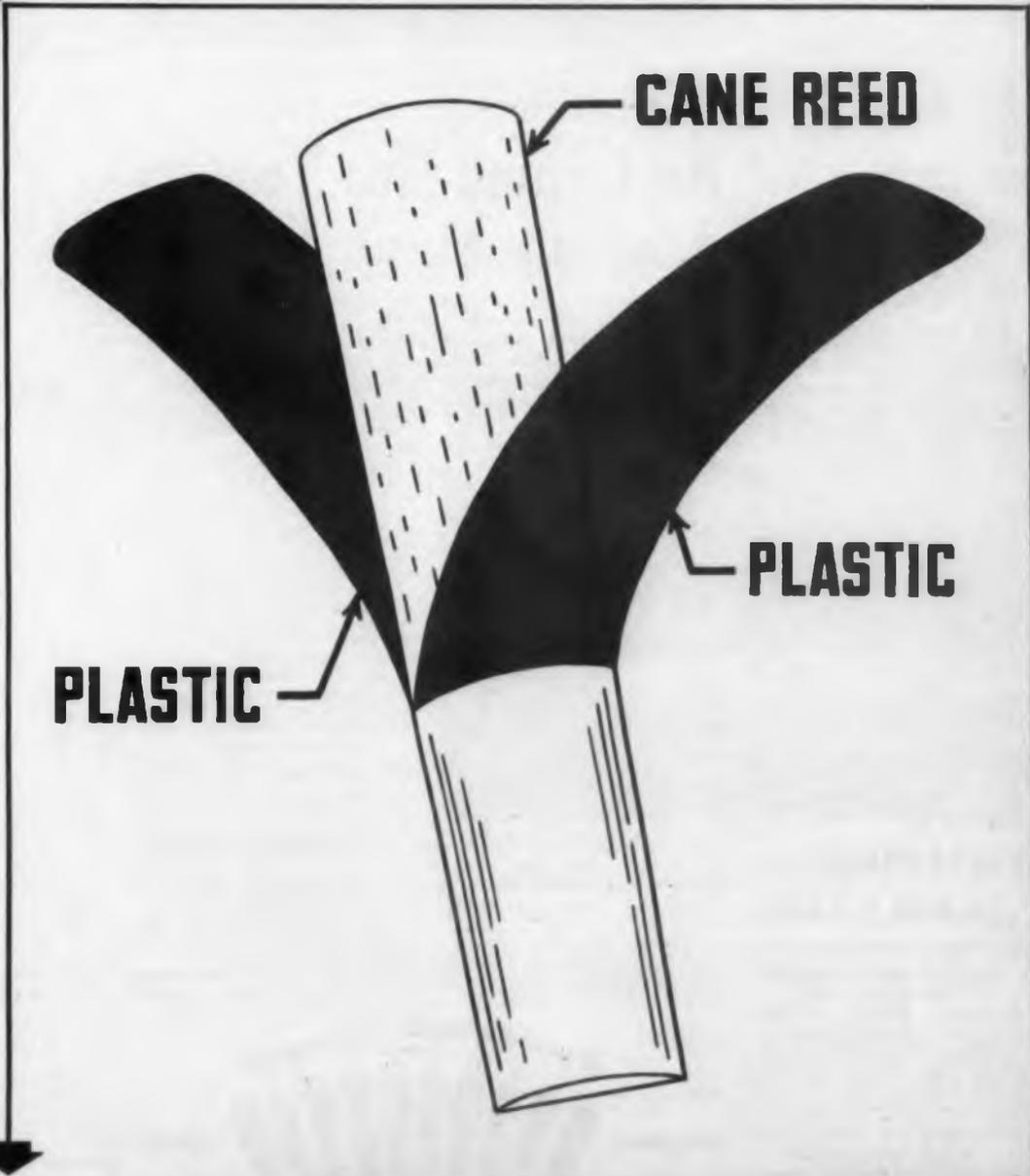

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Musicians Yelp About Writers

Men in Service Barred From Outside Dates

Movie and Radio Writers, Publicity Men Are Privileged

Los Angeles—A lot of service musicians in training centers close to Hollywood are getting roaring mad. And this time it's no temperamental outburst by "abused artists," but the most legitimate beef from the military music men that has cropped up on the Hollywood front.

It stems from the earlier days of the war when some musicians in service bands made a practice of coming in to Hollywood on their leaves to work studio recording dates, radio shows and occasional dance jobs.

Drew Army Crack-Down

The military tops cracked down on such activities and issued strict orders forbidding service musicians from playing paid engagements. The ruling was backed by the AFM.

And musicians, for the most part, have obeyed the order.

Now—the musicians in the armed services want to know why a gang of Hollywood radio scribblers, movie script concocters and publicity peddlers who have joined the army or navy and are located here in various non-combat capacities have been given more or less official sanction to carry on their careers—for cash—providing they do the work "on their own time."

Loose Arrangement

That's a pretty loose arrangement for the regiment of desk soldiers and sailors who are fighting the "Battle of Hollywood."

One guy who struts an officer's insignia has been seen riding around in a government-owned car while taking care of the business affairs of a client—a well known radio personality.

A ham songwriter wearing a naval uniform (he's "stationed" at a movie studio as a liaison man or something between the movie industry and the navy) seems to spend a lot of time on reconnaissance in the Vine street sector with his weather eye on opportunities to plug his ditties, all of

Victor Gets New Show



Hollywood—Shown here with Dona Drake (who used to direct a band herself) on a Paramount set, Victor Young succeeded Mark Warnow on the John Charles Thomas radio show (Sundays, NBC) when it moved from New York to Los Angeles last month.

No Gripping This Year on Academy Music Awards

Los Angeles—For the first time since the Motion Picture Academy started awarding "Oscars" for asserted musical achievements there was relatively little griping among Hollywood's men of music as the past year's winners were announced. The gold statuettes were passed out for the year

of 1942 as follows:

Max Steiner, for best scoring of a dramatic picture (*Now Voyager*).
Ray Heindorf and Heinz Roemheld for best scoring of a musical picture (*Yankee Doodle Dandy*).
Irving Berlin, for the best original song written for (or used for the first time in) a motion picture (*White Christmas*, from the Paramount picture *Holiday Inn*).

Main reaction among those Hollywood musicians who gave the awards any thought was that this time they went to musicians who actually produced the music. In the past the awards have not infrequently gone to people who have had little to do with the real work of turning out the music.

Steiner's Second
Max Steiner, who drew an "Oscar" several years ago with his score for *The Informer*, is noted among Hollywood "composers" because he does most of the job himself, including the orchestration of his scores. Many composers here merely turn out rough sketches to which the real body of the music is contributed by an arranger and an orchestrator (Hollywood makes a big distinction between the latter two).

In the case of the "best scoring of a musical picture" the Academy

which glorify the American fighting man.

What's the Difference?
However, cases like the above are not numerous. What makes musicians sizzle over the situation is the fact that they can't see any basic difference between a radio scripter on leave dropping into Hollywood to peddle a manuscript and a musician coming in to work a music job while on an equally legitimate leave.

Many of the base band musicians stationed near here gave up lucrative jobs to enter the service, and while most of them frankly admit they joined the military bands to avoid combat duty, they are hardly ahead of the desk soldiers in this respect. If anything, the Hollywood word-wielders out-scrambled musicians in getting themselves set in "task forces" where they aren't apt to see any action more hazardous than a scrap with a cranky typewriter.

(Down Beat's reporter made a sincere effort to get the military authorities' slant on this situation but encountered the usual difficulty with military red tape in trying to get comment from official sources. Down Beat will gladly publish statements from responsible parties taking issue with anything stated in the foregoing article.)

LOS ANGELES BAND BRIEFS

Los Angeles—Matty Malneck, who made his last local appearance with a small combo as the extra-added-attraction at the Palladium, comes back with a full-size outfit at the Biltmore Bowl, where he was scheduled to replace Ozzie Nelson March 25. . . . Ozzie Nelson's contemplated eastern jaunt was called off as MGM decided to keep Red Skelton, Ozzie's radio side-kick, in Hollywood instead of routing him to New York for p.a.'s.

Maury Cross, the former Sammy Kaye saxman who has been breaking in a small combo here (under the name of Dale Cross) caught the Biltmore Rendezvous spot as Allan Gordon (he'll be recalled in Chi as Trumpeter Al Golden) joined the Big Parade. This is the sweetest job in town. It's a deluxe afternoon dancer—pays top coin and leaves the boys free for cauals in the evening.

Noble Sissle's opening at the Hollywood Casino was set back to March 16 as the Zuccas decided to expand the deal to include a full size all Negro revue entitled "Harlem in Hollywood" featuring Ada Brown, Mae Johnson, Marie Bryant, and other acts. It's the first big sepia show to be staged here in a miter since the days of Frank Sebastian's old Cotton Club. . . . Louis Armstrong drew some 300 more admissions on his opening at the Trianon than any previous band opening there. Looked like he might crack all records during his run there.

Benny Carter has applied for local union status—plans to make his home here. He was a strong possibility for the Casa Manana as a follow-up on Freddie Slack. But an equally strong possibility was Alvino Rey and his aeronautical music makers, who could handle the Casa's five-night (Wednesday through Sunday) shift in conjunction with their Vega job.

Flash: Harlan Leonard was the last-minute booking for the Zuccas' Hollywood Club, the deal being set on March 15 for a members were no doubt influenced by the appeal of the George M. Cohan melodies to a large extent, but credit for the treatment went deservedly to Heindorf and Roemheld. Heindorf provided the glossy arrangements (too glossy according to a few cranky critics) used for the productions, while Roemheld did the underscoring heard in various dramatic sequences.

Story of 'Christmas'
While *White Christmas* was a pretty synthetic tune, it was, at least, a major hit, which is more than can be said of last year's Academy-award winner—*Last Time I Saw Paris*. The Hollywood legend regarding *White Christmas* is that Berlin wrote it several years ago, liked the song personally but didn't regard it as having commercial possibilities.

Bing Crosby reportedly induced him to include it in his set of songs for the picture *Holiday Inn*, which sustains again the oft-proven fact that Bing is one of the shrewdest pickers of hit material in songs. (Some argue that the songs become hits because Bing sings them—not because he picks them).

Someone planted an item in one of the local dailies saying the entire cast of MGM's all-Negro pic, *Cabin in the Sky*, would be guests at the Trianon on L. Armstrong's opening night—very much to the embarrassment of the Trianon's manager, Ed Jameson. (The Trianon—like all the "white" miteries here—does not encourage Negro patronage).

Horace Heidt, nominal owner of Trianon, brings his band in for two weeks starting April 21. He'll be followed by Frankie Masters. . . . Plenty of advance interest noted here in appearance of Casa Loma at Palladium (after Goodman) based on reports it's a revitalized outfit.

Key Kyser forfeited \$10 bail he put up in a Santa Monica police court for forgetting to dim his headlights while driving through the dim-out area at the (Modulate to Page 7)

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Peggy Lee Bride of Guitarist

Dave Barbour Weds Blonde B G Vocalist

Goodman to Need New Chirp, Couple Settles on Coast

Los Angeles—Peggy Lee, the sultry-voiced warbler who has done much to put the Goodman band back into the top popularity bracket, disappeared from the bandstand at the Palladium a couple of nights recently and when she returned it was revealed that wedding bells had chimed discreetly for Peggy and Dave Barbour, BG's former guitarist.

'No Secret, Just Quiet'

Ceremony was performed at the Hall of Justice here on Monday, March 8. The couple was accompanied by Joe Rushton of the



Peggy Lee Barbour

Goodman sax section.

"It wasn't a 'secret wedding,'" said Peggy, "we just didn't want to publicize it. There's nothing to say except that we are very happy."

Barbour left the band on March 11 and was replaced by Bart Roth. He said that he planned to "settle down in Hollywood for a while" as he might be called into the army soon.

To Stay on Coast

Although neither Peggy nor Goodman would make any statements regarding her expected departure from the band it's pretty well established that she plans to remain here with her husband. She has admitted that she feels the need of a rest from steady work.

Charlie Spivak Set With 20th Century

Los Angeles—Charlie Spivak band is the most recent music contract to catch a Hollywood movie contract. Ralph Wonders of the GAC has set Spivak and his band, who have been forging steadily into the front rank on eastern dates, for an untitled picture at 20th Century-Fox.

Starting date is not set but it will probably be summer or early fall. Contract contains a clause that Spivak is to be given 45 days notice in order to arrange his dance commitments before coming to the coast for the picture.

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JAZZ MAGAZINE

P.O. Box 147, Farwest Hills Station, New York City, N.Y.

Les Hite Folds Up His Combo, Can't Get Men

Los Angeles—Les Hite band broke up here, at least temporarily, as Hite lost several men via the selective service route just as the band was ready to leave for a series of engagements in mid-west cities.

Hite said that he found it absolutely impossible to get replacements that could "cut his book" and that he would not appear with a second-rate outfit. Same statement was voiced in effect by his new manager, Gene Andes, who had set the dates for Hite.

Hite said he would get under way again just as soon as he could secure men, but he didn't pretend to be optimistic over the outlook.

Dick Haymes Cutting Out On T. Dorsey

Los Angeles—Dick Haymes, who took over the vocal chores in Tommy Dorsey's orchestra after Frank Sinatra cut out, is pulling out.

News leaked out here as Tommy, whose band played theaters in San Francisco and Oakland latter part of March, notified associates here to look for a replacement for Haymes.

Bob Haymes, Dick's brother, who is doing picture work here and appearing on NBC sustainers, said he knew nothing of Bob's plans but thought it possible that he had decided to take a shot at radio and picture field in Hollywood.

Los Angeles Band Briefs

(Jumped from Page 6)

back. . . Bing Crosby hobbling around NBC studios with a cane after being run over by his own car.

Visiting notables: Billie Holiday and Leonard Feather, musical publicist. Both arrived on same train, both said "here on vacations." . . . Johnny Richards justly happy over catching music spot on the Ever-sharp CBS show when it moved to Hollywood, even though music doesn't get much of a break on this one. It will give him a shot at nation-wide attention for his name, anyway. (And mighty nice coin, too).

Lee Castaldo of BG band will marry Jeanne Valero, who, with Sister Violet Valero, heads a femme rumba band. . . . Georgia Carroll, who now has a regular spot as warbler with Kay Kyser, was a member of the sextette of lovelies Warner Brothers publicized so widely. Remember the "Navy Blues Sextette"?

Yum, yum! Dooley Wilson, who clicked in his minor role in Casablanca with his singing of *As Time Goes By*, received several offers here to front a band, but the William Morris office nixed them all in favor of a tour of theaters as a single.

Greer Signs the Fiddle



Hollywood—Freddy Martin watches Greer Garson add her name to the more than fifty star autographs on the fiddle which he auctioned over the Blue Network, to boost the sales of war bonds. Sgt. Patrick Maziere of the marine corps in San Diego was the lucky recipient. He subscribed \$3,000, while other patriots who wanted to see him get it, added bids in his name which raised the total to \$14,625.

Baby Born With Completely Formed Trumpet Embouchure

Los Angeles (By carrier pigeon to *Down Beat*—special, exclusive and uncensored)—The only baby ever born with a completely developed trumpet embouchure checked in at the Physicians and Surgeons Hospital in Glendale, Calif. on March 5. Report that the baby arrived in an old green sack of the type Bix Beiderbecke carried his horn in has not been confirmed.

The baby, who weighed in at 6 lbs.-7 oz. including safety pins, has been officially recorded as Joseph Matthews Mannone, Jr. Any resemblance between the unusual infant and a little known trumpet player named Wingy Mannone is probably not strictly a coincidence.

This fellow, who is not unheard of in certain jazz circles, was seen pacing the corridor of the hospital in a suspicious manner prior to the event. Later he was spotted by several people trying to remove the cigars from the hand of the Wooden Indian on Vine St. (Those who received cigars believe he was successful).

James Engages Buddy Moreno

Los Angeles—Harry James has added Buddy Moreno to his staff as a featured soloist to share vocal honors with Helen Forrest and Johnny McAfee.

Buddy got his start in Anson Weeks' old band and later put in several years with Dick Jargens. With HJ he'll draw the bright, or novelty assignments.

Bob Allen May Play Capitol

New York—The Capitol theater's new policy of "name" band stage shows got off to a flying start three weeks ago with Bob Crosby fronting a pick-up band. Both Bob Allen and symphonious leader Morton Gould are in line to make appearances at the Broadway spot.

Ford Leary Tries Band Field Again

P.S. to *Ford Leary Saga*: After saying (March 15 *Beat*) that he'd given up name bands for radio, Leary has reversed his decision and given up radio for name



bands, turning up at the Capitol theater, New York, in the band fronted by Bob Crosby. Explanation: "I'm going to try everything, see which fits me best."

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This is the man the British writers always say Duke is "second to." A tragic figure, he died a helpless cripple and had to dictate most of his major works to a secretary. An impressionist like Debussy, his scores always have an irony and a form that the Frenchman, mixed up in unending clouds, could never attain. Arrangers worrying about new reed section ideas will hear plenty of beautiful ideas, interspersed with lovely melody. This is terrific stuff for 4 a.m. when you're too tired for either jazz or straight classical. The women love it. Beecham, chief Delius interpreter, does a terrific job.

Classic

J. S. Bach

Tocatta and Fugue in D Minor
Leopold Stokowski and the Philadelphia Orchestra
Victor 8697

I'd like a buck for every fight I've got into over this disc. The purists turn slightly green whenever it's mentioned, claiming that Stok's colorful orchestration and unorthodox use of strings, bloats the Bach organ work into "an unrecognizable atrocity." Baloney. Too much of the time, purism is wonderful to talk about and strictly a bore for listening purposes. Stokowski has, it's true, often stepped over the mark in his transcriptions and given them a slight dash of tea. But he can make an orchestra resound as no other leader in the world has been able to—and there are times when it sounds wonderful. This tocatta is the selection that was used in *Fantasia* for the abstract designs that opened the film. It's not Stok's best Bach, but it is certainly color-

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Authentic Blues For La Holman

New York—Libby Holman, blues-singer, opened at La Vie Parisienne here on March 31. Her guitar accompanist, Josh White, recently on a trip through the south where he did some research on old blues for Libby's repertoire, returned in time for the opening. A powerful introduction to what can be done with orchestra transcriptions.

For Solo Hands

Joseph Szegeti

Gypsy Melodies
Columbia M-513

Look out for these gypsies! Taking a couple of real warhorses, Szegeti proves once again that not only is he a consummate musician, but that he has a real flare for what he plays. No mere technician, he makes the *Slavonic Dances* and the *Hungarian Dance No. 5* (Brahms) sound completely new. Using swooping bowing and huge tone, often double stopped for greater effect, he gets all the guts of the gypsy attack with none of its schmaltz. No wonder he likes Goodman—he probably would play chance, and not forgetting the famous BG broadcast he tried it on. good swing himself, given a

Vocal

Richard Wagner

King's Prayer and Song to the Evening Star
Alexander Kipnis
Columbia 7280-M

You've probably argued as to which was better, tenors, basses, or baritone. Here's a man that can sing major roles in all three ranges! Not as effective now as he once was (Kipnis is getting along for concert singing), he still has recently sung many bass and baritone roles. Listen to this one, especially *Star*, the famous baritone solo from Tannhauser. Get the tremendous range, the power, and the smooth phrasing. Then go listen to Nelson Eddy and figure who is kidding whom.

Decca Issues Hot Albums

New York—Volume two of the recordings featuring Django Reinhardt and the Hot Quintet of France, consisting of eight sides never before released, will be issued today (April 1) by Decca.

On April 15 Decca will release a Brunswick album of Red Nichols discs, with such sidemen as Jack Teagarden, Benny Goodman, Glenn Miller, Jimmy Dorsey, Gene Krupa and Joe Sullivan. On the same date, the Brunswick label will release through Decca a boogie-woogie album by Pine-top Smith, and volume one of an Ellingtonia series.

Perry Como in Sinatra's Spot

New York—Perry Como, former vocalist with Ted Weems and his orchestra, has replaced Frank Sinatra on the CBS sustaining program, heard Tuesdays and Thursdays at 10:45 p.m. EWT. Perry can also be heard on the Benny Rubin program, *Only Yesterday*, on Sunday night at 8:00 EWT over CBS.

New Dorso Act

New York—Dick Dorso, personal manager for Georgia Gibbs, among other top singers of the day, has added the Golden Gate Quartet to his long list of clients.

Norvo in Balto

New York—Red Norvo and his band, back from the midwest, open at the Chanticleer in Baltimore on April 1.

Genius at Work



Hollywood—Here's how the nation's No. 1 lyric writer looks when he sits down to wed a lyric to music. Johnny Mercer toys here with the new ditty, *Hit the Road to Dreamland*, which Freddie Slack waxed for Mercer's Capitol record firm. Only 32, Johnny has been a top tunesmith for a decade.

Your Automatic Hostess

Selects the . . . MOST PLAYED RECORDS!



Lynn

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

Song	Artists	Label
1—I've Heard That Song Before	Harry James	Columbia
2—It Started All Over Again	Tommy Dorsey	Victor
3—I Had the Craziest Dream	Harry James	Columbia
4—There Are Such Things . . .	Tommy Dorsey	Victor
5—So Nice to Come Home To	Dinah Shore	Victor
6—Why Don't You Do Right	Benny Goodman	Columbia
7—That Old Black Magic . . .	Glenn Miller	Victor
	Jimmy Dorsey	Decca
8—Brazil	Xavier Cugat	Columbia
9—Please Think of Me	Shep Fields	Bluebird
10—Why Don't You Fall in Love	Dick Jurgens	Okeh
	Dinah Shore	Victor

OTHER FAVORITES

Don't Get Around Much Anymore	Ink Spots	Decca
For Me and My Gal	Judy Garland	Decca
Moonlight Becomes You	Guy Lombardo	Decca
If I Cared a Little Bit Less . . .	Bing Crosby	Decca
	Horace Heidt	Columbia
Touch of Texas	Dick Jurgens	Okeh
	Freddy Martin	Victor

Barnet Breaks It Up As Sideman With Duke

New York—Clap Hands, Here Comes Charlie, was the spirit of the jitterbugs and just people who welcomed Charlie Barnet to the bandstand of the Royal Windsor Ballroom, 66th and Broadway, Saturday night, March 6, when he dropped in to say hello to Duke Ellington and his band, and stayed to sit in, in Otis Hardwick's empty chair (Hardwick missed a few trains that were late).

As an Ellington sideman-for-a-set, Barnet must have felt next door to home, especially on the first number, Duke's (and Charlie's-by-adoption on Bluebird label) *Rockin' in Rhythm*, wherein the section stuff he cut and his solo choruses on alto booted the jitterbugs and just people to appreciative screams and applause.

Helen Ward Sings

Some opposition opinion audible: "I'd rather hear him play tenor." Vociferous opposition to his leaving after the one brief set.

Another actively practicing Ellington emulater, Hal McIntyre, put in an appearance on the stand earlier in the evening, but modestly retired from the spotlight to let his singer, Helen Ward, take to the mike to sing Duke's *Don't Get Around Much Anymore*.

This Ellington date, with Hazel Scott as an added attraction or detraction, depending on your taste, was the third in a series of Saturday night dances sponsored by WHN's singer-disc-player,

Dick Gilbert.

Count Basie Coming
First dance, January 9, featured Xavier Cugat, with 4,149 at a buck apiece getting in for the fun, and 2,000 more turned away. February 27, the bands of Jose Curbelo and the Happy Boys, plus singers from La Conga Nitero, Miguelito Valdes, Diosa Costello, and Bobby Capo, broke it up for 2,500 Latin music enthusiasts. At press time, Valdes and Capo were running first and second respectively in the vocal division of the Spanish daily, *La Prensa's* band poll.

The bands of Enoch Light, and Machita, took over the Royal Windsor's bandstand, March 13, with Jimmie Lunceford scheduled for April 24, and Count Basie tentatively for May 1.

Unheralded Radio Show Gets Raves

New York—CBS presented a sleeper program by Bernard Herrmann, composer-conductor two weeks ago, that got more good notices than many a heralded show with big names spattered all over the program. Herrmann, who composed the score for the movie, *All That Money Can Buy*, offered four of his own compositions called *January, March, April and May*, which were the prose poems of an Elizabethan writer named Nicholas Breton, set to music and sung by CBS concert stars.

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Should Name Band Heads Be Deferred To Build Morale?

When Glenn Miller enlisted and broke up one of the finest bands in the country, we wrote an editorial about it—then decided not to print it and tore it up. It ventured the opinion that name band leaders, such as Miller, Eddy Duchin, Claude Thornhill, Artie Shaw and others, might better serve the general morale by keeping their splendid organizations intact, rather than by sacrificing what they had built and donning a uniform.

The editorial pointed out that the English made the mistake early in the war of closing all theaters, night clubs and other places of amusement. And that when they discovered that these places—and music, were so essential to the morale of the people, the government reopened them, with certain restrictions, only to discover that most of their musicians were by then in service!

Numbers of musicians were thereupon released from active duty (we have been unable to obtain exact statistics on this,

ENGLAND BRINGS MUSICIANS BACK FROM SERVICE!

for obvious reasons), and returned to play in dance halls, clubs and theaters. In addition the government began to sponsor concerts throughout the country to further lift civilian morale. While Captain Miller was assigned to "personnel" duty in a southern camp, it began to look as though we had something in the editorial we failed to print. But when he was switched to Atlantic City to build a crack unit, with plans for the organization by him of twenty or thirty other bands for the army air force, we felt justified in having skipped the issue.

When Elmer Davis of the Office of War Information appeared directly to the president for the deferment of Kay Kyser (as well as of half a dozen other performers) we were right back with the original thought—should name band leaders be deferred from military duty, thus helping to keep civilian morale at high ebb? Kyser's appeal was denied!

There might arise a difference of opinion as to which band leaders are making an important contribution to morale. We think Glenn Miller was doing so. Whether his present assignment is more important is debatable. We believe with Elmer Davis that Kyser definitely should have been deferred. Kyser himself did not make the appeal, we understand. He voluntarily assigned himself to OWI activity, has spent a considerable chunk of his personal dough in the work, has sold more war stamps and bonds than any other leader, is credited with suggesting the outline of campaigns for these purposes, and has played camps and canteens almost exclusively for months.

Another question might be raised. Is the maintenance of a high civilian morale as important as keeping up the morale of the boys in uniform? The answer to that, we believe, is that both are important, but the latter are more deserving.

Musicians Off the Record



Camp Rucker, Alabama—Here are three members of the 9th Hospital Center band. Left to right: Bill Noeltrich, pianist, formerly with Leo Peiper and Sandy Lane; Paul Collins, leader and drummer, former Red Nichols and Bunny Berigan tubman, last with Jack Teagarden; and Al Daniels, bass, who has worked for Russ Morgan, Ted Lewis and Clyde McCoy.

Jitterbuck?



Camp Berkeley, Texas—Private Jimmy Quinn is giving out with the trumpet here to the amazement, but apparent enjoyment, of the camp's pet buck, who sleeps in the tents, gets three square meals a day, follows the boys around like a dog, and occasionally digs Jimmy's horn.

CHORDS AND DISCORDS



"Fame, honey? Just sing with my outfit and you'll be made in a week!"

Another Great Tenor

Corpus Christie, Texas
To the Editors:
The cats are really jumping down Corpus Christie (Texas) way to the music of Bob Price, his hot tenor and his orchestra. Bob plays a tenor which, along with the rest of the work in his fine crew, has really converted the area to a bunch of hep cats. And believe me there were a lot of squares before the band came to town.
The boys around here all believe that Bob's tenor gives the most knocked out music this side of

New Orleans and I really agree. How about giving Bob a mention. He sure deserves it.
JIMMY McCLEOD

Letter About a Letter

Milwaukee, Wisconsin
To the Editors:
There was a fine letter in your March 15 issue. At last someone has expressed the truth about current jazz. It stinks!
Some of your critics (I'm thinking of Mike Levin) are helping to run down the older and more terrific jazz. Mike just doesn't seem to know about real jazz. For instance, in the March 15 issue he states that Jack Teagarden "just doesn't know how to get anything out of the men working for him." Anyone who has ever worked with Tea would disprove that in a moment, I am sure. Jack has too much feeling to leave a man uninspired, and when a man is inspired he is giving his all.
If Levin knew what he was talking about on that score he'd know that it's the poor Decca engineering that makes Tea's band sound so dead. The same thing goes for the Bob Crosby band in the work they did last summer for Decca. It was a combination of poor engineering and assignment to very bad tunes.
Please don't let your critics run down what little good jazz there

(Modulate to Page 11)

NEW NUMBERS

LEACH—A daughter to Mr. and Mrs. Billy Leach, recently, in New York. Father sings with Guy Lombardo.
MANONE—A son to Mr. and Mrs. Wingy Manone, March 6, in Hollywood, Cal. Father is bandleader.
AUSTIN—A seven pound son, Billy, Jr., to Mr. and Mrs. Billy Austin, recently, in Brooklyn, N.Y. Father handles Sassy Lewis, Nick Jerret, et al.
VARRONE—A daughter, Monica, to Mr. and Mrs. Tommy Varrone, February 21, in Philadelphia. Father is pianist with Joe Frausto's WIP orchestra.
FIELDS—A six pound, 13 1/2 ounce daughter, Wendy Elaine, to Mr. and Mrs. Kansas Fields, January 20, in Chicago. Father is drummer now in the navy, stationed in N.Y.
DANT—A son to Mr. and Mrs. Charles Dant, March 14, in Hollywood, Cal. Father is NBC music director. Mother is former band and radio singer.
COVATO—A son to Mr. and Mrs. Tony Covato, February 22, in Pittsburgh. Father is drummer with brother Ed's Covato's band.
FONTAINE—A daughter to Mr. and Mrs. Neil Fontaine, March 8, in Philadelphia. Father is ex-bandleader and vocalist, now assistant manager at Hotel Walton roof.
CHARLES—A son, Mark, to Mr. and Mrs. Joel Charles, February 2, in Philadelphia. Father is head of Joel Charles Orchestra and Entertainment Agency.
READMAN—A son to Mr. and Mrs. Edwin Headman, March 3, in Philadelphia. Father is trumpet player with the Philadelphia Orchestra.

PRIPPS—A son to Mr. and Mrs. Eddie Prippe, March 7, in Chicago. Father is orchestra leader at Chicago's Latin Quarter.
KING—A five pound, seven ounce boy, Calvin Terry, to Mr. and Mrs. Howard King, February 24, in New York. Father is trumpeter-arranger.
EVANS—A daughter, Sharon, to Mr. and Mrs. Roland Evans, recently, in San Diego, Cal. Father is member of the Five Dons.

TIED NOTES

BARBOUR-LEE—Dave Barbour, guitarist long associated with Benny Goodman, to Peggy Lee, vocalist with Benny Goodman, March 8, in Los Angeles.
ELLS-KURT—Lt. Frank Ellis, of the U. S. Army Air Force, to Anita Kurt, NBC singer, January 25, in Tucson, Ariz.
ENGLAND-CANOVA—Pvt. Chester B. England to Judy Canova, comedienne and hillbilly singer, March 14, in Newton, N.J.
SANDT-RALEIGH—Carl Sandt, USMC, to Alice Raleigh, drummer with the Diplomates, recently, in San Diego, Cal.
BAYLEY-KEYLON—R. E. Bayley, USN, to Loraine Keylon, trumpeter with the Diplomates, recently, in San Diego, Cal.
DAISEY-KREUGER—1st Sgt. E. Daisey Jr. to Ruth Kreuger, pianist with Club Lookout orchestra in Columbia, S.C., recently, in Columbia, S.C.

LOST HARMONY

SINGER—Lester N. Singer, non-pro, from Alice Singer, February 10 in Cincinnati.

WASHINGTON—Rosalind Washington, the former Rosalind Stewart, singer with the Stewart Sisters and the Smoothies, from Lawrence Clinton Washington, non-pro, February 22 in Philadelphia.

FINAL BAR

HAYNES—Frank Haynes, 65, father of Don Haynes who manages Charlie Spivak, March 1 in Lakewood, Ohio.
STONE—Birdie Stone, mother of Butch Stone, matron and singer with Les Brown, January 28 in New York.
CARTER—C. Powell Carter, 78, violinist and conductor of civic orchestras, February 22 in Woodbury, N.J.
RAMOS—Silvano Ramos, 64 Mexican folkloric composer, March 2 at Celaya, Guanajuato.
CLARK—Mrs. L. Ward Clark, 78, former Madison, Wis. organist and director of theater orchestra, February 24 in Miami, Fla.
WHEELER—Marion Wheeler, organist, February 26 in Springfield, Mass.
PINKERTON—Frank A. Pinkerton, 65, orchestra leader, March 4 in Upper Darby, Pa.
LENT—James Irving Lent, 58, former drummer and orchestra manager, March 14 in Brooklyn, N.Y.

This fact, however, is certain. Kay Kyser as a civilian was contributing generously to both military and civilian morale. In uniform, his contribution may be lost to the civilians. Captain Glenn Miller's music is missed by the public!

Chords and Discords

(Jumped from Page 10)
is left. With such greats as Miller, Bauduc, Matlock, Teagarden still floating around, give them a break. You should compare Crosby's discs with his transcribed sides of last year and hear the difference in good engineering with the same band.

I personally think that Levin should go back to his zoot suit friends instead of tearing down great jazzmen. And I think that guys like Jake should be given distinguished service medals for writing letter like his and bringing a lot of us to our senses.

BOB THOMPSON

Senatorial Discussion

To the Editors:
This is in regard to your very interesting and anger-building article about our "unhep" senators. All I can say is that I'm glad that bandleaders like Kenton, Dunham, etc., are standing up for their rights as artists and as United States citizens. Give any soldier his choice between a speech by I believe it was, Senator Clark and a Gene Krupa drum break and see which he chooses. It won't be the senator.

So the senator (and his pals) believe that all juke boxes should have a slot to drop in a nickel and stop the "so and so record," huh? Ask any soldier what he's fighting for and he'll have a lot of good answers on the tip of his tongue, but one of them will be the right to enjoy the type of life (including entertainment) he wants to. If he prefers symphony, he wants the right to listen to it. If he enjoys jazz, he wants the right to hear that.

The senators may be of the opinion that this country is going to the dogs with our modern music styles, but I'm a lot more inclined to think that the country will go to the dogs if we are told what music we should hear from the confines of the deeply padded senatorial chambers. That would be a little too much like Germany where certain tunes are barred from the air.

Here's hoping that those senators will soon retract their ignorant statements. It's not that they will ever have any say so one way or the other about the

Alvino Rey and His Aircraft Workers at Vega



Los Angeles—"The country needs bombers more than music" said Alvino Rey (seen at right) as he and his entire band went to work as aircraft workers at Vega plant in California. Rey, who holds a radio operator's license, will help construct and inspect radio equipment. The others have been put on an "induction training course" (riveting, drilling, etc.)

and will do actual construction work on bombers like the one seen behind them. The band continues to play musical engagements (they work the "graveyard shift" (12:30 a.m. to 7:30) during time of duty at the factory. They are appearing regularly on the government-sponsored *Salute to the States* radio show over Mutual, Wednesdays at 8:30 to 9 p.m. (PWT).

music to which we listen, but it just doesn't sound good. Anyhow, they should know that they can't take that away from us.

A DEVOTED READER

We're Snow'ed Under

Long Beach, California
To the Editors:
... but when a jerk like this Chet Snow is allowed to speak of Harry James in such a manner, I begin to question the intelligence not only of your editors, but also your readers....

ARVIN FUETH

Newark, N. J.
To the Editors:
... A circus bugler, huh? Chet Snow certainly gave away his tin ear that time. I'd rather listen to a James record any day of the week than to decipher the notes through the scratches of a Bix Beiderbecke waxing. Bah....

BOB SYLVAN

Lansdale, Pa.
To the Editors:
... Sure Bunny was good, but Harry is up there on the throne now and I'd like to see you or anyone else take him down. "Circus bugler," is he?

ROSE MARIE ROBERTA

Lake Forest, Ill.
To the Editors:
At last mankind has found a true leader! A man who can lead us to the true interpretation of jazz as it should be; whose knowledge is not limited to the narrow scopes of Hugues Panassie; a man who knows so much more than Panassie that he is going to take over for him. A new order will be set up led by that amazing phenomenon of the human race, Chet Snow. Cleveland, Ohio, take a bow!

It is quite obvious that the sagacious Mr. Snow has done no more than to thumb through the descriptions and chapter headings in Panassie's book. It burns me up to see a jazz enthusiast, as he calls himself, blow his top because a critic reverses a few of his decisions. I believe that the book

explained the reverses satisfactorily. One of his major statements was that Negroes were the true jazz musicians. It is therefore natural to see that white musicians would take somewhat of a back seat in his estimations. I too like Freeman, Big Tea and Bunny, but as compared with the Hawk, etc., they're just another group, that's all.

JOHN MILLET

The Gals Jump

Paterson, N. J.
To the Editors:
Found: (At last) One girl jam outfit that is equal to any of the male outfits. Outfit booked under the name of Stella and her Bru-

nettes. The girl trumpeter makes this Rogers gal look sick. Arrangements are terrific. Bass and drums give out with a solid rhythm, the likes of which this finder has never seen. The alto saxist keeps you jumping like crazy. Musicians are sending themselves (and I don't mean out of the joint) every night when the gals give out. They are appearing at Sandy's Hollywood Grill here in Paterson.

HARRY SETTEL

Rogers Sets Mark

Milwaukee, Wis.—Eddy Rogers and his orchestra broke all records by playing a twelve-week engagement in the Empire Room of the Schroeder Hotel.

Animals Break Up Concert by Nelson Eddy

Wichita, Kansas—On March 10, John Dotson's Blue Moon went back on the air again over local radio station KFJ, for nightly broadcasts at 10:30 for an indefinite period. Buddy Franklin, his violin and orchestra (March 4 to 14) played the first broadcast. Chuck Foster began a limited engagement March 15.

International Sweethearts of Rhythm booked to the New York Rite Roof (by Ray Overton, local promoter of colored orchestras) March 18.

Here March 9, in the municipal auditorium or "Forum," Nelson Eddy received the greatest applause of his career. But it all seemed to come when he hit the high notes, not at the end of numbers. It came from some lions and elephants in the annex, there for a police benefit circus. After appeals to the city manager and the police department, the animals were removed from the annex, and the baritone completed his concert with applause in the right places. What is it about music having charms for savage beasts?

Wichita's pretty Jeanne Park, while in St. Louis at the Savoy Lounge with the "Four Charms" girl quartet, was invited to appear in concert March 21 at the new municipal auditorium in St. Louis, with a full symphony orchestra.

—Irma Wassell

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BANDS DUG BY THE Beat

HENRY JEROME

Reviewed at the Pelham Heath Inn, New York

A couple of badly balanced airshots almost scared *Down Beat* away from reviewing this band. They've been getting considerable air-time from this spot outside of New York City and most of it has been bad. Whether the room's acoustics were responsible or whether someone set the band up badly, certainly, heard in person, it's immeasurably better than the radio shots would have you believe.

Jerome is the young bandleader whose orchestra played at Child's in mid-town Manhattan for three years and attracted the attention of a flock of local high school people, many of whom have followed the band to its new spot.

Jerome is a short, good-looking fellow, who plays a weak, sweet horn, leaving the hot work up to others. His idea is to develop his band in an all-around fashion, using the tricks that other bands have found successful with the crowd (vocal choruses by the whole band, boy and girl duets, etc.)

As the band stands, it's approaching "mickey mousedom" without quite being caught in the trap. Jerome alternates schmaltzy tunes with jumpers like *One O'Clock* and *920 Special*. But while trying to please everyone in the audience with a thorough variety is commendable from one viewpoint, the lasting impression made is apt to be that the band is neither sweet nor swing, but a hodge-podge of both.

This is especially true when you're working with only eleven men as is the case with Jerome's band. The instrumentation is three rhythm, four reeds, a trombone, two trumpets and the leader, back with the trumpets for section work. Charlie Genduso, a recent addition to the band, keeps the brass moving with his superior trumpet work. Rough and still not completely master of his instrument, Genduso displays the best ideas of anyone in the band and

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'Stelle Slavin and Her Brunettes Fall In



New York—Here is that gal trumpet player, 'Stelle Slavin, and her all-girl jump combination, as they appear in a New Jersey club. A review of the group's performance will be found in the adjoining "Bands-Dug" column.

gives the jump tunes a lift that they badly need.

In the sax section, Irving Butler on hot tenor is outstanding. The four saxes sound full on ballads, but seem to thin out and develop the stammers when the going gets hot.

The rhythm section maintains a steady beat and there's a pleasant absence of noisy and musicless drum solos. Pianist Herman Rich, however, is a had bet when he gets up to the mike to sing novelty tunes. While he isn't a monotone, he talks rather than sings the lyrics and is much closer to Ted Lewis than he is to Tex Beneke.

Over-all, the band sounds good doing arrangements of ballads and standards, weak on rhythm tunes, and as bad as anybody else on choir arrangements and novelties. Kay Carleton and Charley Karroll, the vocalists, both handle their jobs well and make a good appearance on the stand.

Personnel—piano, Herman Rich; drums, Sidney Zisler; bass, Charley Karroll; sax, Sid Cooper, Lou Frisby, Irving Butler; Larry Wayne; trombone, Jerry Blue; trumpets, Sal Haridi, Charlie Genduso.

'STELLE SLAVIN

Reviewed at Rehearsal, New York

Down Beat went to the rehearsal of a new all-girl combination the other day and came away impressed. The band is labeled 'Stelle Slavin and Her Brunettes and is

made up of piano, bass, drums, alto sax and a trumpet.

It seems pretty clear that girl bands are creeping out of the novelty class, getting more respect from musicians and fans, and bigger and better jobs. This outfit, fronted by 'Stelle on trumpet, is entitled to all that.

Best thing about the band is the leader's horn, with alto Marlene Grae, running a good second. 'Stelle is being compared to Bunny Berigan which is drawing a long bow, or in this case, over-blowing a horn, because she is certainly not in Bunny's class. For one thing, she lacks the power of a Bunny, not to mention the complete technical mastery of his instrument that he had, even though her ideas are consistently good and her tone clean.

The band was organized a couple of months ago and has played in Sandy's in New Jersey to which spot it has just returned. The girls left one other job before their contract was up because they refused to play congas, sambas, waltzes and the rest of the society dance book.

There's no doubt that they're on a straight hot kick and intend to keep it that way. Right now, they're debating whether or not to add a tenor sax to the band. The addition would do a lot to fill out their section work which, with only trumpet and alto, is thin and monotonous. With three voices, and an arranger with ideas, there's no reason why they couldn't duplicate, not imitate, the kind of "head" stuff and intricately arranged standards that a band like Red Norvo's does so well. As it is now, they're limited to playing one legitimate chorus, then breaking like mad into a couple of hot ones, and ending with an over-dose of drums.

PAUL WHITEMAN

Reviewed at Carnegie Hall, New York

Paul Whiteman breezed into town for an unheralded concert in Carnegie Hall, the night of March 16. No mystery. Just the regular Tuesday night Burns and Allen show, Carnegie Hall location chosen, instead of CBS studio, just for a gag for Gracie's appearance with Pops' orchestra in her *Piano Concerto for Index Finger*.

Before the broadcast, Pops played to a full Carnegie house a half-hour Concert Moderne, which included *Thank You, Mr. Bach*, by Van Phillips; the *Rhapsody in Blue* (from of course), with Whiteman's former pianist and assistant conductor, Roy Bargy, at the piano; *Night and Day*, sung by Jimmy Cash, vocalist of the

Burns and Allen show; and a medley, *Waltzing Through the Ages*.

This Concert Moderne was a refreshing and satisfying morsel to whet the appetite for more Whiteman music such as this.

Thank You, Mr. Bach, which Paul remarked should have been called *Pardon the Glove, Mr. Bach*, was an ear-catching modern conception of Bach modes of composition, neatly cut by the local chapter of Whitemanites. . . . To hear the *Rhapsody in Blue* conducted by Whiteman is to hear the *Rhapsody in Blue*, and please let's leave it with him, where it'll be safe from further symphonizing under long-haired conductors with the best of classical intentions. The *Rhapsody* belongs to Whiteman as surely as it belongs to Gershwin.

Roy Bargy was pianistically eloquent, exhibiting his flawless technique and beauty of touch, which a nearly-two year vacation from the *Rhapsody* has in no way impaired.

Outstanding also was the work of clarinetist Sal Fransella, saxophonist Al Gollodora, and an unidentified trombonist who caught so accurately what Whiteman wanted in nuance, tempo, and phrasing, in the broad melodic portion of the *Rhapsody*, familiar as the Whiteman signature.

A beautifully scored *Night and Day* (could it be Felix Mills?), backing Jimmy Cash's vocal, was an irresistible attraction in itself.

And utterly persuasive was the medley of waltzes (again Felix Mills?), starting with Beethoven's *Minuet in G*, pointed out by Whiteman as the probable forerunner of the waltz, and sparkling with such star-numbers as the *Blus Danube*, *Kiss Me Again*, played as a muted trombone solo counter to another waltz, *Skaters' Waltz*, a dash of Tchaikowsky, Chopin's *Minute Waltz*, and *My Hero*. These can be drenched in sentimentality and iciness. That they glowed with vitality in this performance is a tribute to the arranger, conductor, and musicians.

Sioux Falls Gets String of Orks

Sioux Falls, S. D.—Dance fans hereabouts laugh in the face of coast writers who assert name bands on tour are a thing of the pre-war past. In the last nine weeks, Ben Abel has brought to his downtown Arkota, Les Brown, Bernie Cummins, Henry Busee, Jerry Wald and Charlie Spivak. And there is promise of a long string of names to come. One-nighters through for the duration? Heck, no! —Boyd McDonald

Duke Slated For Concert At Harvard

Boston, Mass.—Duke Ellington shattered Glenn Miller's mark at the RKO theater and smashed another record at the Roseland State ballroom on a one nighter. At the Roseland there were 2,725 paid admissions.

The Duke played a concert in Hartford, Conn. on March 10 and at press time, it was almost certain that a concert would be given on March 29 at Harvard University. The arrangements were being made by Gene Benyas, '43, who is swing editor of the *Harvard Crimson*, popular undergraduate newspaper.

Cats Have a Bash

Sunday, March 14, a gala jam session was held at Symphony Hall. Stars were Frankie Newton, Pete Brown, Coleman Hawkins, Vic Dickerson, Teddy Wilson's band, minus its leader, who was forced to stay in New York because of contract specifications. Newton and Brown seemed to have stolen the solo honors. Newton, one of the most popular jazzmen in Boston, brought down the house with a long solo. Brown, playing the most alto he's ever blown locally, also stole top rating.

Lionel Hampton did terrific biz at the Tic Toc. Arnett Cobb, sensational tenor star, was out for a week with an injured shoulder. A local ofay was used as a replacement, Dexter Gordan, nineteen-year-old tenor, playing the closest to Lester Young we've yet heard, taking the solos. In correction to the March 1 *Beat*, Hamp says that Jerry Blake, ex-Calloway baryman, is a permanent fixture now. Jack McVea will not return.

Join Big Parade

Milton "Punky" Duggan, well-known Maine hide beater, is at Camp Maxley, Texas. Dick Romenda, Boston boy, more recently with Joe Marsala's band on tenor, is leaving this week for the army. The Hotel Bradford has opened its main ballroom as a dance hall deluxe, and brought in Richard Himber followed by Frankie Masters.

—Phippie Young

Weiss and Baker Bands Merged At Missouri U

Columbia, Missouri—With the departure of Cal Weiss to dental school in St. Louis, and of Bob Baker to the army air force, the outfits they led have been merged under the guidance of Malloy Veal. The Veal crew now lines up as follows: saxes, Don Hammacher, Fred Hunter, Johnny Ball, Bill Hungate; trumpets, Malloy Veal, Keith Moyer, Bob Tanner; piano, Joe Tuttle; drums, Lloyd Storey; bass, Bernie Lewis.

The Ray Tross band has been taken over by Keith Parker, varsity football ace, and trombone man. Tross left recently to take pre-flight training with the army air corps.

Eddie Sigoloff recently classified 4-F, has been receiving offers from leaders of mid-west territory bands. He has not yet received a suitable offer and will remain at the university.

Wally Waldman, ex-Baker saxman, another air force casualty. . . . Les Brown's appearance before the sailors at the naval Diesel school was probably the last appearance of a name band in Columbia, for the duration, because of transportation difficulties. . . . Phil Levant played the recent Panhel dance.

—Irvin Stein

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Lombardo Cuts the Cake



Cleveland, Ohio—Guy Lombardo cuts the weekly birthday cake at the local Stage Door Canteen, while playing the Palace theater here. He is surrounded by his brothers, band members, Canteen hostesses and coast guardsmen. The lovely at his left is Gloria Heller, wife of Coast Guardsman Seymour Heller, booking agent for the Canteen.



(Another new special department for Down Beat, news about the activities of small bands, cocktail units, strolling groups and individual entertainers. Send word about your bookings, etc., to Cocktail Units Editor, in care of Down Beat.)

Taking their cue from the growing demand for small entertaining instrumental and vocal units in hotels, supper clubs, and cocktail lounges major booking offices and some topflight independent agents have turned to the management and merchandising of cocktail units during recent weeks.

Indicative of the trend in exclusive management and listings of small combinations now being offered by MCA, William Morris agency, General Amusement and other booking offices. Then too is the exclusive list announcements by Bert Gervis, independent agent, who recently left a position in the band department of CRA, to personally manage Buddy Franklin's band and to represent a select list of cocktail entertainers.

Current interest in small combinations by the larger offices resulted from a decline in one night stands, location spots and shrinking wartime budgets of many "name" band buyers. The transportation problem, wartime drain on musician manpower, and other tour headaches also were contributing factors.

A survey of the cocktail combination field indicates that at this time Chicago is the hub of small combination bookings. Centrally located, Chicago, can give overnight service to such cities as Minneapolis, St. Paul, Detroit, Indianapolis, Omaha and Kansas City, with the result that most of the small combos booked in these places hail from the Windy City.

Dorothy Donagan, the colored swing pianist who rose to stardom in less than a year's time, tops the list of Bert Gervis exclusive offers. Dorothy, now at the Downbeat room in Chicago, has picture offers awaiting her on the west coast, a starring role in a musical show and some good radio appearances. Her salary has tripled in the last six months and will go higher before the end of 1943. Other attractions who are listed under the "Service by Gervis" banner are Jo-Ann and Her Rhythm Boys, Music Masters, Libby La Rosa, Opalita and Garcia, Ray Rayson, Charmelle Trio, Dan Sterling and the Dukes. At the William Morris agency,

Coin Op Quits The Band Biz

Milwaukee—Casper Reda, local work leader, has resigned from the union rather than give up his thriving juke box business. Reda and Harold Stark, another Local No. 8 lad, were in the business together and were told by the union authorities to give up one or the other. Reda and Stark tried unsuccessfully to sell the business and couldn't find a buyer, so Harold sold out his part of the business to Casper and Casper had to resign from the union.

Jack Hahn, trombonist, has taken over the baton for Bob Stevens while the latter has left his work to join the army. . . . Vallie Jay is gradually recovering from his spinal injury, and is all ready to once again lead his band. Vallie (Val Armhein) was injured several months ago in an accident at Fond du Lac. . . . Gordy Heiderich has left Seat Davis' band and has rejoined Joe Lehner's Dixieland Band at the Club 26. . . . Marv Decker has been given an honorable discharge from the navy because he couldn't meet the physical requirements of an ensign. The hot tenor man is currently at the Six Point Bottle House.

—Sig Heller

New York—Eugene Sedrie, former Fats Waller tenor and clarinet man, has formed an outfit of his own and opened at The Place, a Greenwich Village night club.

Vanguard Songs Merges With World Melodies

Los Angeles—Vanguard Songs, Hollywood pub firm operated by Fred MacMurray, the one time sax player who now stars in Paramount pictures, has merged with World Melodies, which was formed last summer by Jimmy Kennedy of San Diego.

Firm will continue to operate under Vanguard name with Vanguard's Herb Monteil as general manager. Program of expansion is planned with offices to be opened in New York and Chicago.

Montei is preparing to launch a new song by Don Swander & June Herahy (*Deep in the Heart of Texas*) titled *Hurry Home*.

Zutty Quits Alley. Moves to Coast

New York—Zutty Singleton left Jimmy Ryan's 52nd street sitery on March 21, after playing the spot for two years, which must be some kind of a *Swing Street* record. The Zut will open at the Swing Club, Billy Berg's Hollywood spot, fronting a four piece outfit. Wild Bill Davidson, trumpet, came in for Ryan with Kaiser Marshall on drums, Rod Cless on clarinet, James P. Johnson on piano, and Sandy Williams on trombone.

JACKIE COOPER

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by THE SQUARE

Sax Mallard of Chicago took over Toby Hardwick's chair in the sax section of the Ellington band. Toby is going to stick on the apple (Jive for "remain in Harlem") . . . Art Kahn, once a band leader, is playing a single at the Hotel Kilbourne in Milwaukee . . . Dick Jurgens is in California, waiting for his navy commission to come through.

Did you wonder who posed as a model for "Striagy", Alvino Rey's guitar puppet, on the cover of the March 15 *Beat*? Well, take a gander at the puss of Skeets Herfurt on page six of the same issue—then tell us . . . Incidentally, Dennis King and Axel Sordahl are warming up the coast.

Mickie Roy, who was one corner of a four aided unpleasantness when she was with Sonny Dunham in Manhattan, has been signed as chirp by Eddie Miller . . . Red Norvo's small group is feeling the big wind and giving him headaches . . . The Bullets Durgoms have decided to take the whole thing off.

Frank Sinatra knocked out critics and audience alike when he opened at the Riobamba in Gotham . . . Edythe Wright's eastern trek followed a terrific tiff with T. . . . Charlie Peterson, a jazz photographer of musicians and colobs, was released from the coast guard auxiliary to go abroad as official Red Cross lensman . . . Spike Jones who climbed on there with Der Fuehrer's Face, thinks he has another natural in It's a Long Way from Mizak to Pinsk.

Bill Schallen, coast guard band leader, and Eleanor Zoeffler, his West Virginia patootie, have postponed the merger for the duration. . . . Lena Horne probably will take Helen O'Connell's spot on the Al Jolson radio show when it moves to the west coast . . . Ray Scott is flirting with Ray Nance, Ellington's trumpet-violin player.

Martha Kemp Mature is said to have turned down an offer of \$400 per week to sing in a night club—because she can't sing . . . Mrs. Charlie Barnet (Harriet Clark) has filed suit for a separation and, besides caring for Charlie, Jr., is making some shorts for Columbia. . . . It's rumored that Art Jarrett, recently inducted by the army, may be transferred to the navy to become a band leader again.

C.P.O. Jack Egan, when not amazing coast guard officials with his public relations tricks, holds hands with Marge McGrath, Nyork advertising lass . . . Irv Taylor and Vic Mizzi, who penned *Three Little Sisters* and other tunes, are wearing sailor suits on Staten Island . . . The Steve Lipkins expect to hear that big bird flapping his wings in June.

John Huddleston of the *Pied Piper* is due to enter officers' training school next month . . . Joe Helbock, former Onyx club operator, is working as a mixologist in a swank oasis off lower Park Avenue in NYack . . . After Johnny Long finished his film, *Oh, Doctor, with Abbott and Costello*, he paid two songwriters a fat \$500 to whip him out a special song, *Oh, Doctor*. And then a Hollywood master mind switched the pic title to *Pardon My Skill*!

New York—Linda Lark, singer with Nick D'Amico's band at the Essex House, is the latest victim of the wave of "muggings" here. Linda, attacked on her way home from work, put up a terrific fight and scared her assailant away.

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No Love Like First Love, Not If It's Sabby's Crew Jumping at the Savoy

By FRANK STACY

This article is supposed to be a review of Sabby Lewis' band, but it's not going to be exactly that and for a very good reason. For me, writing a straight review of Sabby's band would be like writing a review of Hoagy Carmichael's *Stardust* or of my best girl. It's much too familiar and personal. I guess that everybody who likes swing has one particular band which they associate with that kind of music, even though the band may not be the best in the world or the most well-known. That's the way it is with me and Sabby's outfit.

You see, back in Boston some years ago, there was a place in the Hub's Harlem called the Savoy. It wasn't a dance-hall like the



famous ballroom of the same name in New York. This was just a joint, but a good joint.

Just Getting Hep

When our gang started going there, we were probably a little self-conscious about it. Most of us had been listening to jazz records for some time and had seen some of the big bands when they made stage appearances at local theaters or dance halls. So while we weren't exactly square, neither were we as hep as Broadway band-boys. We knew that the stuff Sabby and his gang played at the Savoy wasn't the best swing to be found, but it was good to us and had the right feeling. And that was the important thing to us at the time.

The Savoy was owned by a hep Irishman named Steve Connelly, who liked good swing. Neither was he averse to making a little money. In those days, Boston was just as lifeless a town as it is now. The only night-clubs around town were strictly for suburban firemen, out for a night of kicks away from the wife.

The best places were modeled after some interior decorator's idea of a Hollywood night club set: plenty of garish gauze, girls, gin and prices that were very discouraging. The bands that played these spots were bad and nothing less than that. On the other hand, there were plenty of small bars which featured continuous entertainment that was unquestionably hung over and borrowed from the nearest movie house's Saturday night amateur shows.

Success Falls In

Connelly decided that the town could use at least one spot spotlighting good swing, drinks at moderate prices and no cover charge. He rigged up a stand in the center of the Savoy, knocked out the back walls to get more space for tables, put a canopy out front and hired a door-man and a small band. Then he threw the front doors open and waited. But not long. The place caught on fast

and for good.

Sabby Lewis wasn't the first to bring a band in, but his gang was the best and the one there most often. When we started going there, he had seven pieces and a girl named Julia Gardner who played accordion and sang. She was good enough to move up later to a place in Earl Hines' band.

On one of Sabby's return dates to the Savoy, Al Morgan (who had just made some fine records with Mel Powell and Benny Goodman on the Commodore label) took over the bass spot, adding a terrific beat to the whole band. The rest of the instrumentation, which is the same today with the exception of recently added alto-man Jackie Fields, and first trumpeter Kat Anderson, was: Maceo (trumpet - trombone) Bryant; Gene (trumpet) Caines, replaced by Anderson; Rickie (tenor - sax) Pratt; Jerry (alto-tenor) Heffron; Al (bass) Morgan; Joe (drums) Booker; and Sabby on piano.

Band Jumps Lightly

The band was on a Basie kick with over-tones of Erskine Hawkins and under-tones of the Duke. They played all the Counts things: *Moten Swing*, *Cherokee*, *One O'Clock Jump*, and the rest of the book. That was probably what first attracted everyone to them. Their taste was in perfect harmony with most of the young people who went to the Savoy. Besides the Count's stuff, they played a lot of Duke and all the standards like *Moonglow*, *Sweet Georgia Brown* and *Body and Soul*. Jerry Heffron did the arrangements and also cooked up a lot of fine jump originals.

Between sets, Pinky Black played a noisy, constant piano and



gang double-entendre songs about *Two Old Maids* and his *Big Fat Mama*.

All night long, whether the band was on the stand or not, a stream of characters wandered in and out, saying "hello" to the motley crowd made up on an average night of Harvard freshmen, visiting musicians, sailors and soldiers, sub-debs, debs, and ab-debs and the local jazz critics. One of the most fantastic of all the characters was a Harvard boy who had so much money that you wouldn't believe it, who used to buy drinks for the band and sundry third-rate singers and hoofers who used the place as a hang-out.

Boston's intelligentsia, of course, lost no time in catching on to what to them was the latest fad and their ecstatic "ohs" and "ahs" at what they hoped were breath-taking solos could be heard above the general rumble of small-talk and drunken laughter. At least four bright young men in the

intellectual category started writing novels about the Savoy, which they were certain would send Dorothy (Young Man With a Horn) Baker scurrying for cover.

Loose That Feeling

Not that any of this detracted from Sabby and the band. They consistently played well and, best of all, it seemed to us, they played loud. Since those days I've been in most of the celebrated swing-joints, including the ones on 52nd Street, the so-called "Swing Street," and they all have fallen short of the standard that the Savoy set. Undoubtedly, a lot of the other bands I've heard since were better technically in every way. But I have never again seen the same atmosphere, the same willingness on the part of both musicians and audience to give out and enjoy swing music.

Of course, there were special nights which seemed even better than others. One night, when the bands of Count Basie and Les Hite were in town, many of the guys from both bands came over to sit in. I can remember seeing eight trumpets blasting away at One O'Clock Jump, while a yelling crowd tried to force its way into the Savoy when there wasn't enough room left to squeeze in. Pee Wee Russell, after he'd been on a long diet. The combined brass was so loud that it could be heard all the way up to the corner of Massachusetts Ave. and Columbus, almost a quarter of a mile away.

That's about it. I want to hear Sabby's band at the Famous Door in New York two weeks ago. They're doing well, were due to leave shortly for a stay at the Top Hat in Toronto and have been asked to do a return date at the Door. Too, they're all set to make some record sides for Decca as soon as the Petrillo ban is lifted, all of which sounds good to me. But do I need to tell you that, sitting in the swanky upholstery of the F.D. with the skinned cream of Cafe Society lounging around playing gin-rummy and engaging in lifeless chit-chat, it wasn't the same thing anymore?

Maybe that's reaction and sentimental nostalgia but for me the big in music aren't the '34 Goodman band days nor the King Oliver band days in New Orleans. They're back in Boston at the now empty bar-room with shuttered windows that used to be the Savoy.

Mixed Trio Saves Madison Ennui

Madison, Wis.—These days the cats of Madison are bending the knee and salaaming to young Mr. Vic Boyd, he who holds the Club Jolly Roger key. For it is he who has saved these same cats from an auditory blackout as far as a spot to hear some good stuff is concerned.

Holding forth at this haven are three parties who give out to these starved persons of the first part, and the best feature of the entire set-up is the fact that no ration card is needed, and even further, no cover or minimum fee. The group is mixed and consists of Charlie Langford on the 88, Al Coleman, drums, and Elmer Evenson on sax and git.

Evenson, the white lad, recently was given an honorable discharge from the army due to feet ailment. The three play fine, whether blues or hot, and are packing them in nightly.

—The Tiger

Muggsy Held Over

New York—Muggsy Spanier and his band were held over at the Arcadia ballroom here until April 1, when Henry Jerome's band was unable to take over the spot because of conflicting booking. Jerome may have a later date with the Broadway dance spot.

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

- Layton Bailey
- Billy Bishop
- Eddie Brandt
- Bobby Byrne
- Eddie Camden
- Munson Compton
- Bobby Day
- Eddie Dunstedter
- Freddy Ebner
- Baron Elliott
- Charlie Fisk
- Emerson Gill
- Cecil Golly
- Bob Helm
- Horace Henderson
- Dean Hudson
- Art Jarrott
- Joey Kearns
- Teddy King
- Wayne King
- Ivan Kobasic
- Bill LaRoy
- Buddy Lewis
- Ray McKinley
- Mel Marvin
- Glen Miller
- Herman Miller
- Eddy Morgan
- Hal Munro
- Sev Olsen
- Pancho
- Ray Pearl
- Dave Rose
- Piercion Thal
- Paul Tremain
- Bill Turner
- Joe Vera
- Joe Willis
- Muddy Williams
- Meredith Willson
- Sterling Young

NAVY

- Del Casino
- Buddy Clarke
- Jolly Coburn
- Emery Dautsch
- Sam Donahue
- Eddy Duclun
- Sleepy Hall
- Bill Hummel
- Dick Jurgens
- Hal Leonard
- Michael Loring
- Clyde McCoy
- Bobby Parks
- Artie Shaw
- Claude Thornhill
- Orrin Tucker
- Emil Velasco
- Ranny Weeks
- Herbie Weeks

COAST GUARD

- Dick Stabile
- Rudy Valles

MERCHANT MARINE

- Phil Harris
- Gerald Marks
- Ted Weems

RCAF

- Duke Daly

Bowman Shakes Off Radio for One Bash

New York—Pianist Dave Bowman, jazz man gone radio, playing in a recent Milt Gabler jam session at Jimmy Ryan's remarked (was it wistfully?): "I don't do much of this anymore." If not doing it makes his playing as crisp and Staceyque as at that session, what does it matter how far into radio he submerges? Just don't forget to come up for airing—and we do mean your jazz piano, Dave.

Rudge Joins Heidt

Los Angeles—Jimmy Rudge, who used to play sax for Gene Krupa, is the latest addition to Horace Heidt's band-on-the-build-up.

TOM TIMOTHY

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Jitterbug Bites Jumping Bean!

Influence of American Jazz on Mexican Music Becoming Unmistakable

by JOSEPH RAYMOND

The jitterbug has eaten its way into the heart of the Mexican jumping bean. Today, more than ever before, Mexico is listening to American dance-music, American tunes, arrangements, orchestras, and soloists, by means of recordings, imported movies, and visiting American bands and musicians. The influence is unmistakable. Even the best of Mexican orchestras use stock arrangements from the United States, the oldest standards and the latest hits.

The Mexican músico, although still young in the dance-music world, is getting that tell-tale fuzz on his chin, and is surely attaining a musical maturity after having made the first timid explorations and having overcome the first shock of the awe of realizing he possesses a creative potentiality.

Some Hopeful Trends

Today there are a number of encouraging factors developing among Mexican dance-musicians, points which could not have been claimed for this country a few years ago:

(a) Good arrangers, such as Mario Ruiz, Ramón Márquez, Hernán Molina, are appearing on the scene; México found herself in love with a new series of rhythms and moods, the *Jazz Me Blues*, for instance, a Dixieland



arrangement by Molina, which swept the country.

(b) First rate soloists are rising: trumpeter Joe (Pope) Solis, trombonist Ray Montoya, Guitarist Vicente Dorman, pianist Armando Dominguez, and others.

(c) The Music Union (Sindicato) is gathering strength and brings better wages for musicians.

(d) Music promoters are improving some, through musicians' demands, who are beginning to resent the leadership of mathematics or engineering students who scarcely know the difference between a baton and a slide-rule. (This has been an abuse; a university student rounds up a dozen musicians, finds a job, rehearses once, and jiggles a baton before the group. The músicos are commencing to demand a leader who knows the music business.)

(e) There is a slight increase in the listeners' good taste. Some Mexicans are hearing more and

better programs from the U. S. and are buying thousands of the recordings by such bands as Artie Shaw, Glenn Miller, the Dorsey, B. Goodman, and other top bands. (Record sales still need better promotions, however.) One cannot ignore the Mexican's affection for Cuban and Argentinian styles of music, as well as their own native tunes.

(f) Occasional attempts at musical explorations, fashioned after outside styles and rhythms. For instance, Garcia Esquivel, to be mentioned later on, has brought a few interesting things to México.

In speaking of México, its dance-orchestras, and its musical growth, one is restricted largely to Mexico City, since there are few leading night clubs in the other main cities, Guadalajara, Monterrey, Ciudad Juarez, Puebla, Tampico, and Mérida. All of the best bands are in the heart of México, which is Mexico City.

No Radio Development

Although the radio pays out thousands of pesos weekly to musicians, it offers practically no opportunity for individual performances or collective dance-band showmanship. Radio simply has a routine which does not encourage, as a rule, dance-band broadcasts as a sole feature. A dance-band in México is an accompanying instrument for a singer, generally speaking.

Here is a sketch of what México has to offer in dance-bands at the present (8 of México's best dozen).

(1) ERNESTO RIESTRA—four-fifths bald, very serious, reserved, conducts an eleven piece unit, originally thirteen, now trimmed for México's swankiest night-club, *Ciro's*, in the Hotel Reforma. His instrumentation is: three saxes, two trumpets, two trombones, four rhythms. Four of his músicos double on violin. The orchestra plays tamed congas, soft rumbas, Mexican sweet songs, and quite a number of American stocks. Maestro Riestra spent a fifth of his forty years in New York and understands something of the music business. Riestra's band splits the evening with a visiting American band, Everett Hoagland, contracted with *Ciro's* since December.

Outstanding musicians with Riestra are "Pepe" (pronounced péy-pay) Solis, fine lead trumpeter, Armando Dominguez, pianist who is a brother of Alberto Dominguez, composer of *Perfidia*, *Frenesi*, and a number of hit tunes in the U.S. Armando admires Teddy Wilson and Art Tatum. Riestra has one of the best drummers in the country, Al Rizo, whose outstanding characteristic is modesty. He is a far better musician than most people realize, because he is not a showman in the least. It is a delight to run across a drummer who does not insist upon making an ass of himself or go into labor pains to beat a cowhide. Rizo plays the drum quietly, serenely, as though he were reading the

Lunceford Cats at Chow



Fort Bragg, N. C.—Jimmie Lunceford's crew helped hang out the SRO sign at the Field Artillery Replacement Training Center here recently. And Jimmie's boys liked the show with Battery A, 16th Battalion. Left to right: Joseph Marshall, Harry Jackson, Theodore Hulbert and Russell Bowles. Freddie Webster is seen in the foreground. Photo by Cpl. Karl E. Fortess.

Bible. Riestra is not a musician, but used to sprain his thumbs on a guitar. He takes a few comic vocals, two of which are his own creations, *El Monje Loco* (The Insane Monk) and *Tacos, Joven!*

(2) GARCIA ESQUIVEL—conducts a fourteen piece standard dance-band, sounding too much like *Shep Fields'* original band, at times like *Flo Rito's* outfit. Señor Esquivel hasn't been able to decide on a style yet, in fact. He holds forth at México's largest radio station, XEW. He arranges some, plays a few butterfly notes at the piano. One of the best músicos with this organization is the pianist, Mario Román, who plays a refined, mystic piano reminiscence.



cent, when he forgets himself, of Frankie Carlo.

(3) ARMANDO ROSALES—fronts a standard orchestra at the Patio, famous night spot and a favorite hang-out of many American tourists in México City. Rosales is a first-class conductor, plays piano and accordion, which he partly abandoned for the more lucrative status as leader. He has turned out some first rate arrangements. One of his best all-around musicians is Joe Suárez, pianist, a true Bachlike technician. Rosales has composed and adapted music for Mexican films. Some of this work has been heard up north of the border. Wherever Rosales plays, one can be sure that floor shows, singers or soloists will be well accompanied.

(4) LEOPOLDO OLIVARES—formerly one of México's greatest lead altoists and clarinetists, took over the baton several years ago and now conducts a thirteen piece unit (five brass, four reeds, four rhythms) at the Rio Ross Night Club, located across the street from the famous bullring in México City. Unlike many other orchestras here, he plays a large number of special arrangements. On the side Olivares has a music publishing business in the City.

(5) MARIO RUIZ A ("A" for Armengod)—one of the leading

men in dance-music, conducts a twenty piece radio band for XEOY Radio Mill station on México City's picturesque Paseo de la Reforma. The orchestra accompanies Emilio Tuero, Mexico's screen idol and baritone (no comment), and Chuchito Martínez Gil, one of México's outstanding male voices. Mario Ruiz is perhaps the best educated and most talented musician in his field; as a conductor, composer, arranger and pianist he excels. His unit is clean-cut, well-rehearsed. He borrows for his early evening broadcasts several first rate músicos—trumpeter Hernán Molina who has his own band that plays in the swank Hotel Chula Vista at Cuernavaca on week-ends, and alto-saxist Roberto Pacheco, forging ahead in the reed-world. (To my knowledge there are no baritone saxes used in México.) Ruiz emphasizes the string section (six violins, two violas, two cellos, one harp, one string bass, guitar). The orchestra is full-sounding, smooth-performing, and uses extraordinarily fine Ruiz arrangements and under the arranger's direction. Mario Ruiz hopes to have a dance band soon, as well as keeping up the radio orchestra. An intense lover of American music and musicians, he once said, "I cried when I left New York." He has sat in with Teddy Wilson and a number of good American or-

Draft Board Nixes Cootie's Coast Date

Los Angeles—Cootie Williams and his band were set by Ed Fishman of the WM office to open at the Hollywood Club here March 15 but no sooner had the papers been signed than Cootie, according to word received here, got his notice to report for his physical examination prior to induction.

Deal was cancelled pending outcome of Cootie's interview with the army medics and Joe Zucca found himself without an attraction to replace Benny Carter, who was scheduled to close on the fifteenth and had theater commitments to fill.

As this issue went to the printer frantic efforts were being made to secure Doolley Wilson to headline a special show. The deal was cooking, but slowly.

organizations. He admires Ellington, Lunceford, Kostelanetz, Harry James, and Art Tatum.

(6) ROY CARTER—American born, dean of the Mexican School of Dance Band Leaders (just an informal group), the "first guy," the musician with the longest standing in Mexican swing music, directs a thirteen piece band for Radio Station XEB where he has been for many years. He has just organized a new orchestra, slightly better sounding than his last outfit which "ran out on him." Carter is a hard worker while on the stand, plays the organ pleasantly, does quite a bit of music-storming over the country.

(7) JUAN S. GARRIDO—widely publicized in radio life and commercial programs, fronts a thirteen piece orchestra at Radio Station XEW. "Don Juan" hails from Chile, now rates fame as a popular composer and conductor. One of his front burner músicos is Ramon Márquez, trombonist and arranger, who takes a fine chorus, but is as a radio performer pinned to the notes on the sheet before him.

(8) MOISES PASQUEL—fronts an uncertain number of musicians, averaging a dozen, who work miracles, sometimes without rehearsals. His musicians, and you can count on it, are good performers and excellent sight readers. And despite the spontaneity of the organization, Pasquel has one of the best sounding units in México.

Savitt's Boys Sleep on Job

Dayton, Ohio—Jan Savitt's band landed in town, tried to find rooms in a hotel and discovered that the town was on a Washington, D. C. kick so far no sleeping quarters were concerned. There wasn't an empty bed in town. So the band dashed out, bought up all the cots and blankets that they could find and spent the night sleeping on the stage of Colonial theater, where they were playing a week's engagement.

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ALONG MELODY ROW

Ode to a Marine almost stopped a recent Kate Smith program when she introduced it before 5,600 marines stationed at Quantico Marine Base and which she repeated a week later on the *We the People* program. While stationed at Guadalcanal, Pvt. Paul Mills of the Marines, son of publisher Irving Mills, wrote a poem called *What Makes a Marine*. So impressive was his poem that it inspired Josef Myrow, Paul's brother-in-law, to set it to music, changing the title to *Ode to a Marine*. Witmark is publishing it.

Along Chicago's Melody Row

by Chick Kardala

Leonard Sues, young trumpet star, has been signed to an exclusive contract by Robbins Music Corporation. Sues has been featured in several pictures with such movie stars as Judy Garland, Mickey Rooney, Deanna Durbin, Ginger Rogers and others. He will also be remembered for his outstanding role as a musician in the play called *Johnny 2 x 4* a few seasons ago, and more recently for his featured work on Kate Smith's radio program. Now on his first assignment for Robbins, Sues is writing a book of trumpet studies and improvisations. He is also composing several original trumpet solos and is planning to compile a book of trumpet transcriptions on popular standard hits.

In the *Land of the U. S. A.*, with words by Lillian MacDonald and music by Howard Warren, is a new patriotic march song praising General MacArthur and is being published by MacDonald & Warren Music Co.

Robbins Music Corporation is pushing *Comin' In On a Wing and A Prayer* written by Jimmy McHugh and Harold Adamson. Evidence of a hit tune was shown by the great demand from music stores all over the country immediately following its first performance by Eddie Cantor.

Otto Cesana is proud of his arranging students now in the armed forces. Many are doing scores for various bands and several have become warrant officers. A recent letter received by him from Eli Levine, now stationed abroad, states he is arranging for the *Ambassadors of Swing*, who have already broadcasted to the States, besides playing for *Paramount News* and posing for *Life* magazine.

New tunes published by BMI are *No More Coffee In the Pot*, written by Jack C. Rock; *Keep That Smile*, with the lyric by Nelson Shawn and music by Caesar Petrillo and Edward Ross; *I Don't Believe In Rumors*, written by Harry Glick and Jimmy Lambert.

There Has to Be Changes Made is the current theme song, with pluggers switching jobs so often that Melody Row looks like a merry-go-round. Recent changes are Solly Wagner, with *Advance*; Lou Butler, *Paramount*; Chick Castle, Mills and Joe Dracca, *Mutual*. . . . Jack Carlton, in from Philly, is Melody Lane's new personality.

Milt Stein, former manager for Southern, asking for mail in care of medical detachment, 214th C.A. Bn. (AA), Camp Hulen, Texas. . . . Erwin Barg is flying high because *Taking a Chance on Love* hit No. 1 on the sheet. . . . Miller Music's latest is *Never a Day Goes By*, by Walter Donaldson, Peter DeRose and Mitchell Parrish. . . . Sammy Walsh, Latin Quarter m.c., said good-bye to the music boys before a trip abroad to entertain the troops.

Leo Talent, Jimmy Rule, Bill Lackenbauer, Jack Onfield and Ben Bornstein were New Yorkers visiting Randolph street recently. . . . Lou Zito, Gracie Barrie's manager, is hot about *The Captain Fore Cardenas*, which Gracie and her arranger, Gene Hammert, wrote for the WAACs.

The Vagabonds, colored quartet at NBC, are getting plenty of attention from the pluggers because they are the only group in town making records. . . . Latest brain child of Russ Morgan and Frank Magene is *I Lost My Heart in Waikiki*. . . . Nancy Martin of NBC has been singing Glenmore's *Forty Million Dollars in Forty Days* on the treasury department's *Bond Wagon* broadcast. . . . Jimmy Cairns of BMI went to Detroit to set Cab Calloway on tunes.

Louise Massey and the West-erners sent themselves on the *Barn Dance* with *Warlock's I'm Mighty Proud of That Old Gang of Mine*. . . . Ned Miller taking bows for *51 Feet Plugs in one listing, an all time high*. . . . Jack Mills in town to talk with *Chick Castle* about *I Lost My Sugar in Salt Lake City*. . . .



Black Magic
Los Angeles—The voice on Freddie Slack's disc of *Black Magic* belongs to this pouting beauty. She is Margaret Whiting, a blue-eyed brunette, and she wants to make good with her own talent, rather than as the daughter of the late Dick Whiting, who penned *Louise*, *Sleepy Time Gal*, *One Hour With You*, *Beyond the Blue Horizon* and *Japanese Sandman*, to mention a few hits.

Allen Best Has 'Mother' Tune

New York—Hepsters around town are picking the new tune, *Mother Is Her Name*, as a natural for anybody's *Hit Parade*. Tune is written by Kay Toomey, Al Goodheart and Al Stillman and published by the Allen Best Music Co. in New York.

Jack Perry of Dorsey Brothers has transcriptions of Nevada by both Jimmy and Tommy, so pluggers can hear it sweet or hot.

Moe Wells sent Sam Myrow to New York to pick some eastern plugs on *Goodnight, Little Angel*. . . . Lou Breese is introducing *Harbor of Dream Boats* on his network shots for George Pincus of Shapiro-Bernstein. . . . Florence Boyle of Melody Lane is receiving condolences from music men on the loss of her husband. . . . Miss Jappi Judd in from the east for Jewel Music, working on *Mimi With the Dark Brown Eyes* and *Savoy Is Jumpin'*.

Al Stool arrived from the coast to open offices in the Woods building for the American Music Co., with *And So It Goes* as the first song. Buddy Bernard is west coast professional manager, and Al will be middle west representative.

SHEET MUSIC BEST SELLERS

- I'VE HEARD THAT SONG BEFORE (Mayfair)
AS TIME GOES BY (Harms)
FOR ME AND MY GAL (Mills)
THAT OLD BLACK MAGIC (Famous)
THERE'S A STAR SPANGLED BANNER WAVING (Miller)
YOU'D BE SO NICE TO COME HOME TO (Chappell)
PLEASE THINK OF ME (Witmark)
ARMY AIR CORPS (Fisher)
DON'T GET AROUND MUCH ANYMORE (Robbins)

SONGS MOST PLAYED ON THE AIR

- DON'T GET AROUND MUCH ANYMORE (Robbins)
I'VE HEARD THAT SONG BEFORE (Mayfair)
THAT OLD BLACK MAGIC (Famous)
DON'T CRY (National)
TAKING A CHANCE ON LOVE (Foster)
THERE'S A HARBOR OF DREAMBOATS (Shapiro)
AS TIME GOES BY (Harms)
WEEP NO MORE MY LADY (Dorsey Bros.)
YOU'D BE SO NICE TO COME HOME TO (Chappell)

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SUNDAY		MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
1:00	Horace Heidt . . . from Hollywood	1:45	Vincent Lopez . . . Hotel Telf, N.Y.	6:15	Jazz Laboratory . . . CBS	5:45	Bon Bernie . . . CBS	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
2:30	Blue Barron . . . Blue	6:15	Jazz Laboratory . . . CBS	7:00	Fred Waring . . . NBC	7:00	Fred Waring . . . NBC	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
7:30	Fitch Bendagon . . . NBC	9:30	Spotlight Band . . . Blue	7:15	Harry James . . . CBS	8:15	Wind Shores . . . Gordon Jenkins, Holly-	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
8:15	Ella Fitzgerald and the Four Keys . . . Blue	10:30	Basin Street Chamber Music Society . . . Blue	8:00	Johnny Presents Simm . . . NBC	10:15	Jimmy Joy . . . Hotel Bismarck	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
10:00	Phil Spitalney . . . NBC	12:00	Lou Breese . . . Chez Paree, Chicago	8:15	Abe Lyman . . . Hotel Lincoln, N.Y.	10:15	Jimmy Joy . . . Hotel Bismarck	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
11:15	Cab Calloway . . . Hotel Sherman, Chicago	12:00	Oracio Barrio . . . Blackhawk, Chicago	8:30	Horace Heidt . . . NBC	10:15	Jimmy Joy . . . Hotel Bismarck	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
11:15	Tony Pastor . . . Hotel Roosevelt, Wash., D.C.	12:00	Oracio Barrio . . . Blackhawk, Chicago	8:30	Richard Himber . . . Chase Hotel	10:15	Jimmy Joy . . . Hotel Bismarck	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.	1:00	Vincent Lopez . . . Hotel Telf, N.Y.
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There are no academic training courses prescribed in the curriculum of colleges or music schools in the art of writing popular songs. Neither has there ever been discovered an acid test recipe for the creation of melodies. To try to draft a system of writing original melodies would be tantamount to the ardent horse-race fan who is constantly seeking a sure-fire scheme of "beating the horses." There are no such miracles!

Either a person possesses a gifted faculty or it's "love's labor lost." Even a thorough musical training will not guarantee results. Many graduates of outstanding music conservatories have excelled in every branch of their prescribed courses of study, and yet were unable to do any real creative writing.

Take Work Seriously

A writer of melodies should take his work seriously if he is to attain his ultimate goal. Unaided, creative writing does not advance far into the realm of production.

Everyone is born with creative potentialities, differing in degrees of course, but somewhere in the growing years it has either never been brought out to its fullest extent or has been suppressed by lack of proper guidance.

A basic knowledge of the rudiments and theory of music will serve as an indispensable guide to the individual who has ideas but who "can't place them on paper."

Can't Write Scores

In many instances natural gifted melodists find themselves at the obliging mercy of musicians in order to have their melodies extracted from their voice and placed on manuscript paper. While in many cases the results are most satisfactory, there are others who feel that the true essence of their song has been lost somewhere during the course of extraction.

The reason may be due to the fact that a great number of people do not sing in pitch. They may be most critical when they hear others perform, but still they may not be capable of singing a song in tune themselves. Yet, if they had a basic musical background, they would be, in all probability, able to write on paper any melody that they might conceive.

Learn Fundamentals

A valuable asset to melody-smiths and lyric writers would be to learn the fundamentals of music; such as: the names of the notes; 5 lines and 4 spaces; the denomination of notes: whole, half, quarter, etc.; the respective keys and signatures; and tempo changes: fox trots: 4/4 or alla breve; waltzes: 3/4 time; marches: 4/4, 2/4, or 6/8, etc.

It is true, many successful writers have not enjoyed a progressive education in music. They are recognized in music circles as self-made men.

But yet, they would be the first to concede that a little bit of training might have lessened their laborious efforts, and would probably have elevated them to the "hall of the chosen ones" at an earlier time.

Answers to Inquiries

W. E. W. Vermont, Nova Scotia, Canada. Your melody is awkward and lyrics fair. You can best remedy these short-comings by studying other songs.

L. S. Fond du Lac, Wisconsin. With a little proper constructive revision, you may have several very good songs. Your piano arrangements do not enhance your material.

Corp. H. W. Camp McCoy, Wisconsin. Your Lieutenant's song and arrangement are both written in good taste. With the proper connections, the song should achieve success.

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Here's How You Can Get Help!

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

Please include a stamped self-addressed envelope if you desire personal answers. Please be specific in your questions.

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

We do not collaborate with writers.

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

N. S. Fort Wayne, Indiana. You will have to do better work if you desire to ever join the professional ranks.

J. B. Wilmington, N. C. This department does not furnish writers with collaborators. Sorry, we can't help you.

C. C. East Detroit, Michigan. Your lyrics are not commercial. Study other songs and you will see what it takes to write a good one.

J. T. Detroit, Michigan. We will be pleased to study your material for comment. Please enclose stamp addressed envelope with submission.

J. B. Lubbock, Texas. Your song poem is just average. Publishers are not interested in lyrics only.

H. B. Chicago, Illinois. Your song has too wide a range and is too jumpy to enjoy commercially.

R. T. New Orleans, La. Your song is well written even though it is average. You seem to have what it takes to write good songs. Keep it up!

O. B. Fountain City, Indiana. You seem to have good connections. If your songs are good, I can't see how you can miss.

E. L. Fort Deposit, Maryland. Sorry, this department does not act as calling agents for writers.

R. L. Putnam, Conn. Do not bother to have your lyrics set to music. Your poem is not worth it.

S. B. H. Chicago, Illinois. It is not necessary to incorporate orchestral effects with speculative harmonic sequences and stereographic types of rhythmic patterns when writing a vocal piano arrangement to a song. Complexity will always be over-shadowed by simplicity.

Fiske at Versailles

New York—Dwight Fiske, singer of the song suggestive, returned to the night club field after a two-year absence, opening two weeks ago at the Versailles, elegant niterie here.

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obbligatos, embellishments, figures, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

Modern Dance Arranging

Duets, trios, quartets and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swinging backgrounds.

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

Basie Is Boffo In Wilmette High Concert

Evanston, Ill.—Count Basie and band completely knocked out Northwestern university and high school students alike in a terrific two-hour swing concert last month at New Trier high school in Wilmette. The huge bash was last in a series of music presentations at the north shore school this year.

Having solved most of his pressing personnel problems, Dick Brahm, who has recently been scoring honors on campus with his trumpet and 15-piece band, is practically assured of steady work here when the spring quarter opens April 1.

Betty Dunham Sings

Brahm himself handles the lead book, solos on ballads, and sings, and is fortunate in having pianist Dick Boyell, altoist Bill Jakes, and vocalist Betty Dunham as key figures in the band setup.

The complete Brahm personnel shapes up as follows:

Chuck Cramer and Bert Varzebedian, trumpets; Ralph Schumann and Jay Zoern, trams; Bill Jakes, lead alto; Vic Schuster, alto; Dave Smapp and Bill Richards, tenors; Bob Stein, baritone; Dick Boyell, piano; Harry Pertz, drums; Mel Schultz, guitar; Bob Fosbender, bass; Betty Dunham, vocalist; Dick Brahm, leader and trumpet.

Benny Is Leaving

Brahm started his campus band-leader career in September, 1941, and the organization has been intact since that time except for vacation periods. He's been president of Purple Key, junior men's honor society at N. U., and is a member of the Beta Theta Pi fraternity and the Naval ROTC unit. The Brahm group uses a Lunceford-like scoring of Brahm's Lullaby as its theme.

Recently inducted into the army was Art Rapp, fine campus electric-guitarist formerly with Eddie Barrett... Barrett himself, an ERC member, will be leaving between April 9 and 13 along with your campus correspondent.

—Benny Bennett

TEST YOUR MUSICAL FACTS...

With FRANK FURLETT

QUESTIONS

- 1. Because of his contributions to the orchestra, he may be given the title of "Father of Modern Orchestration." Who was he?
2. Who was the founder of impressionism in music?
3. Who is generally regarded as the founder of the Modern French School?
4. Who established atonality? In his system he employs all the half tones, but has abolished all the dominance of any one key.
5. Who is chiefly famous for his invention of the Nocturne, a form which was subsequently taken up by Frederic Chopin?
(Answers on Page 18)

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(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.)

A year ago, Pvt. Bud Finch, former program director at WELI, New Haven, organized a swing band for a job at New Haven's Hotel Taft. Now Bud is in the army but the band still remains one of Connecticut's best, with Ralph Kimball, drummer, directing. Other outstanding members are Arnold Ber-man, trumpeter, who recently had his own combo at the Baybrook; Joe Sebastian, sax

and clarinet teacher, on alto and baritone sax; Phil Mason, alto, formerly with Lee Castle and Gloria Parker; Jerry Zitzer, tenor; Frank D'Ameto, guitar; Eddie Shea, bass; Norman Hall, piano.

Intermission piano and band vocals are handled by Cecil Carey, a colored lad, who sings blues and scat songs. This solid group is constantly in demand by all the fraternities and sororities in New Haven.

Seventeen-year-old Terry Winslow and his orchestra, now appearing at the Colonial in Pittsburgh, have many fans in the "Smoky City," after playing most of the one-nighters and proms around town. The band, with all the members being quite young, features a band within a band called the Terry Tones, and also a solovox. Personnel includes Bill Groover, alto sax; Frank Lamar and Bob Cooper, tenor saxes; Bob Forsythe, Alan Shine, Carl Hussey, trumpets; Herb Anderson, trombone; Ed Reppa, guitar; Ted Zapka, drums; Dom Monte and Gloria Kay, vocalists. Terry plays alto sax and also sings.

Pvt. Mickey Vitale, former trumpet player and leader of the Solid Senders, is now stationed at Camp Croft in South Carolina but is happy in the knowledge that his band is still going strong at McGarry's in the Bronx.

Henry Talley and his group, from Milford, Massachusetts, has

Herb Miller Tagged for Coast Spot

Los Angeles—Herb Miller, who hopes to emulate the success of Brother Glenn in the music field, was signed to open the new Aragon (formerly Lick Pier) Ballroom at Ocean Park, L.A. beach resort, March 27.

Odd angle is that Herb, who is represented here by Reg Marshall of Fredericks Brothers, nosed out Eddie Miller, whose new outfit was set for the deal but was boxed out by union regulations covering travelling bands. Eddie Miller was not barred from job, but due to the fact that several of the men in his new crew hold only transfer cards in Local 47, he would have had to have accepted status of a travelling band as long as he remained on the Aragon engagement, sacrificing time his transfer members have already gained toward attaining "local" status.

gained popularity throughout Massachusetts and is now playing at The Tavern in Mansfield. Besides Henry, who directs and plays piano, are Anthony Talley, tenor saxist, Fred Imbruno, drummer, and Leon Lomon, pianist-singer.

Kemp Read, former orchestra leader throughout the New England territory, is now in his eighth month at Ann's Kitchen, Newport, R. I. and is being billed as the "Singing Pianist." Kemp features a solovox and presents song slides on the screen in which the audience participates. He recently composed Big Chief Wamunutta, a favorite with the patrons.

Supplying dance music at Ann's Kitchen in Newport, R. I. are Chic's Rhythm-Airs, who are also well-known for the many USO dances they play in Newport.

A new rhythm quartette gaining popularity around Dover, Ohio is the Swingmasters, with Tom Wampler on piano, Jack Emig playing trombone, Jesse Komaromy on trumpet and Dick Herzig drumming.

The Danny Patt band who recently moved from the Six O'Clock Club in Charleston, S. C. to the Monticello Hotel in Norfolk, Va. has Duke Tunstall on trumpet replacing Al Putnam; Clinton Given for Steve Sacca on alto sax; Dick Weber, from the Ray Bradshaw band, replacing Art Keeney on drums. Art is taking time out for a tonsillectomy.

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Pianist Inspired by Lombardo

Jimmie Rowles Then Turned to Teddy Wilson

Now He Pounds the Ivories in Woody Herman's Herd

by Sharon A. Pease

Spokane, Washington and Gonzaga College are best known as the home town and alma mater of the Crosby boys. Now another Spokane boy and alumnus of Gonzaga is making rapid strides in the music business. He is Jimmie Rowles who handles the keyboard duties in Woody Herman's orchestra, having been selected for the spot when Woody's veteran piano man, Tommy Linehan, decided to settle down in Los Angeles.

Jimmie, who is just twenty-four, has only been playing piano for ten years. His mother had hoped that he would show an interest in the instrument earlier, but Jimmie was too busy with sports—especially tennis. When he was fourteen he asked his mother, who plays piano by ear and only in the key of C, to show him some chords. Fearing that she might give him a bad start she suggested that he study with a regular teacher.

He Digs Lombardo

Jimmie didn't care much for the necessary fundamentals of standard piano, but stuck with it for a year then rebelled and started working on his own. He hadn't paid a lot of attention to dance music but had heard that one could pick up ideas by listening to records. The Lombardo band was a favorite among his classmates so he got some of Guy's records and started copying the piano ideas. Realizing he needed better knowledge of chords, he took lessons from a teacher of popular music for six months. Meanwhile he kept digging the Lombardo records, and had a standing order for all new releases at the local music shop.

His accurate reproductions made a big hit with the kids at school and eventually word of Jimmie's ability reached Don Brown, the Indian tenor man who played with Jerry Wald before joining the marines. Encountering Jimmie at the music shop, Don asked him to play and Jimmie obliged with his latest Lombardo arrangement. Brown asked if he had ever heard of a fellow named Teddy Wilson who was then playing with the Benny Goodman small groups. Jimmie admitted that he hadn't, adding that he never listened to Goodman on the air, as his band was too noisy and not a bit like Lombardo. Brown asked the clerk

to dig out the quartet recording of Who and insisted that Jimmie listen to it.

Switches to Teddy

"I listened," Jimmie recalls, "Not once but at least forty times, I had never heard piano like that before." Then he rushed home and went to work on the piano. His mother, noting the sudden change in style encouraged his efforts. From then on all of Jimmie's extra cash went for records on which Wilson worked, and the standing order at the music shop was shifted accordingly.

Jimmie attended Gonzaga College for two years and during that time worked consistently to improve his piano style with Wilson and Tatum as his ideals. In the meantime, he had started jobbing with local bands and picked up quite a bit of experience before leaving Spokane to attend the University of Washington at Seattle. His constant search for good music took him into many of the small spots where colored musicians were employed and he often sat in for a few acts.

Quits All for Music

Before the end of the school year he decided he was more interested in music than anything else and left school to take a job in one of these spots. He spent the following summer at home but made two trips into Seattle. The first was to catch Duke Ellington's band and especially Ben Webster. Jimmie had been an ardent admirer of Ben's since he first heard his work on Wilson's recording of *Sweet Lorraine*. Ellington spent two weeks in Seattle, during which Jimmie and Ben went on nightly jam sessions along with other members of the band.

His second trip into Seattle was to dig the Jimmie Lunceford band and again he teamed up with the tenor man, Joe Thomas, as a jam session partner. Work and kicks were scarce around Spokane so in the fall of 1940 Jimmie hiked out for Los Angeles. His first job which lasted five months was with Garwood Van. Then five months with Dick Peterson at Bourston's Club in South Los Angeles. Next he teamed up with Slim and Slam and as a trio they worked six weeks at the 331 Club. A month of solos at the Latin Club preceded his next association with Slim and Slam when the old trio along with Lester and Lee Young was used as the nucleus for a seven-piece group at the Capri Club.

Goodman Takes Him

Two months later the owner of the Capri bought the Trouville Club and moved the entertainment to that spot, with Slim and Slam as an act and the Young Brothers running the band. It was six months later that Jimmie got his chance to go with Benny Goodman. He was with the band during the filming of *Powers Girl* and through most of the Hotel New Yorker engagement, a total of about four months. Then came the proposition from Woody shortly before the first of the year.

Jimmie lists as his favorite pianists Tatum, Wilson, Hines, Basie and Waller with John Guarnieri rated tops among the white boys. Other favorite musicians include Ben Webster, Benny Carter and Lester Young. His ambition is to be able to improvise in the styles of these favorites. He plans to resume studies realizing that competition is keen.

Shows Negro Influence

Jimmie's association with colored musicians and diligent study of their styles is reflected in the accompanying original, an excellent example of the clever use of dissonance in the construction of single tone melodies. The title *Loty Doty* is quite appropriate for after playing it a few times you

Here's Rowles Original Chorus, 'Loty Doty'

will probably catch yourself humming *Loty Doty* through the haunting melody. Note the prominent use of major sevenths, ninths, minor ninths and sixths (thirteenths) throughout. Of special interest is the last half of measure three of the introduction A. On count three the harmony is G flat with the melody starting on the minor ninth (G) then up to the sixth (E flat) and downward through the fifth (D flat); ninth (A flat); seventh (E, actually F flat); and a repeat of the sixth and fifth. At count four the harmony moves down a half tone to F with the melody employing the use of the sixth (D) and augmented fifth (D flat actually C sharp) alternated with the root (F). Note the importance of the structure of the bass tenth at this point. The effect of the treble melody depends greatly on the use of the seventh (E flat) as the center note of the tenth. The use of the fifth (C) as the center note would spoil the effect by clashing with the augmented fifth in the treble.

(ED.'S NOTE: Mail for Sharon A. Pease should be sent direct to his teaching studio, Suite 215, Lyon & Healy Building, Chicago, Ill.)

Stan Sterbenz Absorbs Many Peirce Bandmen

Bloomington, Ind.—Stan Sterbenz, bandleader, bandbooker, and general promoter, here on the campus at Indiana University took over many of Dick Peirce's bandmen when Peirce left for the army air corps last month. Sterbenz' band, playing in the Commons of the Union Building, now has the best campus band to play here this year. The band will be the only campus organization after March as Chuck Raymond's band is set to fold by the first of April.

Sterbenz Personnel

Complete Sterbenz personnel includes Dave Holmes, Al Chulay, Lenny Zimet, and Bill Dolan, saxophones; Earl Mason, Tommy Patton, Pete Sanders, trumpets; Bill Bell and Al Stouder, trombones; Dan Cummings, piano; Bob Montgomery, drums; and Charlie

Kramwald, bass. Tom Merriman, baritone, does the vocals.

Sterbenz' band is set to go to Palais Royale Ballroom in South Bend in April on a tour covering the state. Other stop off points include Ideal Beach Resort and other cities in central and southern Indiana for college and high school proms.

Savitt Plays Prom

Jan Savitt will bring his "Top Hatters" band to the campus April 26th when he is booked to play the junior prom. The prom will be the last big student affair on the campus. The schedule of name bands to appear on the campus this year has been considerably cut down. Al Kavelin, Dick Jurgens, Ronnie Kemper, and Fletcher Henderson were the only others besides Savitt to play here during the school year. —Don Smyer

Answers to Musical Quiz

1. Hector Berlioz (1803-1869).
2. Claude Debussy (1862-1918). He penned many outstanding works which include "Afternoon of a Faun."
3. Cesar Franck (1822-1890).
4. Arnold Schonberg (1874-).
5. John Field (1782-1837).

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Oran "Hot Lips" Page has long been associated with the Kansas City brand of jazz although his K. C. days were preceded by years of seasoning in his home state of Texas. Lips started playing at an early age (12) in Dallas, Tex. and before arriving in Kansas City had been around plenty. He had his own group in Dallas which played for funerals, fire sales, medicine shows and a circus.

Some time was spent in the two well known outfits of Texas, Troy Floyd's around San Antonio and Sugar Lou & Eddie's Hotel Tyler band in Tyler, Tex. Page's career in the southwest was not all music as he worked for a time in the Seminole oil fields in Oklahoma where he heard some knocked-out jam sessions which featured members of the well known Teagarden clan.

Finally, the Hot Lips left Texas to tour the TOBA circuit with a show put together by the blues queen Ma Rainey and a little later to again make the rounds of the TOBA with another show headed by the blues empress Beanie Smith. Ma Rainey's was a tent show and Lips was the youngest musician en route.

It was with Ma that Page first saw New York City only to be terrified by the subway. Ma Rainey had come to the city to record and on the day of the date Page's subway phobia caused him to get so rattled that he never did find the studio and missed his first chance to "blow some wax." After that occurrence Page always made sure to attach himself to the rest of the band whenever a tunnel trip was to be negotiated.

Regarding Beanie Smith, Page asserts she was the most powerful jazz vocalist that has ever moaned the blues. Her accompanists never had to worry about drowning her out as she could shout over any band including a modern swing band. During his show days Page avers the greatest trumpet he heard was one Harry Smith who played around New York with the Gonzales White show and later died in Kansas City.

Around 1927 Oran Page found himself playing with Walter Page and His Original Blue Devils which band headquartered in Kansas City and was ultimately absorbed by the late Benny Moten. It was with Walt Page and band that Hot Lips first recorded. The two sides are true collector's items today. The well known but rarely seen Vocalion 1463 *Blue Devil Blues* and *Squeablin'*. When Page the band leader booked up with Moten, so did Page the trumpeter vocalist. Oran was with the band in Denver when Benny died in Kansas City. They played out the

Moten dates and returned to K.C.

For the next few years Hot Lips jobbed in K. C. at the Sunset, Reno club and other hot spots. He worked with Count Basie in these spots. One day Joe Glaser was in town and had Hot Lips go to New York on a plan that didn't materialize. However, Page stayed around the big city finally organized his own bands and played many N. Y. cabarets. The top of the ladder was reached in 1941 when he joined the Artie Shaw band as featured trumpet and vocalist. Today he has his own little jazz band playing Chicago's only swing rendezvous, the Garrick Lounge.

The response to the re-issue project outlined in the March first *Hot Box* has shown considerable interest in reviving some of the "off the catalogue" discs. Most of the records listed however are comparatively recent. The results are in the process of tabulation and a list of the most desired items will be in the April 15 *Box*. Please continue to forward your favorites.

Jottings of Jive

A new record auctioneer has issued a list of some worthwhile hard-to-get items. Name is Bud Dendrino located at 984 Pine St., Muskegon, Mich.

Troy Floyd, one time Texas band leader who recorded for Okeh, is now a Pullman porter on the Chicago to California run. Troy and Hot Lips Page got together in Chicago recently.

Butterbeans and Susie, characters noted for their sides on which they were accompanied by Joe Oliver and Louis Armstrong, are currently playing burlesque time at Chicago's Kialito.

The second issue of Bixography compiled by the Bix Beiderbecke Club of 20 Ellen Street East, Kitchener, Ont., c/o Ed Moogk, has been released. It contains various reprints of articles on Bix and the second part of the Beiderbecke Discography compiled by the *Hot Box* and published in *Down Beat* back in early 1940.

Duke Duffield of Detroit writes that Sidney Bechet told him last fall that Joe Oliver recorded with Clarence Williams. See *Hot Box* March 15.

Warrant Officer Bob Sales writes that his brother Aviation Cadet Grover Sales, Jr., is now addressed Class 43-H, 308th A.A.F.F.T.D., Stamford, Texas. Cadet Sales will be remembered as the ex-President of the Boston Hot

First Jitterbug Strike Staged in Indianapolis

Indianapolis, Indiana—A Jitterbug strike, a long standing prediction of the ballroom operators, was staged at Alice McMahon's Indiana Roof one night last month. Fletcher Henderson and his orchestra were booked into the spot for a one week stay, following engagements of such sweet bands

as Lawrence Welk, Dick Shelton, Ray Pearl, Phil Levant and others who do not lean towards the brighter and lift tunes, to the exclusion of sweet music.

The management for two years have been staging a campaign against the extreme forms of Jitterbug dancing and, apparently, had been making great headway in subduing it. Henderson, although pretty well swing minded, proved to be good booking as far as the box office was concerned. He increased the average receipts each and every night, but drew in a goodly number of the slipper-patters from the nearby colleges and army camps.

Eddie Gilmartin, Roof manager who formerly managed Chicago's Trianon, gave his floormen orders to clamp down. They did. But, apparently the Jitterbugs could not stand the pressure and stormed the manager's office, a committee of almost one hundred of the swingeroo type dancers and cats. It worried Manager Gilmartin for a minute, but not for long. He invited them to gather in one of the reception rooms for a meeting, and after a half hour the nation's first Jitterbug strike was settled and everyone went back to their work and dancing.

No Exhibitionism

Gilmartin told the striking Jitterbugs that it was the consensus of opinion among operators that swing music and bugs were losing their popularity and the class spots would soon request that bands become more commercial by playing a program that would please all dancers. He said that the Indiana Roof, where 80 per cent of the dancers are more conservative, would not cater to persons doing exaggerated forms of dancing. That when a dance reached the point of becoming an exhibition, it belonged on the stage and not on a ballroom floor.

The Indiana Room management, realizing that the younger element have never really learned to master the straight steps and milder forms of the dance, agreed that there were many swing steps that would be approved. But, these would not include stomping, heel clicking, back kicks, worm wiggling, acrobatics, breaking contact beyond arms length, floor hogging, and, the dancers were told they

must stay with the line of direction. That is to keep moving with the merry-go-round the other dancers form.

Bugs Calm Down

The youngsters finally agreed with Gilmartin and promised to keep their dance forms within reason and down to earth. They refused the offer of refunds. The closing days of Henderson's engagement found the receipts above the average, the Jitterbugs resort-

Canadian Band Plays 7 Hours

St. Catharines, Canada — Ork leader, Sammy Dawson, now appearing in the Rainbow Room of the General Brock hotel, broke an all time record when he played a seven hour swing and sweet session for more than 1,500 employees of the Welland Chemical Inc.

Morgan Thomas and his boys did a seventy mile round trip by car from Hamilton, to play a return engagement at the Alexandra ballroom with hundreds of dance fans out to greet him.

—George Jennings

ing to semi swing-steps and the management smiling and happy.

The whole episode has caused the dance industry to wonder about the after effects and what the future holds for the Jitterbugs and the type of bands that arouse them.

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National Music Week this year will be from May 2nd to May 8th. During that week the Music War Council* has prepared a nationwide campaign to show America the important part that music plays in our war effort. There will be broadcasts, mass demonstrations, printed literature, etc. designed to make our country "Music-For-Victory" conscious.

HOW YOU CAN HELP

During Music Week take every opportunity you can to call the attention of your audiences to music's important war time job. Tell them over the air, in night clubs during the floor show and in ballrooms and hotels between dance sets. Dedicate some of your tunes to "Music For

Victory." We'll back you up to the limit from our end.

Clip the coupon and mail it in. We'll be happy to send you some suggested spot announcements, and further information.

*The Music War Council:

A non-profit corporation organized to mobilize all forms of music for the National Effort, that our armed forces, civilian workers and children may have the advantage of the recreational and educational benefits and the patriotic inspiration that music affords.

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Gentlemen: I want to help. Send me some suggested spot announcements and further details.

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 Name of Band _____
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Art Sends Red With a Riff



Boston—Although he's working in a defense plant now, Art Karle hauls out the old tenor and sits in with Red Allen at the Ken club here. Red, Higgy and the boys have jumped all the way to the west coast since, and are currently at the 331 club in Hollywood. Randolph street expects them back soon.

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RAVINGS at REVELLE

By "SARJ"

Did you know that the cockles of a sergeant's heart can be warmed? Well, if you don't believe that they can, allow Sarj to lay out the cockles of his own muscle bound ticker so that you can feel the warmth that radiates from them. And what was the heating element that performed that miracle? Give a listen, chum, and you shall hear.

Sarj, just like a lot of the rest of you, has read and seen a lot in the past, both in civilian life and in the service, of an ugly thing called racial discrimination . . . against the Japs or the Germans . . . against the American Negro, a race which holds as much claim to the name American as we whites do.

Swells with Pride

Sarj will admit that he is darned proud of his army and the other services for the very minor amount of discrimination there is in official activities, but now comes a story from somewhere in the South Pacific which really makes Sarj proud of the services and the grand job they are doing in cementing fine relations between our two American races, if they must be considered as separate.

The story is just a typical service press release of an unsung, outwardly unimportant action in the South Pacific, but it shows the 'one-ness' of the blacks and the whites in this man's war. And it should show a lot of Negro baiters how really cheap and unfair they are. It should show how the Negro feels about his brother Americans, any color.

The scene is laid on a marine airbase in the South Pacific which is being newly stocked with Marine airmen, a bunch of white boys a

long ways from home and who are liable to be just a little bit lonesome and homesick in the remote encampment. Two days' hike away across jungles and a range of not easily scaled mountains there is a colored army regimental band, the *Pied Pipers of Harlem and Points West*, led by Staff Sgt. Harvey Rhodes of Lexington, Ky.

Make Two-Day Trek

After official okays were granted, the band packed their instruments in their old kit bags and started off on a two-day trek through those jungles and over those mountains to play a swing concert for a bunch of white boys in a different branch of the service.

They hiked for the two days cheerfully, arrived at the air base, tried a few scales on their instruments, and then took off on a marine salute starting with *The Marine's Hymn* and then stepping down into a real swing groove which even had the jungle's native vines doing the *Susy-Q*. When the concert ended, the marines felt like they had read a dozen letters from home . . . and that was all the pay the Negro soldiers wanted (and, of course, all they got).

Maybe Sarj is an old sentimentalist, but that's the way to warm the cockles of his heart. Just keep that kind of news rolling into his fur lined communique bag. For the benefit of their pals, Sarj wants to acclaim a couple of name boys who made that trek. They are Cpl.

Symphony and Swing—a Blend



Santa Ana, California—A blend of symphony and swing is the keynote of the Army Air Force orchestra, directed by Major Eddie Dunstetter, and this photo illustrates what they mean. Sgt. Manny Klein, trumpet, and Sgt. Earle Hagen, trombone, rehearse with George Rich, cello, and Woodrow Rich, violin. As the Ricci Brothers, the latter pair are famous in the concert world. W.C.A.C.T.C. Photo.

Percy Mills, ex Don Redman saxist, and Cpl. Nelson Williams, trumpeter with Tiny Bradshaw.

New Benning Band

Digging the jive from Edward Gayeski, alias Eddie Guy, former *Beat* correspondent from Scranton, Pa., we find that the 11th A. R. band at Eddie's camp, Fort Benning, Ga., is kicking on the double double with a brand new batch of men, all professional musicians, to reshape the band. Those men down at Benning are so tough that they wear out a band every few months and have to dig out for a new supply.

The new gang includes some twenty musicians pulled pleasantly from bands across the country, California to New York. Curtis (Tex) Dunlap, tenor, represents the west coast. He was a former studio man in the state of liquid sunshine and drive-in stands. Moris Severy, trumpet and arranger for many jobbing and steady New York bands, Joe Cella, Beantown ex-formerly with Louis Prima, Ralph Biscotti, Boston and New York alto man, and Pat Deblasi, former tenor with Bobby Byrne, represent the east coast. The middle west contingent includes, Jimmy Gonzales, pianist formerly in front of his own rumba band in Detroit, George Brahler, Missouri (and west coast) trom man, and Russ Nordstrom, University of Minnesota vocalist.

Charles Masters, one of the few remaining Scranton, Pa., maestros, lost so many of his men to the services that he finally threw up his hands in despair, disbanded and rebanded with a new outfit composed of sixteen and seventeen year olds. Some of his ex sidemen now at work for Uncle Sam and victory are: Adam Witowski, Camp Pickett, Va., John Strupchecki, Texas, Bunny Rachford, Camp Polk, La., Joe Scardada, Indiantown Gap, Pa., Don Wieskerger, petty officer at the Navy Music School, Washington, D. C., and Bob Shaw, Florida.

Another of the *Beat's* most able correspondents, Bob Fossum of Rockford, Illinois, reported to Camp Grant for induction two weeks ago. Good luck, Bobby.

Private Dick Mills, also a *Down Beat* alumnus, is writing music news for the *Pilot*, the *La Junta*, Colorado, Advanced Army Flying School. Dick says that they have a Negro squadron at the camp and that it really is fine to walk through their area and hear them singing the blues in their barracks.

La Junta Band Rocks

Sarj also took a quick squint in at the La Junta field band. The lads take arrangements off the record and play styles like nobody's business. They have a bunch of Goodman stuff in the library plus some Lunceford, Basie and Kirby work. Personnel of the band is piano, Pfc. Lloyd Spear; bass, Tom

Marks; drums, Pfc. Shel Iverson (ex-Eddy Fitzpatrick); guitar, Pvt. Bud Monis (ex with Jack Harris in San Francisco); trumpets, Sgt. George Hyde, Cpl. Ronny Fraser (Chicago), and Pvt. Weldon Tracy; trombones, Pfc. Larry Straight and Sgt. Norman Wade; altos, Cpl. Dave Foote (Bernie Cummins ex), and Sgt. Bob Noble; tenors, Pvt. John Battistella (ex with Ran Wilde) and Cpl. Joe Story (Montana bands). The crew goes under the name of the *Thunderbolts*, and really kick over the traces for the local functions.

The fifth man in a famous quartet, Allen N. Brown, for years the accompanying guitarist with the Mills Brothers, is now a lieutenant following a siege at the Eastern Signal Corps Officers' Candidate School, Fort Monmouth, N. J. Lt. Brown had not been assigned at this writing. . . . And the boys in Barracks 837 of the Army Technical School, Sioux Falls, S. D., write to tell us that they have a well known orchestra leader in their gang and would like to have his name included in the *Band-leaders in the Service* listing. Only catch is that they neglected to tell us his name. Shoot it in, boys, and we'll add to our collection.

Pvt. Bill Arms, Jr., writes from Seattle saying that the music situation up there looks about as bad as a hard times party for a collection of State Street Chicago bums. . . . Bob Quinn, hep musician of Waterbury, Conn., is writing a *Down Beat* column for the boys in his army camp somewhere in the South Pacific. He gets most of his news from our sheet and does a neat writing job. Quinn played trumpet with Cliff Slater's band in New Haven's Wright's Inn, and also at the Embassy Club with Mar Carter in New York. He is also an arranger. Nice to hear from Don Lang, ex Minneapolis correspondent for *Down Beat* who is at the same base as Quinn in the South Pacific.

Trumpeter Saves 200

Cpl. Robert Gurace, ex-Syracuse trumpet man now in the army signal corps, has been credited with saving 200 marines who were stranded in a Guadalcanal beach-head in the midst of a wild fray with the Japs. The group was so busy with firing activities that they didn't have time to set up their radio equipment, so although there was a destroyer off shore with landing barges ready, the men were unable to inform the off-shore ship of their plight. Although Jap fire was tremendous (in fact it was that unexpectedly heavy fire which put the men at such a disadvantage and caused them to be trapped by the opposing forces), Cpl. Gurace signaled in semaphore with two grimy handkerchiefs, was seen and his message read by the crew on shipboard, and barges were dispatched to pick up the troops. The Japs . . . Oh, the marines went back again and wiped them out before they started causing the marines trouble.

Gives it the end of another column and again Sarj stuffs his remaining data in the toes of his G. I. shoes until next issue. Okay, soldier, play reveille.

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Curtis Bay Band Winning Praise

Bill Schallen Heads Coast Guard Unit In Maryland Base

Baltimore—The coast guard's training station dance band at Curtis Bay, Maryland, has been completed after a building and rehearsing period dating back to last fall and now is causing widespread comment in the vicinity of Baltimore and Washington through its appearance and radio work.

Schallen is Leader

Bill Schallen, former Alvino Rey first trombonist and vocalist, was put in charge and, of course, doing the vocal chores. Working along with him is Ken Hopkins, former Paul Whiteman-Andre Kostelanetz et al, arranger, who confines his work to whipping up scores for the radio series.

Prominent among the members of the band are Tony Fasco, former first trumpeter for Benny Goodman; Jerry Mulligan and Kai Winding, of the Alvino Rey alumni; "Chick" Gatwood, former WLW guitarist; Lionel Knight, late of the Paul Ash band; Pats Brendel of the Hudson-DeLange crew, and Harold Conte, from Mal Hallett's band.

Scores at Capital

In addition to doing a regular Saturday night program for the Blue Network outlet in Washington, the band plays daily for the "boots" at the training station and on occasions for entertainment at the base, for bond rallies at defense plants and patriotic gatherings, and at service men's canteens.

On a recent appearance at the National Press Club in Washington, it was acclaimed by the chairman of the affair as "the best service dance band ever to play in the place."

Georgia Camp Has Moo For, But No Band

Savannah, Ga. — After seeing how much the soldier-boys wanted a band at the regular Saturday night dances, the USO (JWB-operated) allotted funds for an orchestra a month—but now there is not an available band. For the first time, all the local combos are employed regularly; still all the white musicians keep daytime jobs in order to eat. . . . Two boys came over from Stewart recently to entertain at this USO Club: Earl Willis, who used to be with Satchmo and Cootie, and an accompanist who played piano in west coast coast outfits. Excellent entertainers.

Sando Chan, popular local drummer, met with an accident at the shipyards when an arc-light passed across his eyes and nearly blinded him. . . . Only out of town band here is Mario, a 6-piece bunch playing at the Tavern. Dugger's has resumed its music with localite Ruth Curry's group (colored), and the Blue Room has the localite (or dark) Al Dunn.

Couldn't find a name in Miami, but one cute trick singing at Mother Kelly's is Hilda Simmons, a former Jack Teagardener. Jack Taylor mc's.

Word from a cat in Hawaii informs that Artie Shaw drew mobs when he played in Honolulu. But, he adds, most of the soldiers were greatly disappointed, as the great maestro has gotten fat and quite sloppy unquote. Besides his untidy appearance, he looked like he just didn't give a darn; he walked on the stage, took a bow without a smile, turned his back to the crowd and remained that way. Claude Thornhill was quite a treat for all our boys, and the Hawaiian gals jitterbugged harder than our Harlamites.

—Charles Stetson



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

Theme from the
Piano Concerto

Pub. by Marks, Arr. by Paul Yoder

The recent phase of borrowing and adapting themes from the great masters was a very successful period for the radio orchestras and dance bands. However, the concert and military bands missed out almost entirely in that very little of this material was made available to them. This arrangement of the Grieg theme, by Paul Yoder, is well done and the material so well adapted to band that I feel the bandmasters have missed out on a great many other popular and colorful selections of this type.

This edition by Marks is a short and simple statement of the theme. A tympani solo opens the arrangement with a crescendo to a tutti passage ending in a semi-cadenza for clarinets. The theme is stated at (A) with simple dignity by horns and clarinets. Cornets and trombones continue the theme at (B) with a well balanced background of horns and basses. At (C) there is a short transitory passage in the high reeds with heavy brass chords. The reeds and saxes have the final statement at (D). The ending at (E) is for full band and is patterned after the introduction. The arrangement is of medium difficulty and has a good, full sound. (lyrs size)

Sophisticated Lady

Pub. by Gotham, Arr. by B. D. Becker

It is hard to understand why there are so few band arrangements of Duke Ellington's compositions. His distinctive style of intricate harmonies and interesting melodies are perfect material for band arrangements. This setting of *Sophisticated Lady* is a very effective bit of scoring. The intro opens with open fifth's in the basses leading to a strong statement of the verse. The first chorus is for full band with clarinets and saxes on the release. The verse is again used, this time as a modulation, to the second chorus for full reeds, and the arrangement ends tutti. This arrangement can be "doctored" to sound like a "special" by using a solo muted trumpet on the first chorus. This chorus is marked to be repeated but I suggest that the first ending be eliminated as the playing time is very long.

Hindustan

Pub. by Forster, Arr. by Paul Yoder

This old standard has received swell treatment in the hands of Paul Yoder. The arrangement opens with a short intro to the first chorus at (A) scored for cornets the first time and saxes on the repeat. The release at (B) is for low clarinets and baritone in unison with very neat figures for woodwind and light brass. The first chorus ends full modulating to the verse at (C) for clarinets and saxes in octaves with a horn and trombone background. The final chorus starts with low saxes and trombones with clarinet figures. The ending is for full band. For best performance the arrangement should be played slowly with emphasis on the tom tom rhythm. (lyrs size)

Broadcast Soldier Serenade from Duncan Field



San Antonio, Texas—Music of the 357th Air Force band is featured each Monday night on the *Soldier Serenade* broadcast over station KONO from Duncan Field. Captain Perry B. Jackson is the commander,

and Chief Warrant Officer Carson Luce directs the band, which is composed entirely of dance men who learned the legit beats in record time. One of the finest in the area.

Ohio Orchestra
Doing War Work

Columbus, Ohio—George Towne and his orchestra, now playing an indefinite engagement in the Victory Room of the Neil House, are doing part-time defense work each night after the Victory Room job.

Boot, But He Beats
Drums for One Night

Private Buddy Rich beat the trap drums again recently for his old boss Tommy Dorsey. He obtained permission to rejoin the band for one night on the NBC Blue Raleigh cigarette broadcast from Los Angeles.

Rich who was a drummer for Dorsey's orchestra for four years, has now completed his "boot" training at the marine base at San Diego.

"I've asked for duty with the raiders," Rich, who is 26 years old, said. "I want to beat a tattoo on the heads of a lot of Japs with lead."

Miller and Wertz
Spark Jam Sessions

Aberdeen, Maryland—Prva. Donald (Bob Chester) Miller and Herbert (TD) Wertz, two new trainees at Aberdeen Proving Ground, on trumpet and drums respectively, have added a lot of kicks to the jam sessions at the service club.

Dougherty Joins

New York—Bill Dougherty, long associated in the music trade as a trade journal editor, has joined the signal corps, and is stationed at Camp Evans, Barracks No. 120, Belmar, New Jersey.

Swing Shift Dances

Los Angeles—The new Aragon ballroom will hold swing shift dances every night, starting April 3rd. The Saunders King band from San Francisco, and the Herb Miller band will share the stand.

Reject Army Helmets
Used by Dance Bands

Reject army helmet liners have found a new lease on life by helping to produce the "waha" effects for dance bands. They are now being converted into that useful accessory of the brass section, the derby. Though this new derby may not be quite as esthetically satisfying, it is acoustically as effective. And it makes available an item that war-time restrictions had removed from the market.

Mel Webster, Jr., an army musician who is a leader of an infantry regiment dance band, originated the stunt. Unable to obtain a conventional dance band derby, he developed this idea. It is made from the shell, or liner, fitting the inside of the steel helmet.

Cats in Cairo



Cairo, Egypt—Sgt. Murray Davison (Duke Murray), former trumpet player for Tommy Reynolds and Teddy Powell, leads a hot combination which swings out every Friday night at the Red Cross club for American servicemen. Seen with him here is Walt Bowra, ex-Dick Stabile tenor man. Red Anderson and Bob Lewis, both Del Courtney-ites, are on drums and bass respectively; Bob Clements (ex-Barney Rapp), piano, and Frankie Smith of Cleveland, accordion.

Victory Dance
Series Begun
In Nashville

Nashville, Tennessee—Horace Holly and his orchestra played for the first of a series of Victory dances sponsored by Local 735 of Vultee Aircraft, Inc.

Jimmy Scribner, creator of the famous network *Johnson Family*, made a personal appearance before 5,000 persons at Ryman Auditorium. Appearing on Scribner's variety show were Owen Bradley's orchestra, Fred Williams, formerly keyboarder with T. Dorsey's orchestra, Irene Hunter, accordionist, Glenn Calloway, radio singer, and the Kentuckians, novelty cowboy group.

Signurd Romberg and his orchestra played a one-nighter at War Memorial Auditorium, featuring his most famous compositions.

Isabelle Miller replaces Jeri Sullivan as chanteuse with Fred Shoemaker's orchestra in the Commodore Room of Hotel Andrew Jackson. . . . Audry Royalty, formerly first trumpeter with Francis Craig, now lieutenant in the air corps, has been stationed at Berry Field in Nashville. . . . Newt Richardson, former WSM saxer, home on furlough from Maxwell Field. . . . Paula Douglas, chanter from Boston, now featured on both WSM and WSIX. . . . Bob Johnson, heard on many NBC shows from WSM, now vocalizing with Jack Gregory's orchestra at Iris Grill. . . . Bill Byrd, ex-Craig guitarist, in Nashville on a furlough from the navy.

—Tommy MacWilliams

Larry Taylor Dies

Fort Benning, Ga.—Larry Taylor, former trombonist and vocalist with Charlie Barnet, died suddenly of pneumonia here two weeks ago. Larry was from upper New York. He had been a member of the 3rd Armored Regiment band here before his illness.

Stan Wood Crew
Plays Brightest
Montreal Jazz

Montreal, Canada—On the whole dance music in Montreal sounds from hunger. However, there is an exception, that being the stellar aggregation fronted by an Orillia, Ontario boy, Stan Wood. Wood's crew dispenses in a strictly solid vein at the Auditorium d'ansant every Friday, Sat'day and Sunday nites, with a special Sabbath afternoon session thrown in for Jazz' sake.

Teagarden Takes One

Sensational "go" trumpeter-vocalist Russ Meredith was snagg'd away from Stan by Jackson Teagarden while on a recent solo date here. There being so much red tape for a Canuck musician to get across the border that Meredith may not be lucky enough to cut his way through it, and may wind up back at the Auditorium with Wood again.

In Meredith's place a new star has appeared on the local musical horizon in the person of 16-year-old rave rater Maynard Ferguson, who plays terrific lead, and nice solo horn.

Good Tenor Man

Adrien Robichaud gets off a potent mess o'mighty fine hot tenor, and is hailed as Le Charlie Barnet d'Moreal. Altoist Eddie Alexander slated to leave to join the Royal Canadian Air Force, and pianist Reid MacLeod may follow suit.

Personnel stacks up: Maynard Ferguson, Harold Fairchild, Tom Covey, trumpets; Jack Covey, Frank Tuplitsky, trombones; Jim Briegel, Eddie Alexander, saxes; Adrien Robichaud, Mac MacCallum, tenors; Percy Ferguson, baritone; Reid MacLeod, piano; Ray Cook, drums; Armand Samson, guitar; Phil Jette, bass, and Wood, leader.

—L. A. C. Duke Delory, R.C.A.F.

Rome in Army

New York—Harold Rome, young composer who wrote the score for *Pins and Needles* and was responsible also for the hit tune, *Franklin D. Roosevelt Jones*, went into the army on March 15.

Beats It Out

New York—Betty Jerome, while away the time until husband Harry Jaeger, former B.G. drummer, returns from the wars, is singing at the Onyx Club. One of her recent letters from Harry reveals that he learned the Morse code in three days, which is apparently considered phenomenal in army circles. Harry claimed that his speed was due to his background as a drummer, that a highly developed sense of timing, enabled him to knock off the code test in one, two, three order.

"BUY WAR STAMPS WITH THE MONEY YOU SAVE ON MY REEDS" Advertisement for Roy J. Maier's signature reeds, featuring a photo of the reeds and a box of stamps.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CBA—Consolidated Radio Artists; b—Broadway; B—Brooklyn; B.M.C.—Brooklyn Music Corp.; RKO Bldg., NYC; MG—Moe Gale, 48 West 49th st., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glaser, 36 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. O'Leary, 17 East 49th st., NYC; SZA—Stanford Zucker Agency, 581 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 (Raymor) Boston, Mass. h
Allen, Larry (Point Concord Inn) Havre de Grace, Md.
Allen, Red (331 Club) Los Angeles, Cal. h
Almerico, Tony (Capitol 85) New Orleans, La.
Armstrong, Louis (Trianon) South Gate, Cal. h
Arnheim, Gus (Sherman's) San Diego, Cal. r
Astor, Bob (On Tour) MCA
Atkins, Boyd (Faubus Club) Peoria, Ill.
Ayres, Mitchell (Michigan) Detroit, 4/2-8, t; (Paramount) Toledo, 4/9-11, t

Baker, Ken (Pla-Mor) Kansas City, Mo. h
Bar, Vic (Olympic) Seattle, Wash. h
Bardo, Bill (USO Tour) GAC
Barnet, Charlie (Metropolitan) Philadelphia, Clang. 4/7, b; (Capital) NYC, Opng. 4/8, t
Barrett, Hugh (Stadler) Buffalo, N.Y. h
Barrie, Gracie (Blackhawk) Chicago, Clang. 4/6, r; (One-nighters) GAC 4/6-15
Barron, Blue (Bowery) Detroit, Mich. h
Barral, Jeno (Lexington) NYC, h
Basie, Count (Temple) Rochester, N.Y., 4/2-4, t; (RKO) Boston, 4/8-14, t
Becker, Bubbles (Grande) Detroit, b
Beckner, Denny (Hi-Lo) Battle Creek, Mich. h
Beart, Eddie (USO Club) Manhattan Beach, N.Y.
Benson, Ray (Stork Club) NYC
Bestor, Don (WHN) NYC
Black, Teddy (Club Charlies) Baltimore, Md. h
Bondahu, Nell (Blackstone) Chicago, h
Boogie Woogie Abe (Lukes Lodge) Tiverton, R.I., nc
Bradshaw, Tiny (Regal) Chicago, 4/2-8, t; (Paradise) Detroit, 4/9-15, t
Brandywynne, Nat (Rio Bamba) NYC, nc
Bratcher, Washie (Washington) Washington, D.C. h
Braun, Buddy (One-nighters) Rochester, N.Y.
Bressa, Lou (Chez Parce) Chicago, nc
Bressler, "Morty" (On Tour)
Britton, Milt (Florentine Gardens) Hollywood, Cal. h
Broome, Fred (Antlers) Colorado Springs, Colo. h
Brown, Les (Paramount) NYC, t
Busse, Henry (Orpheum) Oakland, Cal., 4/8-14, t

Cabin Boys (Anderson) Anderson, Ind. h
Caceres, Emilio (Tropics) San Antonio, Tex. h
Calloway, Cab (Sherman) Chicago, h
Campbell, Jimmie Jr., (Castle) Ventura, Cal. h
Carlyle, Rusa (On Tour) SZA
Carter, Benny (Sweet's) Oakland, Cal., 4/4-5, b; (Hollywood Cafe) Hollywood, Cal., Opng. 4/7, nc
Cavallero, Carmen (Waldorf-Astoria) NYC, h
Chaves (Rio Bamba) NYC, nc
Chester, Bob (Stanley) Pittsburgh, 4/2-15, t
Chowning, Bill (Jubilee Village) Jefferson City, Mo., nc
Coleman, Emil (Stadler) Washington, D.C.
Collier, Bill (Cave Springs C.C.) K.C., Mo. h
Courtney, Del (Palace) San Francisco, Cal. h
Craig, Francis (Hermitage) Nashville, Tenn. h
Crawford, Jack (Troadero) St. Paul, Minn.
Cugat, Xavier (RKO) Boston, 4/1-7, t; (Earle) Philadelphia, 4/9-15, t
Cummins, Bernie (Kentucky) Louisville, Ky. h
Cutler, Ben (Muehlebach) Kansas City, Mo. h

WHERE IS?

LUKE STEWART, guitarist, formerly with Staff Smith
SAM MUSIKER, clarinetist, formerly with Gene Krupa
JOE CONNIE, trombonist, formerly with Gene Krupa
MICK WYNN, former Pittsburgh musician
BUCK WINTERGREEN, formerly with Bob Chester
SLIM TOWNSEND, saxist, formerly with Chuck Foster
RUTH CAYLOR, vocalist, formerly with Teddy Powell
BILL LEEMING, trumpeter, formerly with Tommy Raynolds
STEWART SCOTT, violinist, formerly with Jack Gardner
RUSSEL DUFFEE, saxist, formerly with Sam Wildo
HABLAN LATTIMORE, vocalist, formerly with Don Redman
BOB SPANGLER, drummer, formerly with Jan Savitt
BOBBY HOWELL, trumpeter, formerly with Buddy Williams
AXEL STORDAHL, arranger
PHIL WASHBURN, trombonist, formerly with Jimmy Hoosey
FREDDIE LANE, vocalist, formerly with Tommy Raynolds
JOE SULLMAN, bassist, formerly with Johnny "Sea" Davis

WE FOUND

MARTY BERMAN, now A/C Martin J. Beran, Squadron 4—Group 5, NAAC (AAFCF), Nashville, Tenn.
WILLIAM "Mac" McDONALD, now with Sonny Dunham

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Harry Owens
ARAGON, Chicago—Eddy Howard
BILTMORE HOTEL, Los Angeles—Matty Malneck
BILTMORE HOTEL, New York—Ray Heatherton
BLACKHAWK CAFE, Chicago—Gracie Barrie; Apr. 7, Chuck Foster
CASA MANANA, Hollywood—Freddie Slack
COMMODORE HOTEL, New York—Vaughn Monroe
EDGEWATER BEACH HOTEL, Chicago—Rusa Morgan
LINCOLN HOTEL, New York—Abe Lyman
NEW YORKER HOTEL, New York—Sonny Dunham
PALLADIUM, Hollywood—Benny Goodman; Apr. 6, Glen Gray
PALMER HOUSE, Chicago—Griff Williams
PENNSYLVANIA HOTEL, New York—Jimmy Dorsey
ROOSEVELT HOTEL, Washington, D.C.—Tony Pastor
ROSELAND, New York—Bobby Sherwood
SAVOY, New York—Cootie Williams
SHERMAN HOTEL, Chicago—Cab Calloway
STATLER HOTEL, Washington, D.C.—Emil Coleman
SYRACUSE HOTEL, Syracuse, N.Y.—George Wald
TERRACE ROOM, Newark, N.J.—Sammy Kaye; Apr. 9, Gene Krupa
TRIANON, Chicago—Freddy Nagel
TRIANON, South Gate, Cal.—Louis Armstrong
WALDORF-ASTORIA HOTEL, New York—Carmen Cavallero

King, Saunders (Aragon) Ocean Park, Calif. h
Kinney, Ray (Theater Tour) GAC
Kirk, Andy (On Tour) JG
Kirby, John (Club Kingsway) Toronto, Clang. 4/6, nc; (Loew's State) NYC, 4/8-14, t
Knight, Bob (Statler) Washington, D.C. h
Korn Kobblers (Rogers' Corner) NYC, nc
Korn, Monte (Tontipans) New Orleans, La., nc
Krupa, Gene (Earle) Philadelphia, 4/2-8, t; (Dailey's Terrace Room) Newark, N.J., Opng. 4/9, nc
Kuhn, Dick (Astor) NYC, h

LaBonte, Harvey (Moosehead Inn) New Bedford, Mass.
Labbie, Lloyd (Darling) Wilmington, Del.
Landre, Johnnie (Elks Club) Fort Myers, Fla., nc
Lang, Geo. Al (Rhythm Club) Boston, Mass.
Larkin, Milton (Rhuboogie) Chicago, nc
Leonard, Ada (USO Tour) Fred. Bros.
Leonard, Harlan (Hollywood Club) Hollywood, Cal. h
Leroy, Howard (Idle Hour) Charleston, S.C., nc
Levant, Phil (Muehlebach) Kansas City, Mo., Opng. 4/9, h
Lewis, Ted (Bal Tabarin) San Francisco, Cal. h
Light, Enoch (One-nighters) WMA

On the Beat



University, Alabama—Gloria Lamark has a 15-minute program twice weekly on BRN, the university station. She calls it the *Down Beat* program, spins platters and reads newsy jive from the columns of the *Beat* between discs. Gloria is a native of Pittsburgh, is studying radio at the university, but has an ambition to sing with a name band.

Little, Little Jack (El Patio) Washington, D.C., nc
Lombardo, Guy (Roosevelt) NYC, h
London, Eddie (USO Club) Rochester, N.Y.
Long, Johnny (Metropolitan) Providence, R.I., 4/2-4, t; (Hippodrome) Baltimore, Md., 4/8-14, t
Lopes, Vincent (Taft) NYC, h
Lovely, Burt (Sky Club) Chicago, nc
Lumefeld, Jimmie (Paradise) Detroit, Mich., 4/2-8, t; (One-nighters) HFO, 4/9-15, t
Lyman, Abe (Lincoln) NYC, h

McIntire, Lani (Lexington) NYC, h
McIntyre, Hal (On Tour) WMA
McLean, Jack (Paris Inn) San Diego, Cal., nc
McShann, Jay (On Tour) GAC
Mannera, Mickey (On Tour) SZA
Malneck, Matty (Biltmore Bowl) Los Angeles, Cal. h
Manone, Wingy (Swing Club) Hollywood, Cal.
Manfield, Cyril (Emerson) Baltimore, Md., nc
Mantanas, Jose (LaSalle) Chicago, h
Mario, Don (Beachcomber) Providence, R.I.
Marx, Joe (On Tour) CRA

Martin, Freddy (Columbia Studios) Hollywood, Cal.
Marx, Chico (Roxy) NYC, t
Masters, Frankie (One-nighters) MCA, 4/7-8, t; (Adams) Newark, N.J., 4/9-15, t
Mattingly, Tony (Riverside) Casper, Wyo., nc
Messner, Johnny (McAlpin) NYC, h
Michener, Les (Crystal) Upper Darby, Pa., h
Miller, Herb (Aragon) Ocean Park, Calif. h
Millinder, Lucky (Theater Tour) MG
Monehills, Ramon (Walton Roof) Philadelphia, Pa., h
Mock, Valente (Mandarin Gardens) Vancouver, B.C.
Modulators (Helains Lounge) Chicago, nc
Moijca, Leon (Casino Gardens) Ocean Park, Calif. h
Moijca, Carlos (New Kenmore) Albany, N.Y., h
Monroe, Vaughn (Commadore) NYC, h
Morand, Jose (Cosmos Room) Washington, D.C., nc
Moran, Russ (Edgewater Beach) Chicago, h

Nagel, Freddy (Trianon) Chicago, b
Newman, Ruby (Copley-Plaza) Boston, Mass. h
Norman, Les (USO Tour) CRA
Norro, Red (Chandler) Baltimore, Md., nc
O'Brien & Evans (King's Theater Bar) Cincinnati, O. r
O'Casey, Pat (El Cortez) Reno, Nev., h
Ohrn, Phil (Mocambo) Hollywood, Cal., nc
Oliver, Eddy (On Tour) MCA
Olson, George (St. Francis) San Francisco, Cal. h
Owens, Harry (Ambassador) Los Angeles, Cal. h

Page, "Hot Lips" (Garriek Stagebar) Chicago, nc
Pallett, Nan (Sugar Bowl) Port Chester, N.Y., nc
Panchito (Versailles) NYC, nc
Pastor, Tony (Roosevelt) Washington, D.C. h
Patti, Danny (Monticello) Norfolk, Va., h
Paul, Toasty (Casa Nova) Detroit, Mich.
Pearl, Ray (Melody Mill) Riverside, Ill. h
Pedro, Don (Green Mill) Chicago, nc
Pellegrini, Eddie (Ambassador East) Chicago, h
Powell, Teddy (On Tour) JG
Powell, Walter (Monte Carlo) NYC, nc
Prager, Col. Manny (Childs) NYC, r
Prima, Louis (On Tour) MCA
Pripps, Eddie (Latin Quarter) Chicago, nc

Raeburn, Boyd (Band Box) Chicago, nc
Rapp, Barney (Claridge) Memphis, Tenn., Clang. 4/8, h
Razava, Carl (Statler) Detroit, h
Ray, Cey (Miami) Dayton, O. h
Ray, Kemp (Ann's Kitchen) Newport, R.I., nc
Reichman, Joe (Chicago) Chicago, 4/2-8, t; (Schroeder) Milwaukee, Wis., Opng. 4/9, h
Reid, Don (Denbler Walliek) Columbus, O. h
Rhythm Quartet (Bal Tabarin) Beardstown, Ill. nc
Richards, Jimmy (Muehlebach) Kansas City, Mo., Clang. 4/8, h
Riley, Mike (Radio Room) Hollywood, Cal. h
Roberts, Bobby (Dude Ranch) Atlantic City, N.J., nc
Roberts, Dave (Neptune Room) Washington, D.C.
Rogers, Eddie (Schroeder) Milwaukee, Wis., Clang. 4/8, h

Sanders, Joe (On Tour) MCA
Sandifer, Sandy (Fay's Southern Grill) Macon, Ga.
Saunders, Hal (Belmont Plaza) NYC, h
Sauders, Red (Club Delina) Chicago, nc
Savitt, Jan (Strand) NYC, Opng. 4/9, t
Scott, Bee (Surf Club) Passaic, N.J.
Scott, Raymond (CBS) NYC
Sell, Stan (Gould) Seneca Falls, N.Y., h
Sheeley, Jimmy (Stanley House) Stroudsburg, Pa.
Shelton, Dick (Van Cleve) Cleveland, O. h
Shepard, Ernest "Bass" (Abe & Pappy's) Dallas, Tex., nc
Sherwood, Bobby (Roseland) NYC, b
Siegel, Irving (Marshallfield, Wis.)
Sisale, Noble (Hollywood Casino) Hollywood, Cal. h
Slack, Freddie (Casa Manana) Culver City, Cal. h
Smith, Eugene (Tropics Club) Battle Creek, Mich., nc
Smith, Stuff (Buvette Club) Rock Island, Ill., nc
Somb, Eddie (Lakota's) Milwaukee, Wis., nc

Spanier, Muggsy (Arcadia) NYC, b
Spivak, Charlie (Circle) Indianapolis, Ind., 4/2-8, t; (Palace) Akron, 1/8-12, t; (Yacht Club) Yorktown, O., 4/15-16, t
Strong, Bob (Plantation) Dallas, Tex., nc
Stuart, Nick (Jefferson) St. Louis, Mo., h
Sudy, Joe (Statler) Boston, b
Surdick, Henry Jr. (USO Club) Columbia, S.C.

Talley, Henry (The Tavern) Mansfield, Mass. h
Teagarden, Jack (Blue Moon) Wichita, Kan., b
Terry Sisters (Mayflower) Akron, O., h
Three Bits of Rhythm (Lou's Moravian Inn) Philadelphia, Pa., nc

Towne, George (Neil House) Columbus, Ohio, h
Trace, Al (Dixie) NYC, h
Treater, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Edison) NYC, h

Venuti, Joe (Palace) Cleveland, O., 4/2-8, t
Victory Orchestra (Beachwood) S. Hadley Falls, Mass., Wid. Thurs. Fr., Sat. (Welcome Room) N. Hampton, Mass., Sun., b
Vincent, Lee (Seala's Arcadia) Berwick, Pa., Al Pere Marquette's) Peoria, Ill., h

New Ballroom In Philly Off To Big Start

Philadelphia—Nearly 7,000 jazz fans flocked to the grand opening of the new Met ballroom here two weeks ago and the place was packed to capacity a little more than an hour after the music had begun!
With Charlie Barnet as opening band, 5,600 "zoot-suited" swing fans jammed onto the largest dance floor in the country while more than 1,000 others waited in a double line outside—until the doors were closed at 10 p.m. Music continued 'til 1 a.m. with Clarence Fuhrman's KYW music crew as alternate band.
Orchestras to follow include Harry James, Tommy Tucker, Louis Prima, Charlie Spivak, Benny Goodman, Tommy Dorsey, Frankie Masters and others. The Met will operate on a 6-nights-a-week policy (no Sunday dancing) with music from 8:30 to 1.

Quaker City Brevities
Recent line-up of bands at Fays theater includes Lionel Hamilton, Erskine Hawkins, Louis Jordan and "Father" Hines, while the Earle has featured Guy Lombardo, Chico Marx and Gene Krupa, who opens April 2
Eddie Wright, former Tommy Dorsey vocalist just in from the west coast, put in a guest appearance with Joe Fraasetto's ork on WIP's Victory Caravan broadcast from the Philadelphia Naval Hospital. . . . New vocalist with Billy Marshall at the Ben Franklin hotel is pretty Anne Lawlor.

News from Niteries
Philly's newest night spot is the Cove, which opened March 19 under the management of Frankie Palumbo, while Helen Kane, the original Boop-a-Doop gal, and Micky Familant's band provide entertainment at Palumbo's own cafe. . . . Ella Fitzgerald and the Four Keys hitting down two important engagements at one time—playing both Club Bali and the Little Rathskeller.
—Rube Cummings

Phil Brito Gets Network Build

New York—Frank Sinatra competition reared its head on March 17 when station WJZ (Blue Network) started a new series of vocalizing by Phil Brito. Brito, one-time Al Donahue vocalist, has been working over WLW in Cincinnati and will be built up by the Blue Network via sustaining shows a la Sinatra.

Three Sharps and a Flat (Lou's Chancellor Bar) Philadelphia, Pa., nc
Towne, George (Neil House) Columbus, Ohio, h
Trace, Al (Dixie) NYC, h
Treater, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Edison) NYC, h

Venuti, Joe (Palace) Cleveland, O., 4/2-8, t
Victory Orchestra (Beachwood) S. Hadley Falls, Mass., Wid. Thurs. Fr., Sat. (Welcome Room) N. Hampton, Mass., Sun., b
Vincent, Lee (Seala's Arcadia) Berwick, Pa., Al Pere Marquette's) Peoria, Ill., h

Wald, George (Syracuse) Syracuse, N.Y., h
Ware, Leonard (Lindsay's Sky Bar) Cleveland, O., nc
Wasson, Hal (LaVista) Clovis, N.M., nc
Watkins, Sammy (Hollendon) Cleveland, O., h
Welk, Lawrence (Orpheum) Minneapolis, Minn., 4/2-8, t; (Orpheum) Omaha, Neb., 4/9-15, t

We Three (Jack Dempsey's) NYC, nc
Williams, Cootie (Savoy) NYC, b
Wilson, Teddy (Cafe Society Uptown) NYC, nc
Wright, Charles (Drake) Chicago, h

Down Beat Subscriptions For Army Personnel Overseas
Individuals in the U.S. cannot subscribe for soldiers overseas. The written request must come from the addressee himself.
Although the request must come from the soldier anyone in the U.S. can pay for the subscription.
No provision is necessary from the Commanding Officer. This requirement is for packages 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.

Dave Dig Bu

Davenport (Kral Club) R. Sugarate, Red Nor followed and it is will replie
Ted F one-night due to u his trom to use a in 1937 managed Danny W Rito at (Chicago) The c Rock Is March 1. Tr Bright h entitled Vern Hi with Jac ber of the Santa Ro man is a force ba traded h Ward Willetts' Hal Wie pilot W elected t tive bo. Esten "a thrilling cians wit

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City Local

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Davenporters Dig Jazz at Buvette Club

Davenport, Iowa.—Manager Ernie Krabbenhoff of the Buvette Club (Rock Island, Ill.) has inaugurated a name band policy. Red Norvo was first on the list, followed by Stuff Smith's jiveaters and it is rumored that John Kirby will replace Stuff, soon.

Ted Fio-Rito recently played a one-nighter at the Coliseum and due to Uncle Sam calling one of his trombone men, Ted was forced to use a local boy, Bob Noth, who in 1937 and '38 worked with and managed Danny Russo's band. Danny was a partner with Fio-Rito at the Edgewater Beach (Chicago) in the good old days.

The dance sponsored by the Rock Island Arsenal band on March 13 was a terrific success. . . . Trumpeter-arranger Donnie Bright has penned a new original entitled *Trains In The Night*. . . . Vern Hintze, tram man, formerly with Jack Manthey is now a member of the 107th Cavalry band in Santa Rosa, Cal. . . . Reimer Hoffman is now a member of the air force band near Chicago, having traded his bull fiddle for a tuba.

Ward Irwin, bass man, left Jack Willetts' rhythm section for the Hal Wieser orchestra . . . former orchestra pilot Wayne Rohlf was recently elected to the Local No. 67 executive board. . . . Deputy Sheriff Eaten "Spot" Spurrer is still thrilling local and visiting musicians with his Bixian licks.

—Joe Pitt

Triple Threat



Vancouver, Canada.—They call lovely Beryl Bodenne a triple threat girl, because she sings, plays second piano and arranges for the Dal Richards band. Speaking of three, she and the band are rounding out their third consecutive year on the Panorama Roof of the Hotel Vancouver.

Buddy James Adds Trumpet, Gets Nice Bid

Hartford, Conn.—Buddy James added trumpeter Herb Boch to his powerhouse brass section and simultaneously the Hartford auditorium began to wave a one-year contract under Buddy's nose. But, as the musician's local frowns on non-union bands playing at the auditorium, Buddy was told that he and his band would have to join the union before accepting, probably, the longest contract date ever offered to a local orchestra.

The New Yorkers at the Club Lido are under the leadership of violinist Charles Boulanger, one-time manager of Jack Teagarden. Others in the combo include: Merrill Fischman, Irving Kramer, reeds; Tom Purcell, piano; and Paul Lapira, bass.

—Hal Lowry

Kings are Four Now

New York.—The Howard Kings (he's the well-known trumpeter-arranger) are boasting of a family increase from a trio to a quartette, with the birth of Calvin Terry on February 24. Their first was a girl.

Lingo of the Longhair Listener in New Book

"The Challenge of Listening" abandons the casual generalities and gingerbread embroidery long characteristic of the critical approach to classical music. The book as a whole smacks equally of Sigmund Spaeth, David Hell and Virgil Thomson, but also represents the very original conceptions its authors expressed first in "Discovering Music" and again later in "Music In History."

Co-authors Howard D. McKinney and W. R. Anderson offer an excellent digest of the most commendable criticism of the past and in many instances, if not new material, at least unusual and stimulating evaluations of the old.

Discarding the flamboyant imagery frequently associated with this type of discussion, McKinney and Anderson reveal a genuine flair for straightforward critical exposition. There is nothing vague about the book and no need for excess embellishment; it is both substantial and provocative.



By BILL LUGAN

We have been shushing your many nice letters for the last few issues because old Uncle Bill has been so cramped for time now that he is in the Signal Corps, but now we invite them again, for *Band Box* is blessed with a swell new guardian angel. Jackie Rhoades is the name of our excellent new assistant and we invite you to write and have either Jackie or I help you with your problems.

Jackie has been president of the very active Dick Jurgens Praise Agents for years now. She also edited the club paper, and has really done a lot of fan club work. Now, you've met our new assistant so drop us a line. We're tickled to hear from you, both Jackie and I.

New Sinatra Club
Dorothy McNamee, 251-61 Gas-kill Rd., Little Neck, L. I., has founded a new Frank Sinatra Club which is so popular that she started the club one day, wrote us a letter telling us of the twenty-five members which she already had, and between the time she wrote the letter and the time (next day) when she mailed it she had to change the number of members to fifty because she enrolled twenty-five more members that day! More members are invited to join. How about YOU?
Bernice Geelan has formed a new Fan Club for Billie Rogers, Woody Herman's stellar girl trumpeter. Photos and facts about Billie are available with your membership. Write to Bernice at 198-14-33 Ave-

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cards. Service men and others who want to join a most active club for Tommy D., write to Juanita at 1139 So. Quincy, Tulsa, Okla., and you shall be inducted . . . into the club.

Edith Smith, alias Smitty of Atlantic City (and she lives in Chicago, can you tie that!), 4422 North Sheridan Rd., Chicago, Ill., has started a Skip Nelson Fan Club for that fine vocalist now with Chico Marx and formerly with Glenn Miller (just before he broke up the band to go into the army). We are made an honorary member and, thanks, Smitty of Atlantic City from Chicago.

Honor Nancy Norman
A fan club for Nancy Norman is under way, presided over by Mary Pavletic, 4503 Eberly Avenue, La Grange, Illinois. . . . Elaine Pirchesky, 419 Badger Avenue, Newark, N.J., wrote me a letter at 4:30 p.m. (no special date) to state that she is Vaughn Monroe's number one fan and that as a consequence she is starting a V. M. Fan Club which will really be a killer. Your move, prospective members . . . Here's another Bobby Sherwood Fan Club for that very fine but very un-letter-writing new band-leader (where did we ever get that adjective?). The prey is Rosemary Bilboritz, 662 Academy Street, N.Y. And, goody, goody, we're a member. How about Jackie? Can she be a member too?

Key Vaughn, secretary of the above mentioned Sherwood Club, is also starting her own Vaughn Monroe Fan Club and wants some good staunch members. Her address is 75 Sherman Avenue, New York, New York . . . Received a very nice letter from Alice Margulies thanking us for the article we wrote for her Vaughn Monroe Club News. Really, Alice, it was a pleasure and an honor, and we will try to get that article out for you as soon as we possibly can. Alice's address is 541 Avenue C, Bayonne, New Jersey.

Seems that we have neglected Gordon Keim's new Swing and Sway Club, so we announce it here and now. Gordie's address is 2722

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PHONOGRAPH RECORDS

WANTED—Brunswick Records of Dick Powell, Pinky Tomlin, Fred Astaire. State list and price. Joe Strom, 109 N. Monroe St., Portland, Oregon.

LATE RECORDINGS—16c up. List free. Pop's Record Shop, 2218 Michigan, Dearborn, Michigan.

W. 47th Street, Minneapolis, Minn. . . . And for another Harry James Fan Club, now seven months old and, thus, almost out of its diapers, it is the Bloomfield, New Jersey club presided over by Selma Goldberg, 261 Ampere Parkway, of that city.

Letter from England
And from way over England way we have a letter from S. D'Agostino, 74 Grafton Way, Tottenham Court Road, W. 1, England. He is interested in corresponding with an American girl who is hep. He is twenty-four years of age and likes Artie Shaw (the stringless variety), Basie, Woody Herman, John Kirby, Jerry Wald and Johnny Long. He intimated that a photo would be welcome and makes the letter a bargain by offering copies of *The Melody Maker*, England's counterpart of *Down Beat*, to those who write him.

Bea Morgan, Angle Lane, Green-dale, Wisconsin, is interested in members for her new Frank Sinatra-Buddy Rich Fan Club . . . Carmela Cino, 6 Boyden Street, Newark, N. J., writes that she is starting a Bobby Sherwood Fan Club. She is also interested in getting a picture of Bobby. My only suggestion is that you write him directly. He will supply you with that, I believe. Dig the Where The Bands Are playing on another page for his current address.

Well, from where we sit, that looks like about the end of the column for this issue. We'll be back with you next issue and will have a lot more news hot out of the mailbag for you at that time. Keep us posted, and we'll do the same for you. May we, before closing, however, say that Earl Schultz forgot to enclose his address for his new Clyde Burke Fan Club so we can't announce it. Send it in again, Earl. And to all the rest of you. So long, for now.

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CHICAGO

Northwest Spots Add Live Music

Aberdeen, Wash.—The Friendly Tavern in Hoquiam, where there has been dancing only on Friday and Saturday nites, is starting music six nites a week. Pinkey Crandall, formerly with Peabody and a fine entertainer, as well as banjo man, has been hired to play with Shirley Harris, piano; Hawley Hermanson, accordion and drums.

There is a rumor that the Wag-on Wheel is to start music six nites, too. They haven't had music for several years. . . . The Vaasa Hall has one of the best of our local bands, The Music Makers.

—Shirley Harris

City Council, Not Local, Nixed Plan

Rockford, Ill.—Contrary to the article appearing in our February 15 issue, the musicians local here did not nix a plan for minors to play in hotel tap rooms and taverns, due to the present shortage of musicians, but made an effort to have a city law repealed or amended which would enable musicians under 21 to accept such jobs. The plan was rejected by the city council, keeping intact the rule prohibiting minors from entering a place of business which sell liquor.

Send Birthday Greetings to:

- April 1—Harry Carney, Eddy Duchin, Art London, Bonnie Baker
- April 2—Marty Marsala
- April 3—Carol Weyman, Billy Taylor
- April 6—Eddie Shee
- April 7—Tris Hauer, Billie Holiday, Peanuts Hucko, Bob Morsey
- April 8—Jimmy Felton
- April 9—Paul Robeson, Al Semmer
- April 11—Babe Stewart
- April 12—Frankie Masters
- April 13—Bud Freeman, John Williams
- April 14—Herb Stowe

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