

DOWN BEAT

CHICAGO, MAY 1, 1943

Vol. 10—No. 9

COLOR LOSES LEE YOUNG'S JOB

Separate Deal Looming For Transcribers

Petrillo and Disc Firms, However, are Still Nowhere

New York—At press time, the negotiations between James C. Petrillo and the representatives of canned music industries had developed into nothing further than a possibility of separate peace between the transcription firms and the AFM.

Meetings began at the Hotel Ambassador here on April 16, with all the various disc men conferring with Petrillo and his executive board. No acknowledgment of any new or counter proposals to the original peace plan offered by Petrillo was made.

Hold Separate Huddles

Following the general meeting on Thursday, Petrillo agreed to meet separately with the recording firms and then with the transcribers on different and successive (Module to Page 13)

Marsala For Glen Island

New York—Joe Marsala's band, which played a recent date at the Loew's State theater here, will open at Glen Island Casino on May 12 for an indefinite stay. Deal was booked through Consolidated offices and Cy Shribman, booker-manager, is handling the personal management end for Marsala.

New York—When Joe Marsala opens at Glen Island Casino, May 12, his band will have these newly added men: Eddie Aulino, first trombone, formerly with Jerry Wald; Gigi Bohn, first alto, returning to the Marsala sax section from Abe Lyman; also from Lyman, tenorman Wolfe Tannenbaum; Frank Berretti, 2nd trumpet—with press time possibility of Billy Butterfield on trumpet.

BLUE NOTES

By ROD REED

Shortage of gas, liquor, help and music is closing roadhouses. This is known as joint rationing.

Fliers with only A Wing and a Prayer are luckier than most of this season's big league pitchers who have only the latter.

One musical marijuana mugg offered this defense: "I didn't see any NO SMOKING sign!"

LIMERICKY

A young fellow name of Spike Jones Who makes with peculiar tones Has perlayed a Bronx And a couple of honks To garner a few thousand bones.

Droopy ditties (like Dear Mom) are harped at the cantons. This is another advantage soldiers have over civilians.

These Cats Helped James Set New Record



Chicago—Of course the Civic Opera was crammed to capacity for the six Chesterfield broadcasts of Harry James from here, and thousands of requests drew blanks. But that was for free. The cats in this

photo laid it on the line at the Aragon ballroom to see and hear their idol. Harry broke all existing records at the Aragon and Trianon, drawing almost 20,000 patrons in two days, one at each ballroom.

Skippy Nelson Sings With TD

Los Angeles—Skippy Nelson, formerly of the Glenn Miller band, and recently with Chico Marx, was signed by Tommy Dorsey to replace Dick Haymes.

Haymes left Dorsey here just prior to the opening at the Orpheum theater. He plans to take a shot at radio and pix in the footsteps of his brother, Bob Haymes. Larry Stewart appeared with the band during the Orpheum engagement. Nelson left April 14 to join Tommy in Denver.

Goodman Set For the Astor

New York—If there ever was any trouble about Benny Goodman's future New York bookings, there isn't any more. Goodman will open at the Astor hotel on June 28 for about eight weeks. Later, the first week of October, B G is penciled in at the Hotel New Yorker.

Apollo Books Teddy Powell

New York—Teddy Powell brings his band into Harlem's Apollo theater here on May 7. It will be Powell's first date at the spot, which, excepting occasional appearances by Charlie Barnet and Louis Prima, plays Negro orchestras exclusively.

Three Changes In Monroe Band

New York—George Robinson, trombonist formerly with Frankie Masters, has replaced Al Esposito with Vaughn Monroe, now at the Commodore hotel here. Other changes are Don Jones, ex-Bob Allen trombonist who replaced Sam Kublin, and Bobby Nichols, trumpet, out of Monroe into the army, and unreplaced at press time.

Observe National Music Week from May 2 to May 8 inclusive.

You Can't Win, Kyser Learns

Draft Rejection Makes It Tough For Band Leader

Los Angeles—The much bandied-about Kay Kyser case, which reached a climax as an appeal to have Kyser excused from military service on the grounds that he was more valuable as a civilian was turned down, has ended in an anti-climax.

Kyser was ordered to report for induction here on Monday, April 12. He popped out of the induction offices looking rather blue but sporting a hernia, arthritis, a bad knee and an acute case of myopia—just like that—1-2-3-4 and a 4-F.

Quoth the Old Professor: "I'm sorry I didn't pass. Everybody will think this is a phony deal of some kind. However, if I had been drafted they'd have put me to leading a band and everybody would have said I had been given a safe, easy job. I knew I was bound to get it one way or another. All I can say is that I intend to go on doing everything I can to entertain the boys in service and to help the war effort."

Dunham Loses Three to Wald

New York—Sonny Dunham, whose draft status at press time was still undetermined, lost three men, three-quarters of his rhythm section, to Jerry Wald's band which opened at the New Yorker Hotel here on April 12. Dunham's new men are Johnny Chance, on bass, for Sandy Block, and Archie Friedman, drums, for Irving Cottler. Lenny Maribella, guitarist, will not be replaced until Dunham gets some air-time during his scheduled Palladium appearance in June.

Hamp Gets Berry

New York—Emmett Berry, trumpet last with Raymond Scott's CBS band, has replaced Joe Wilder (now a marine) in Lionel Hampton's orchestra.

Gene Krupa Takes Plea

San Francisco—Gene Krupa pleaded guilty in court here on April 19 to a charge of using his 17-year-old valet to transport marijuana from his hotel to his theater dressing room. He will be sentenced on May 10.

Savitt Doubles To Commodore

New York—Jan Savitt, playing a six week engagement at the Strand theater, will double his last two weeks when he moves into the Commodore Hotel on May 6 to replace Vaughn Monroe. The Commodore is expected to close its Century Room for the summer when Savitt moves out around the first of June.

Bradford Still Setting Bands

Boston—Although rumors persist that the spot will soon be taken over by the government for armed-service use, the Bradford hotel here has booking arrangements with the bands of Les Brown, Teddy Powell, and Jan Savitt for the coming months. Brown is scheduled to go into the Bradford for two weeks on May 3, followed by Powell for another two weeks on May 17, with Savitt in line for an engagement later in the summer, after he finishes his Commodore hotel date in New York.

Dooley Wilson Plays Village

New York—The Greenwich Village Inn stole a march on a lot of smart bookers around town a week ago when Dooley Wilson, the *As Time Goes By* hit of Warner's *Casablanca*, took over the featured spot in the club's show on April 23.

Observe National Music Week from May 2 to May 8 inclusive.

Negro Tubman Fired After One Show on Radio

'Pressure' Admitted But Source Remains Hidden Mystery

Los Angeles—The first Negro musician ever engaged to play with a white orchestra on network program originating in Hollywood played one show and was dropped without notice due to a "request" issued from some undisclosed source.

That is the story told by the drummer, Lee Young, one of Hollywood's top-rank musicians, who appeared last year at New York's Cafe Society with his brother, the tenor sax star, Lester Young.

Two Admit 'Pressure'

Here is Young's account of the incident, an account which is substantiated by other evidence. The names of the music director and union orchestra contractor are omitted at their request, because all indications are that they acted in good faith with Young, but were forced to drop him by "outside pressure." They feel, and possibly not without cause, that use of their names might cause them trouble at some future time. Both admitted pressure had been put on them; neither would say where (Module to Page 8)

Willie Smith Goes to Navy

New York—Willie Smith, the mainstay saxist-vocalist with Charlie Spivak's band, left the trumpeter in Akron, Ohio, to enter the navy. He will probably be stationed at Great Lakes.

The Spivak crew has had plenty of hard luck in the last few weeks. Another key member of the band, Jimmy Middleton, is out and both June Hutton, vocalist, and leader Charlie, have been ill.

Les Brown Gets Teddy Walters

New York—Teddy Walters, former Gene Krupa guitarist, joined Les Brown, who is tentatively set to open the Bradford hotel, Boston, May 8.

Newlyweds On the Cover

That's the happy bridegroom, Tommy Dorsey, on the cover with his new in-laws, Patricia Ann Byrne, better known as screen actress Pat Duke. The newlyweds spent part of their honeymoon on a tour of army camps, and are due in Chicago on May 7. Although under contract to MGM, Mrs. Dorsey plans to stay with the band as much as possible, and to learn to sing. They were married on April 8 at Las Vegas.

Pops Mugs Lightly as Blue Network Welcomes Him as Director



Everybody turned out for the special Blue Network broadcast last month, welcoming Paul Whiteman as musical director. Above Pops directs Spike Wallace, president of the Los Angeles local, as he plucks the bass pensively.

Fanny Brice and Pops did an amateur act together in the Follies back in the early 'twenties. This looks like a revival of the same act. You can't tell from the Big Boy's up-rolled orbs whether he's happy, or suffering.

Making a quick switch to the piano (versatile cuss isn't he?) the new director of music for the Blue gets in a vocal harmony groove with Tom Breneman, another veteran of the show world. Wonder how this really sounded?

Ferde Grofe and his ex-boss didn't speak to each other for some time after the now famous arranger quit the Whiteman organization. But all that seems forgotten now, to judge from the expressions as Pops takes congratulations.

Tommy's Bride Will Sing With Dorsey Band

Pat Dane Grooms Her Voice for Tour Of Army Camps

Los Angeles—Patricia Dane, movie glamor girl whom Tommy Dorsey married in Las Vegas, Nevada, on April 8, plans to tour with the band, as far as her picture engagements will allow, in order to assist in the presentation of music shows at training camps.

Becomes Vocalist

Pat, as she is known among the younger "movie set" here, has never sung in public before but she is taking a course of vocal coaching and will sing with the TD band in its appearances at camps. Dorsey's arrangers have prepared special numbers for her.

Tommy met Pat for the first time on last New Year's Eve at the Palladium, where his band was playing at that time. The romance was a surprise to all except their closest associates. Tommy broke the news during his appearance at the Orpheum theater here, making the announcement himself from the stage.

Vannerson Stands Up

The couple flew to Las Vegas after the broadcast of Tommy's commercial radio show for the ceremony. They were accompanied by Leonard Vannerson, Tommy's managerial aide, and Mrs. Vannerson, known professionally as Martha Tilton.

It was Tommy's second marriage. He has two children by his former wife.

Cavallaro Set For Theater

New York—Carmen Cavallaro, whose place at the Waldorf-Astoria Hotel will be taken over by Xavier Cugat on May 5, is set for a Strand theater appearance in June or July, along with the movie, *This Is the Army*.

Five Years Ago This Month

May, 1938

Glenn Miller's new band opened for Ray Galvin at the Raynor in Boston, and there were raves about a tenorman named Gordon Benaka. . . . Joe Glaser opened an office in the RKO building to personally manage bands. . . . Dick McDonough, guitarist, died on May 25. . . . Kay Kyser broke records at the Sunset ballroom in Carrolltown, Pa., with a 3,200 attendance, and drew 2,100 the following night at the Coliseum in Greencastle. . . . Five out of the six men in the Staff Smith band, including Staff himself, filed in bankruptcy. . . . Gene Krupa, playing at the International in Philadelphia, was visited by his former boss, Benny Goodman, and the two "made up" publicly. . . . Cab Calloway hired Jerry Blake, increasing his reeds to five. . . . Bob Crosby was at the Blackhawk in Chicago, and the Bob-Cats were holding jam sessions there every Sunday afternoon. . . . Nita Bradley joined Billie Holiday and Tony Pastor in the vocal department of the Artie Shaw band. . . . Kenny Sargant of the Casa Loma crew broke his collar bone in Houston and was laid up for five weeks.

Trailer Camp Operator Plans Dances for Guests

Los Angeles—Movieland's old settlers, who recall the lurid nite life of the prohibition days, well remember the old Plantation, once one of the coast's most famous niteries and play-spot for the movie stars of the early days. Fatty Arbuckle tossed some of his biggest parties there.

The Plantation passed into oblivion some years ago to the strains of the music of Art Kassel, to become in due time the headquarters for a big auto trailer camp set up in its front yard.

And now, in a projection of the same idea under which swank hotels maintain sophisticated supper room spots for their guests and others, Tom Wilson, trailer manufacturer who bought the Plantation and its trailer camp ground a few months ago, will set up his own entertainment spot.

But, appropriately enough for his callers who hail from the wide open spaces, he will operate the former de luxe niterie as a barn dance spot three nights a week to

the music of Jimmy Wakely and his Rhythm Rustlers, who have been packing 'em like peas in a pod in the Hermosa Beach Terrace on Saturday and Sunday nights.

Wakely, who has augmented his trio to eight pieces with some boys picked from Bob Wills band, will have a broadcast nite from the Plantation.

Norvo Back at Famous Door

New York—Red Norvo, after finishing a date at the Chanticleer in Baltimore, moved into the Famous Door here on April 23 for a four week return engagement.

Saved Herself for Bill



Chicago—When Mary Ann Mercer, pretty WBBM-CBS staff vocalist, sang *I'm Saving Myself for Bill*—she wasn't kiddin'! Last month she went to El Dorado, Arkansas, and became the bride of William E. McRae, Jr., navy musician. Bill formerly was an arranger for Andre Kostelanetz and Tony Martin, is stationed now at the Glenview naval air station.

Count Basie Headin' West

New York—Milt Ebbins, personal manager for the bands of Count Basie and Vaughn Monroe left for the west coast to be on hand for the shooting of Monroe's *Meet The People* movie which will start on May 10. Basie's band opens at the Orpheum theater in Los Angeles on May 26 for a week and then moves to the Aragon ballroom for a six-week stay on June 2. After the dance date, the Count will move over to the MGM lot for a new musical movie, tentatively set to be filmed in the middle of July.

Basie, by the way, has a new Columbia recording which should be a natural. The A side, *All Of Me*, has Lynn Sherman handling the vocal, while the flip-over is another oldie, *Time On My Hands*, which could also make the revival hit list easily.

Prison Term for Grove Operator

Boston—Barnett Welansky, owner of the ill-fated Coconut Grove night club, was sentenced to 12 to 15 years in state prison two weeks ago for manslaughter in connection with the tragic fire in his club last November 18, taking a toll of almost 500 lives.

Betty's Better and Better



Hollywood—Betty Grable didn't attract an awful lot of attention as a singer with Jimmie Grier and other bands a few years ago, but she's been very successful as a screen actress—for two good reasons. Her latest film is *Coney Island* for 20th Century.

'Gi No

New get know be the that fro a nativ Orleans foundat drumm leans R "Now with Dix I ought it. But I that. Th joyed Gl new kick I'd hear other, so

"Music wouldn't day I wo music be -style?" If the families that danc knockout of men is and it wi more ban just at a for mora from exp called mo brush.

Le In 1917 draftman Pres Com and sever their own shows at he knows a are slowly is a poter

Pollack Uncle Sam lems. He's own, as Marx hand cally, from from too n with the want to w on the Poll (Ed. Note apply to isn't interest is and whi know—from

Cafe Conc

New York cart at Car ago went o aplomb whi ventures. Th istered arou show was n the individv Hodes jam band, Geor Larkins' Tr Golden Gate Johnson, K vners, and t ters, more entertainment after midnig

Recent James early broadcasts that the lea from his on strings as f ground, an Rose pizzic an epigram cello to the

Entered as sec 6, 1936, at the Illinois, under Copyright 1943 ing Co., Inc., Chicago, Ill.

Subscription price, \$10.00 th the Canada, Dorr monthly, Printed, Fel. Office.

'Give Me Dixieland, But Not Steady Diet'—Pollack

New York—"I can go listen to Dixieland for one night and get knocked right off my chair. And the next night. And maybe the next. But then I've heard what there is to hear." And that from one of Dixieland's greatest drummers, Ben Pollack, a native Chicagoan who met Dixieland fresh out of New Orleans and laid some solid foundations for his fame, as drummer with the New Orleans Rhythm Kings.

"Now there's nothing wrong with Dixieland. I'm all for it. And I ought to know something about it. But I want to hear more than that. That's why I always enjoyed Glenn Miller's band. I'd get new kicks all the time—one time I'd hear one thing, next time another, so it was always interesting.

'Music Must Progress'

"Music has got to progress. I wouldn't wear a suit of clothes today I wore in 1920. Why should music be kept in its 1920—or 1930—styles?"

If the drafting of men with families continues, Pollack feels that dance music will suffer a real knockout blow. Already the loss of men is noticeable in the music, and it will be more so. More and more bands will have to disband just at a time they're needed most for morale. And Pollack knows from experience that this thing called morale can't be given the brush.

Learns About Morale

In 1917 and 1918, he was a draftman at the Miehle Printing Press Company, Chicago, where he and several other employees had their own band and put on annual shows at the plant. Consequently, he knows what our war plants now are slowly realizing: that music is a potent morale-sustainer.

Pollack can sympathize with Uncle Sam in his manpower problems. He's having a few of his own, as manager of the Chico Marx band, though not, paradoxically, from a shortage of men, but from too many applying for jobs with the band—too many who want to write their own tickets on the Pollack-Marx route.

(Ed. Note: Prima Donnas needn't apply to Ben Pollack, for Ben isn't interested in being told what is and what isn't in music. He knows—from Dixieland to fiddles.)

—als

Cafe Society Concert Big

New York—Cafe Society's concert at Carnegie Hall two weeks ago went off with the customary aplomb which marks all Cafe S. ventures. The only complaints registered around town said that the show was much too long, but that the individual performances of Art Hodes jamsters, Teddy Wilson's band, Georgia Gibbs, The Ellis Larkins' Trio, Hazel Scott, the Golden Gate Quartet, Ammons and Johnson, Kenneth Spencer, the Revuers, and the dancing Kraft Sisters, more than made up for an entertainment that went on until after midnight.

Fiddlin'

Recent listenings to Harry James early evening Chesterfield broadcasts have convinced us that the leader is breaking away from his original plan of using strings as fillers and light background, and entering the Dave Rose pizzicato field; or to coin an epigram: from the mellow cello to the violent violin.

Entered as second class matter October 6, 1940, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1942. By Down Beat Publishing Co., Inc., 608 S. Dearborn Street, Chicago, Illinois.

Subscription prices, \$4.00 a year, \$7.00 two years, \$14.00 three years. Holding extra for Canada. Down Beat is published twice monthly. Printed in U.S.A. Registered U.S. Pat. Office.

How About Them Horns?



Barbara Matthews Joins Johnny Long

New York—Johnny Long recently took on a new girl vocalist, Barbara Matthews, when Helena Young left the band. The new Long movie, whose latest and third title is *Hit the Ice*, is scheduled for release in June.

Hollywood—Everything must be super in musicals. The instruments in this shot from RKO's *The Sky's the Limit*, are tricked up with moon lights, iridescent filter and stuff. It's Freddie Slack's band, with Joan Leslie giving out. Barney Bigard, sitting next to Freddie, has what looks like an alto.

Gracie and Sinatra Open Meadowbrook

New York—Contrary to any other trade paper reports, Frank Dailey's Meadowbrook dance spot in Cedar Grove, New Jersey, will open on May 6 for a full summer season. Dailey will start off with Gracie Barrie's orchestra and Frank Sinatra, who were set originally to open at his Terrace Room spot in Newark but have been switched over to Meadowbrook.

Reason for the change is that Dailey, at press time, was having lease troubles with the Terrace Room and pending suitable adjustment of the problem, was in the mood to draw out of the Newark dine and dance spot altogether. Sinatra, by the way, will be furnished with three violins in addition to the Barrie band, for his twice-a-night appearances at Meadowbrook.



Since 1893

Time has flown, 50 years seems like one day—
Here we stand on the precipice of a new
Era, waiting to take a step into the future.

Halting, mind you only for one second,
New thoughts and ideas enter our minds in that short span—

Wishing—weighing and eventually deciding
How to advance.

Invincible in our decision to plunge ahead, we
Take with us your belief in our product and
Eagerly we prophesy to do our best for you:—

Come what may—no
Obstacle will be too great to overcome.



MAKERS OF KING — CLEVELAND — AMERICAN STANDARD AND GLADIATOR BAND INSTRUMENTS

CLEVELAND, OHIO



unconditionally guaranteed

THE ONLY PLASTIC REED IN THE WORLD THAT IS

Selmer GUARANTEES IT
The Goldentone Plastic Reed is unconditionally guaranteed to give you satisfactory service for one full year. YOU are the judge. See your dealer today for full details about the guarantee and how to register for it at time of purchase. Stop at your dealer's and try a Goldentone without obligation to buy.



for clarinet, alto sax, tenor sax.
For alto clarinet, bass clarinet, soprano sax, and C Melody sax, the price is \$2.
Five carefully graded strengths.

ONLY **1** \$



SELMER, ELKHART, INDIANA
Selmer Goldentone PLASTIC REED

Nancy Salutes the WAACs



Chicago—Nancy Martin, songstress on the Blue Network's *Breakfast Club* program, helped Ed Ballantine write a song dedicated to the WAACs. Here she and Ed demonstrate it to Third Officer Betty Christiansen. Nancy is a West Virginia gal who taught school once, but wouldn't stop singing now for anything.

CHICAGO BAND BRIEFS

It looks like Dame Rumor was right about the reopening of the Schwarts and Greenfield enterprises in Chicago. As predicted in this column a month ago, it is now practically certain that the Capitol, Brass Rail and Hollywood lounges will reopen, probably within the month.

The boys have been band shopping, that much is certain, and it is also certain that there has been a goodly deal of haggling with Irwin Rose of CRA to break the Muggay Spanier crew down to a six piecer for the Capitol's reopening. If transportation and band troubles continue, and there seems to be no cause for letup, the deal may be uncommuted.

Joe Sherman is bringing the tremendously successful Red Allen, Jay C. Higginbotham crew back early this month just in time to fight the rest of the strict jazz competition about town. Things have been pretty smooth for the local unwitting Wizard of Odds but precarious times are coming as jazz seeps back into Chicago.

Joe, incidentally, goes highbrow tonight with a concert at Orchestra Hall. The marquee will read *Joe Sherman Presents Miss Dorothy Donagan* and the program will run rampant from Rachmaninoff to Ragtime, Bach to Boogie, Shostakovich to Sherman.

Stuff Smith is back for sure with a fine four piece combo at the Thros Deuces, now under new management and on the right track. Stuff is hauling them in and playing his same inspired and inspiring

satirical fiddle. Raymond Walters is playing piano well. John Levy is really inspiring on bass. His rhythm is sure and his stroke is powerful. Tones are clear and full and his changes are fast, idealistic and easy. Stuff, now feeling much better than when he first came to town, looks for complete recovery from his coast illness.

One of the most lately converted spots is the Drum in Chicago's Loop. Afternoons find Marty Marsala in the spotlight and the evening stage is well filled with three

Agnew Riding



Chicago—Under the direction of Gus C. Edwards, Charlie Agnew is riding high with his dance band again. Now at Jantzen Beach in Portland, Oregon, Charlie goes to Trianon in Seattle on May 11 for four weeks, then fills a return engagement of another four weeks at the Rainbow Randevo in Salt Lake City.

BRASS MEN!



Private Lessons of Studio No obligation of course.

nicola

228 S. Wabash Ave. Chicago, Ill. Webster 7435

Music Industry First To Reach Fund Quota

Chicago—In the Chicago campaign of the American Red Cross War Fund as of March 31, sixty-one business and professional organizations, and ten governmental agencies were tabulated. Heading the list with the largest quota percentage was the Music Industry, with 111 per cent. At that time, \$16,632 had been contributed on a \$15,000 division quota.

Louis G. La Mair, chairman of the Music Industry Division, said that his group was first because his vice chairmen and captains "went out and got it." Assisting La Mair were: Walter Knappe, Ray Erlanson, Sidney Berman, Richard W. Mitchell, Rolla Burke, J. Krauss, Paul Monnig, Roy E. Waite and Evan M. Klock.

Marine Spends His Leave Selling Bonds

Chicago—Pvt. Jack Wolf, son of "Banjo Man" Milt Wolf received a citation from the treasury department for devoting practically his entire leave to selling over two million bucks worth of war bonds.

The 19-year-old marine, who has just returned to active duty, was wounded seven times during the fighting at Guadalcanal and was also awarded a medal for bravery. His bunkmate during most of his days in the Pacific was Barney Ross, former lightweight and welterweight boxing champ.

Bill Sawyer Stages Bash at Michigan

Ann Arbor, Mich.—Bill Sawyer, perennial young leader of the U. of Michigan's excellent Michigan Union Orchestra put on quite a pretentious clambake here on April 8. Sawyer, who was deferred from service last December because of a diet allergy, and his 6-6-4 combination staged a special musical highlight with the premiere of his choral-orchestral arrangement of *Rhapsody in Blue* with Herb Eidemiller at the 88.

pieces of rhythm and Chicago's own great saxist, Bud Freeman, appearing through the courtesy of his New York draft board, and that's no kidding. Bud is safe for the time and is really glad to be back in town . . . almost as glad as the town is to have him.

Bert Gervis has the somewhat unusual pleasure of booking one of the few single drummers in the business. The lad is Ike Day, the seventeen year old flash we mentioned about a month ago in this column. Isaac is playing with pianist Tommy Rigby and the King Perry trio at Howard street's Bar O' Music. Ike is a fine little drummer. His personality is killing the cats and his drumming likewise.

Stan Kenton is back at the Sherman hotel. . . . Tiny Bradshaw, his moustache and his Jersey bounce band have returned to the Rhythmoogie to replace Milton Larkin who held the fort for about nine months. . . . Lawrence Welk has replaced Freddy Nagel at the South Side twin ballroom, the Trianon. Eddy Howard remains at the Aragon. Both are spot favorites. . . . Ray Pearl's Musical Gems same Ray Pearl are still making much gas for the Melody Mill on the far West side. . . . Jay McShann became one of the first name bands to play the new South Side colored Parkway ballroom.

The Four Blazes, one of Phil Shelley's ace colored combos, is at the west side Whirlaway on a record breaking date. The act, reviewed before from Elmer's, is a sure fire unit. . . . Marvin Himmel, last of the *Make Believe*, pantomime-record act, has gone into the service. . . . Bobby Crum, the musician's night off musician, still playing Elmer's Cocktail Lounge piano.

RICKENBACHER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

4671 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Chicago
Jam
The
Still
Chic
Pee W
packs
been t
cago's
Building
and the
scandal
tions a
Brother
thia!
When
Jenny
Helen
Before
You'd
To, sh
Charles
faded f
ners of
when I
around
Any M
four tie
tically
jitterbu
Shostak
house al
ond floo
her pen
two we
Suzy-Q.
It wa
Harry
beautif
thousan
more kr
being in
casts an
the spot
of peop
for ticke
vacant a
and the
kid in th
tain that
theater
the acou
absolut
in the Ja
in the
went up
volume o
were the
Nope,
this, bu
Civic is
right al
CH
Chicago
she's vo
because
house be
and in
with the
has chor
which k
dull. She
before J
J. Kriega
W
brand ne
with p
"M
"FI
Dir
MUTUAL
1270 5th A

James Leaves The Civic Opera Still Rocking

by Dixon Gayer

Chicago—Harry James, his band, Pee Wee Monte, and all those packs of free Chesterfields have been two weeks gone from Chicago's forty-two floor Civic Opera Building, but the ghost still walks and the ghost still talks about the scandalous night after night ovations awarded the Music Makers. Brother, *Carmen* was never like this!

When Buddy Moreno classiced *Jenny Made Her Mind Up*, when Helen Forrest *Heard That Song Before*, when Johnny MacAfee did *You'd Be So Nice to Come Home To*, shades of Lily Pons, John Charles Thomas and Nelson Eddy faded far into the dim distant corners of the block-long House. And when Harry and the band got around on *Don't Get Around Much Any More*, well, did you ever see four tiers of audience stream frantically into the aisles and start jitterbugging to the strains of the *Shostakovitch Fifth*? The opera house shuddered to her forty-second floor, let the hair down out of her penthouse, and started on a two week binge of Tracking and Suzy-Q.

It was a gala two weeks, with Harry thrilled at working the beautiful Opera House and with thousands of teen age kids even more knocked out about Harry's being in town. With nightly broadcasts and shows emanating from the spot, thousands upon thousands of people had to be turned down for tickets. There wasn't a single vacant seat throughout the series and there wasn't an unenthused kid in the crowd. It is pretty certain that every person in the huge theater heard James clearly, for the acoustics are very good. It is absolutely certain that every man in the James band heard everyone in the audience when the yells went up after each number. The volume of those yells on stage (we were there) was impossible.

Nope, *Carmen* was never like this, but we're pretty sure that the Civic is going to remember Harry right along with all the other art-

Gene's Hepcat



Chicago—This is cute Carol Lee Rouse, 18, daughter of the Blue Network's chief announcer, Gene Rouse. She digs the *Beat* avidly and is a hep kitten with laced hoets. Carol Lee does a specialty in the floor show at the Palmer House, but her prime interest these days is a naval aviator at Corpus Christi. Incidentally, Griff Williams, who holds most of the records at the Palmer House anyhow, topped his own marks one night last month with 1,147 customers, an all-time high.

ists she has swallowed in her time. In fact, after the first shock, we think she kind of liked it. All forty-two floors of her!

Venuti Plays Chicago First

New York—Joe Venuti, set originally to open at Roseland Ballroom here for ten weeks on April 30, is pushing his appearance back to May 7 because of a conflict in bookings. Venuti is being held to a Chicago date at the Oriental theater, with singer Connee Boswell.

Bailey at Cafe

New York—Mildred Bailey opens at Cafe Society uptown on May 10 for at least six weeks. The silent-comic, Jimmy Savo, will move in on the same show.

Lyman Sticks

New York—Abe Lyman will continue at the Hotel Lincoln until the first of June.

LOS ANGELES BAND BRIEFS

The Trocadero re-opened April 21 with Snub Mosely's jivesters sharing the stand with Chuy Pena's gourd rattlers. Mae Johnson and Pianist Eddie Beale also contribute. . . . As predicted in our last scribbling, the Savoy Sultans are fighting a battle of music with Freddie Slack at the Casa Manana.

Bands that came in according to our advance schedule were Benny Carter—Hollywood Club (April 7), Freddy Martin—Cocoanut Grove (April 27), Casa Loma—Palladium (April 8), Garwood Van-Ciro's (April 7), Horace Heidt—Trinanon (April 27), for two weeks to be followed by Frankie Masters) . . . Louis Armstrong's opening at the new Aragon set for April 27.

Jive Jottings

Zutty Singleton and his little combo from New York have caught on in a big way at Billy Berg's Swing Club, where Cee Pee Johnson and his local boys, who share the band bill with Zutty, also do very well.

Red Allen, J. Higginbotham et al, who close at Herb Rose's 331 Club May 9 to make way for the King Cole Trio, hadn't announced their plans, but they hope—and we hope—that they remain on the coast.

Benny Carter has been given a long-term pact by the Zuccas, who plan to put him in the Casa Manana for some of the time. Four new trumpets are with Benny—Gerald Wilson, Walter Williams, Snookie Young, Fred Trainor.

Ivy, Vern & Von, a trio of gals who sing and play piano, bass and drums, were added to the musical menu at the Streets of Paris, where "Big Six" Reeves combo and the Art Tatum Trio continue to carve the atmosphere.

Notings Today

Bubs Reid replaced Lennie Kaye in the BG band, and Uan Rasey came into the trumpet section, sharing solos with Lee Castaldo and Bobby Guyer. . . . Skeets Herfert and Dick Morgan are back with Alvino Rey, playing one-nighters and working at Vega.

We hear Cappy Lewis will move from *Hermantown* to *Dorseyville* very soon. . . . *The Merry Macs* are feeling better now that they know *Ted McMichael* is not feeling so good—he just 4-fished. . . . *Nappy La Mars* celebrating recent arrival of his third son.

England Gets Own Basin St.

New York—The Blue network announced two weeks ago that a twin program to its *Basin St.* show has begun a series of broadcasts over the BBC in England. Long a favorite of English radio audiences, who first heard *Basin St.* shots over short wave, the new *British Chamber Music Society of Lower Basin St.* features the same kind of hep chatter and smart swing as its American cousin, and most of its musical arrangements are taken directly from those created by Paul Lavalle, maestro of the *Street* program here.

At BBC's request, Lavalle had 150 of his scores micro-filmed and clipped to England. A deal is now being worked between the Blue network and BBC, which would have Lavalle swap places for a few shows with his English *Basin St.* brother-leader.

Sophie Tucker May Try Frolics

New York—The ill-fated *Frolics*, Broadway night spot, whose last tenant was the songsmith Benny Davis, may be taken over by Sophie Tucker. The spot, a flop-eroo for everyone who's handled it, now has a Big Street rep of being jinxed.



FREDDIE SLACK BOOGIE-WOOGIE BOOK ON 8-BEATS



This book, written by one of the foremost star stylists in "eight-to-the-bar" rhythms, contains expert studies in bass movements, phrasing, improvisation, etc. Includes Freddie Slack's famous boogie-woogie solos: *Southpaw Serenade*, *Blackout Boogie*, *Strange Cargo*, plus his boogie-woogie arrangements of 8 standard song hits.

Price \$1.00

HAZEL SCOTT BOOGIE-WOOGIE PIANO TRANSCRIPTIONS

One of the outstanding pianists of the times compiled this folio of 15 standard hits arranged in expert boogie-woogie style. Includes Hazel Scott's distinctive interpretations of *Linger Awhile*, *Pagan Love Song*, *Chattanooga Choo Choo*, *My Blue Heaven*, *Sleepy Time Gal*, etc. No pianist can afford to be without this most up-to-date book.

Price 50c

BOB ZURKE BOOGIE-WOOGIE PIANO TRANSCRIPTIONS



Here is Bob Zurke's first folio of authentic boogie-woogie arrangements. Contains 15 world-famous favorites, including his brilliant piano interpretations of *Coquette*, *Should I*, *The Darktown Strutters' Ball*, *Blue Moon*, *I'm Coming Virginia*, *Paradise*, *If I Had You*, *Sweet And Lovely*, etc. Get into the swing of this new rhythm rage—Order Now!

Price 50c

MARY LOU WILLIAMS BOOGIE-WOOGIE PIANO TRANSCRIPTIONS

A unique collection assembled by one of the earliest exponents of the boogie-woogie beat. Contains 15 perennially popular songs arranged in Mary Lou Williams' expert boogie-woogie fashion. Includes *Roll 'Em*, *Runnin' Wild*, *Little Joe From Chicago*, *Don't Blame Me*, *Stompin' At The Savoy*, *Lullaby In Rhythm*, *I Never Knew*, etc.

Price 50c

at your dealer's or direct ROBBINS MUSIC CORPORATION 799 Seventh Avenue, New York, N. Y.

Chez Lovely



Chicago—Kay Allen is glad she's vocalist with Lou Breese, because Lou's is practically the house band at the Chez Paroo, and in addition to her duties with the band, the enticing Kay has chores in the floor show which keep life from getting dull. She sang with Red Norvo before joining Breese. James J. Kriegsmann Photo.

Willie Smith's

brand new alto saxophone solos with piano accompaniment—

"MADAME X" "FLOUR SAX"

75c each

Direct or at your dealer

MUTUAL MUSIC SOCIETY, INC. 1270 Sixth Ave. New York, N. Y.

Advertisement for William Frank Company featuring a large image of a machine gun. Text: WE ARE devoting our entire resources, all our skill and determination to do our full share in the fight for victory. Twenty-four hours a day the Frank plant produces thousands of precisely machined parts for airplane carburetors and other war materials, and when peace is won we shall apply our vast war production experience, precision equipment and new war stimulated developments to building band instruments finer than you or we have ever dreamed about in the past. FOR VICTORY . . . BUY WAR BONDS and STAMPS. WILLIAM FRANK COMPANY Manufacturers of Band Instruments since 1897.

Hollywood Overlooks Good Bet

Studios Spend Scads on Music, Fail to Capitalize With Selling Campaigns

by CHARLIE EMGE

Hollywood—if music-wise movie patrons, who represent a large part of the ticket buying public, are frequently perplexed by the fantastic treatment of music and musicians in pictures, they would be dumbfounded at Hollywood's failure to capitalize on the worthwhile music that somehow does find its way into many a picture.

Music No Small Item

The scoring of a major dramatic feature, including salaries of composer, conductor, arrangers, copyists, music department overhead,

recording musicians, sound engineers and equipment, etc., runs anywhere from \$50,000 to \$75,000, higher in some cases.

The scoring of a big musical feature runs \$100,000 up. Warners' *Yankee Doodle Dandy* probably had a music budget of well over \$150,000, including music rights and the many additional items

chargeable to scoring the picture.

But there isn't a studio in Hollywood where any real attempt is made to properly publicize the musical side of movie making, even though it is one of the most interesting phases of the industry. The high-salaried bosses of the movie blurbies say: "We are paid to plug our name stars and our pictures—not music and musicians." Their inference is that music elements are not sufficiently important at the box office.

Then, we ask, why do the movie makers spend all that good dough on music and musicians? Just for fun?

Publicity Men Asleep

Our contention is that the fellows who run the Hollywood publicity mills are not smart enough to take advantage of one of their best channels for legitimately publicizing and building the prestige of their product.

Some of them, if we must be candid, are just too dumb. Remember that RKO picture, *Syncope*? It was, admittedly, a pretty bad movie, but at the beginning it was a sincere attempt to do a picture about the authentic and significant side of American jazz music. Then the exploitation department got with the producer and the result was that ridiculous tie-up with a mass circulation magazine to select "by popular vote" an "all-star band" for the "super jam session" that ended—and affectively ruined—the picture.

The RKO exploitation department never found out that the picture was not "just another musical." They tried to sell it as a musical, not a dramatic picture based on a musical idea. Even if it had been a good picture, it would have flopped.

Two Good Ones Ready

At writing we are awaiting the release (locally) of two pictures

that give promise of having something that may be important musically. They are MGM's *Cabin in the Sky* and 20th Century's *Stormy Weather*. Has any attempt been made by either studio to capitalize on and exploit the interesting music angles of these pictures? None that this reporter has noticed. All advance exploitation has followed the same old paths covered in plugging run-of-the-mill filmicals. No attempt has been made to attract an audience of more discriminating movie-goers.

MGM is evidently relying on the popularity of the stage version of *Cabin in the Sky* to carry it to the "better picture" class of audiences. MGM forgets that the stage version is remembered only in a few major cities. MGM evidently doesn't consider it important that Louis Armstrong and Duke Ellington have millions of followers all over the U.S.

20th Century, having no title to carry *Stormy Weather*, is pushing the music names in the picture to a greater extent than MGM, but in doing so is following the same lines used in plugging any frothy, Grade B filmical.

Serious Side Worse

On the side of "legitimate" music the situation is even worse. Composers of more than a little note are frequently brought to Hollywood to do scores for important pictures. The publicity departments "herald" such events—if at all—with small squibs tucked away amidst the millions of words of inane drivel ground out about such matters as what Sally Starlet has named her newest wolfhound, etc.

The Warner publicity department didn't even have photos on file of the three musicians at that studio, Max Steiner, Heins Roemheld and Ray Heindorf, who won the Academy music awards this

year, even though all of them had been with Warner Brothers for years and were all recognized as outstanding in their lines.

Mr. and Mrs. Citizen and their kids spend millions of dollars on radios, phonographs, records, musical instruments, sheet music, and concert tickets every year. But the Hollywood publicity purveyors don't think the musical side of pictures is important enough to warrant any special attention.

King Cole Trio Finds a Home

Los Angeles—The King Cole Trio, one of the best small combos of the day, returns to Herb Rose's 331 Club here May 11 for what will probably be a "duration engagement."

Unit stayed at Rose's unique spot 10 months on their previous



engagement here and this time, according to Rose, comes back on a long term deal.

Nat ("King") Cole drew a 4-F when he was called for army duty, due to nervous hypertension. Oscar Moore, guitar; and Johnny Miller, bass, are family men and do not expect to be called unless there is a general call of fathers, not now considered likely.

Cartoon Films Feature Jazz

Hollywood—Meade "Lux" Lewis, king of the honky tonk pianists and, to serious students of the jazz idiom, one of its greatest figures, will be featured—although not seen in the first of a series of "swing symphony" cartoons produced by Walter Lantz for Universal release.

Lewis, accompanied by a studio band under the direction of Darrell Calker, recorded *Cow Cow Boogie*, around which the cartoon featurette was drawn.

Same series of cartoons will include one built around a song entitled *Boogie Woogie Man'll Get You*, musical accompaniment of which will feature the Loumell Morgan Trio.

BG Does Vocal In Next Film

Hollywood—Benny Goodman and his band started to work at 20th Century-Fox pre-recording their numbers for the picture *The Girl He Left Behind*, immediately upon closing at the Palladium.

The band will probably have a half-dozen feature numbers in the picture, all new songs by Harry Warren and Leo Robin, who were teamed here for the first time. Judging from the band's test recordings it looked like the big song would be a ride number called *Pedestal*, on which Benny does a vocal. Goodman's arranger, Johnny Thompson, is doing all of the picture numbers.

Observe National Music Week from May 2 to May 8 inclusive.

Arrange It Yourself!

The amazingly new MELLOWAY ARRANGER actually "puts it on paper for you." Besides transposing—mistake-avoider. No piano needed. Includes valuable information for beginners. Day \$1.00. See your dealer or write MELLOWAY MUSIC PUBLISHING CO., 609 MICHIGAN THEATRE BUILDING, DETROIT, MICHIGAN. Dealers: Write: This item sells itself.



"I personally guarantee the improved TONEX Pads to give you a clearer, bigger tone."

"Ordinary pads absorb the tone. ToneX Pads deflect and amplify the tone. This is because ToneX Pads are made on an entirely different principle, patented by Selmer. The next time you have your sax or clarinet overhauled, insist upon genuine ToneX Pads. Without qualification, I guarantee that ToneX Pads, properly installed, will give you a BIGGER tone. will give you a quicker response, and will usually last longer than ordinary pads."

IMPROVED TONEX COST LITTLE MORE

Charlie Emge
PRESIDENT OF SELMER

ToneX Pads cost very little more than ordinary pads. For example, the extra cost for alto sax is only 50 or 75 cents. If you cannot get your instrument padded with ToneX locally, ask your dealer to send your instrument to Selmer for a complete factory overhaul and installation of these pads.



Selmer ELKHART, IND.

NEW YORK BRANCH: 251 FOURTH AVENUE

What to Shout About?



Hollywood—Opinions are divided on Columbia's *Something to Shout About*, from which this scene shows Jack Oakie, Hazel Scott, Veda Ann Borg and Janet Blair. Charlie Emge, who reviews it this issue, didn't like it. We've gotten raves from some of our readers on Hazel's work in the film, and squawks from others because they didn't give Teddy Wilson a better chance.



WM. S. HAYNES
FLUTES! PICCOLOS! CLARINETS!

Sterling Silver! Sterling Value! Sterling Craftsmanship!

In a word:

PERFECTION!

Expert repairing all makes

WM. S. HAYNES COMPANY, 108 Massachusetts Ave., Boston, Mass.



(Notes: Inquiries for information regarding interesting musical sequences in motion pictures will be answered gladly by this department.)

Something to Shout About (RKO), is anything but. Though it is passable entertainment most of the way, as a film musical it missed fire. For one thing, the Cole Porter songs haven't got that Cole Porter flavor, even though one, You'd Be So Nice to Come Home to, had reached the hit bracket when the picture was released.

Billed as musical features are Hazel Scott, and Teddy Wilson and his band. Hazel did all right for herself, drawing two good solo sequences, both of which feature excellent close-up shots of her nimble fingers. A great musical entertainer (but one of the worst jazz performers) and plenty photogenic she gives the picture a real lift in both of her appearances.

She's introduced the first time as simply being present at a gathering of old-time vaudevillians at their boarding house ("the girl friend of the house boy, Chuckles") and plays the accompaniment for a vocal by Janet Blair, taking the second chorus and batting it around in her own flashy manner. For her second appearance she is introduced as an act ("A Night at Cafe Society") in the big stage show, opening night of which serves—inevitably—for the finale of the picture, doing her familiar "Liszt to boogie woogie" routine. The audience eats it up with murmurs of amazement.

Those who watch closely will see Teddy Wilson and his band in the background during the last mentioned sequence. And that's all there is of Teddy.

Janet Blair, a one-time band singer, and Don Ameche, recorded their own vocals, without any harmful results. As a singer and dancer, Janet is just an ordinary performer. As an actress and a personality she's 100 per cent. She should be cast in good "straight" roles, rather than musicals.

Johnny Comes Marching Home (Universal), in which the Phil Spitalny all-girl orchestra makes its motion picture debut, is one of those pictures in which little attempt was made to integrate the music to the "plot," that one about the war hero (Allan Jones, as an ex-band singer) home on leave who finds himself suspected as a deserter when he dons civvies and another name in order to get some rest and escape from the social

big-wigs who want to share his limelight.

Musically, Johnny is pretty much a series of warmed-over dishes, some of which were never very hot, and which have been spotted through the picture here and there. Allan Jones and Gloria Jean (in her "junior-miss" soprano) contrive a duet on the familiar Leslie-Donaldson ballad, Romance. The Spitalny girls do their Jazz Etude, which is more etude than jazz but good fare for screen audiences.

Evelyn's violin number, based on a familiar Russian folk melody, is almost spoiled by her squirming and swaying, "action," no doubt demanded by a director who figured the music wouldn't carry the sequence without it. The Spitalny vocal chorus, best feature of the unit, is effective in the well known We Must Be Vigilant and This Is Worth Fighting For.

Gloria Jean sings, in the original Spanish, the Nilo Menendez song that became a hit in this country two years ago as Green Eyes. Jones, Jane Frazee, and Gloria Jean unite their voices on an artificial roof-top in the picture's best song, You and the Night and the Music (from a Schwartz & Dietz stage musical of several years ago).

The song that seemed to stay with audiences as they left the theater was My Little Dream Girl (sung by Allan Jones), which a few movie goers may recall as a major hit of 1915 (over a million copies) by L. Wolfe Gilbert and the late Anatole Friedland.

New numbers in the picture are mostly "special material" stuff (by Don Raye & Gene De Paul and Inez James & Buddy Pepper) written for Donald O'Connor and Peggy Ryan, two kids who stand out in this picture like real trouper on a Monday night amateur bill.

Dorothy Zucca Dies on Coast

Los Angeles—Death, which took Joe Zucca's right-hand man, Knowles Blair, struck the nitery operator's immediate family just a few days later, as his 16-year-old step-daughter, Dorothy Zucca, died within a few hours after being stricken with spinal meningitis.

Dorothy was the daughter of Mrs. Zucca by a former marriage but had been brought up by Joe Zucca practically as his own child.

"Getting Down Beat out here is like meeting up with an old friend. As you can guess, music means a lot out here as your paper to the musicians. Hope you can keep sending it."—Cpl. Rudy Nociar, A.P.O. 985, c/o Postmaster, Seattle.

Woodchoppers in Costume



Hollywood—Woody Herman's Woodchoppers really look like it here, in their lumber jacket outfits for 20th Century's Winter Time, starring Sonja Henie.

See and hear

★ **GLENN MILLER**

with the new STONE LINED MUTES in the 20th Century Fox movie production Orchestra Wives

Send for Descriptive Folder

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

HOLTON
Electric
OIL

The same secret formulas and processes discovered by Frank Holton in 1896 are faithfully used in Holton all today.

It cleans, lubricates and lasts longer.

AT DEALERS EVERYWHERE

Protect YOUR EMOUCHURE!
WITH
RICO
PLASTICOVER REEDS

RICO MAKES REED HISTORY!

A real Rico cane reed practically vacuum-packed in liquid plastics. This scientific achievement embodies:

- ★ PERFECT INTONATION
- ★ TONAL BEAUTY
- ★ NEUTRALIZING ACTION
- ★ LONGER LIFE

Try a Rico Plasticover or lose the biggest performance thrill of your life.

CANE REED

PLASTIC

PLASTIC

PLASTIC

IF YOUR DEALER CANNOT SUPPLY YOU — WRITE US DIRECT

RICO PRODUCTS LTD.

407 E. PICO BLVD. • LOS ANGELES CALIF.

★ It takes years to develop a good embouchure—yet, it can be ruined in but a matter of moments by abuse. That's why you must guard against poor intonation, faulty scale and eventual lip damage resultant from non-neutralizing reeds which can absorb no moisture. The new Rico "Susculloid" process used in "Plasticovers" allows just the proper amount of moisture penetration for reed neutralization.

PROTECT YOUR EMOUCHURE—DEMAND RICO NEUTRALIZED PLASTICOVER REEDS!

Color Loses Lee Young's Job on Radio

(Jumped from Page 1)

the pressure came from. Young says he received a hurry call to play the show due to the fact that the drummer previously engaged was completely unsatisfactory. At the conclusion of the show the conductor (who had been using Lee in a film studio recording orchestra doing the score for an important picture) told him he had done a fine job and that he was engaged regularly for the show—meaning, presumably, the 18-weeks cycle.

'Request' Is Mystery

When Young appeared for the next week's program the contractor told him he had been "requested" to get somebody else. (Another drummer was already on hand to work the show.)

All efforts to learn where the "request" came from have been futile.

The network's top executive here said he had never heard of the case. He pointed out that the network merely sold its time and facilities to the sponsor and had no control whatsoever over the employment of musicians on such a show.

Agency Exec Interested

The agency official in charge of producing the program denied that any such order or request had come from his organization. He checked with MCA, which handles the music director, and reported that it hadn't come from there. He showed plenty of sincere interest in the affair, saying he would make every effort to see that Young was returned to the show, if the music director wanted him. He said: "If a Negro is good enough to fight for this country, he's good enough to work on our program, and the sponsoring firm will back me 100 per cent."

(Getting Young back on the show now would probably be impossible because the third drummer secured for the show worked for the same music director on a previous series for the same sponsor. Local 47 tops will rule that this third drummer is the man who is entitled to the job.)

'No, No,' Says '47 Rep

Phil Fischer, radio representative of Local 47 (the "white" union) denied shrilly that any pressure had come from union sources. Fischer said that the contractor had called him to get an okay to use Young on the program and that the okay had been

Venuti and Band Aid Red Cross Campaign



Newark, N. J.—Joe Venuti, his fiddle, Kay Starr and the band were among the many artists who appeared for Danny Hope in the Red Cross shows he staged to raise three-quarters of a million, \$100,000

above the quota. Sammy Kaye, Les Brown, Johnny Long, Bob Chester, Earl Hines, Ray Kinney and other leaders also brought their hands to the war fund center for appearances.

granted. (Why did the contractor have to call the "white" union to get permission to use a Negro musician?)

Fischer contended that Young was engaged for one program as a substitute for the "regular" drummer. He didn't know why another drummer had played the two following programs pending return of the "regular" drummer. "We don't tell radio contractors whom they shall employ," he said.

Director Out of Line?

Fischer pointed out that the music director had no right to engage Young in the first place, since, under union laws, the hiring and firing of musicians is strictly the contractor's prerogative.

Edward Bailey, president of Local 767, the Negro musicians union (also an AFM affiliate) planned to take Lee Young's case before Local 47's board of directors at their next meeting. He hoped to get all parties concerned facing each other and thereby get at the real truth of the matter.

"It will be difficult to prove or disprove that Lee was not just the victim of a misunderstanding in thinking that he was engaged to play the show regularly. We don't really expect to get very far.

No Colored on Radio

"But there is one thing no one can deny," said Bailey, "and that is that, with the exception of a few of our members who get work occasionally in radio as musical acts or specialty entertainers, not one Local 767 musician has ever been given a job on any of the commercial programs originating in Hollywood and not one has secured employment in the staff orchestras maintained here by the

networks under agreement with Local 47 but secured only through the backing of the AFM, to which we pay our per capita tax the same as the white musicians."

New York — Chicago's boogie-woogie piano exponent, Maurice Rocco, opened at Reuban Bleu, nitery here, two weeks ago for his Gotham debut.

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

- Max Adkins
- Jimmy Baker
- Layton Bailey
- Howdy Baum
- Billy Bishop
- Eddie Brandt
- Bobby Byrne
- Larry Clinton
- Manson Compton
- Bobby Day
- Buddy DeLaney
- Eddie Duemastler
- Freddy Ebener
- Charlie Flak
- Emerson Gill
- Cecil Golly
- Allan Gordon
- Bob Helm
- Horace Henderson
- Dean Hudson
- Joey Kearns
- Teddy King
- Wayne King
- Ivan Kobasic
- Carl Koerbel
- Bill LeRoy
- Buddy Lewis
- Ray McKinley
- Mel Marvin
- Glenn Miller
- Herman Miller
- Eddy Morgan
- Hal Munro
- Sev Olaca
- Pancho
- Ray Pearl
- Larry Press
- Dave Rose
- John Sullivan
- Pinson Thal
- Paul Tremaine
- Bill Turner
- Joe Vera
- Mickey Vitale
- Hal Wallie
- Jon Wells
- Buddy Williams
- Meredith Willson
- Sterling Young

NAVY

- Del Casino
- Buddy Clarke
- Jolly Coburn
- Emery Deutch
- Sam Donahue
- Saxie Dowell
- Eddy Duchin
- Sleepy Hall
- Bill Hummel
- Art Jarrett
- Hal Leonard
- Michael Loring
- Clyde McCoy
- Bobby Parka
- Artie Shaw
- Ralph Stuart
- Joe Sudy
- Claude Thornhill
- Orrin Tucker
- Emil Velasco
- Lu Watters
- Ranny Weeks
- Herbie Woods

COAST GUARD

- Dick Stable
- Rudy Vallee

MERCHANT MARINE

- Gerald Marks
- Ted Worms

RCAF

- Duke Daly
- Billy Thompson

Barnet Changes

New York—Charlie Barnet's replacements for the last two weeks are saxist Mike Goldberg in for Charlie Paley and Jack Thompson, trumpet, in for Art Lombardi.

New York—Jimmie Lunceford has replaced key tram-man and vocalist Trummie Young with Earl Hardy, former Ella Fitzgerald arranger.

Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8x10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; \$ for \$7. ARSENE STUDIOS 158-D Broadway, New York, N. Y.

Your Automatic Hostess



Ann

Selects the . . .
MOST PLAYED RECORDS!

(One of the scores of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the 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—That Old Black Magic . . .	Glenn Miller	Victor
	Charlie Barnet	Decca
2—I've Heard That Song Before	Harry James	Columbia
3—As Time Goes By	Jacques Renard	Decca
	Rudy Vallee	Victor
4—Don't Get Around Much Anymore	Ink Spots	Decca
5—It Started All Over Again	Tommy Dorsey	Victor
6—There Are Such Things	Tommy Dorsey	Victor
7—Brazil	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
8—Why Don't You Do Right	Benny Goodman	Columbia
9—So Nice to Come Home To	Dinah Shore	Victor
10—Moonlight Becomes You	Bing Crosby	Decca

OTHER FAVORITES

For Me and My Gal	Judy Garland	Decca
	Guy Lombardo	Decca
Please Think of Me	Shep Fields	Bluebird
Velvet Moon	Harry James	Columbia
Taking a Chance on Love	Benny Goodman	Columbia
Murder He Says	Jimmy Dorsey	Decca

Music for Musicians

EXQUISITE RECORDINGS IN BEAUTIFUL ALBUM SETS

Best Album No. ES-1

SONGS OF EARLY AMERICA (1620-1830)

These 12 records sung by mixed quartet. Program includes Christmas Carols, Minstrel Songs and Revolutionary Songs, including instructive booklet \$5.00 (tax inc.)

Musicraft Album N-4

CUBAN RHYTHMS

Special Cuban Rhythms by the Hotel Nacional Orchestra Havana, Cuba. Some American music as its background only Latin can play it. Four 10" \$2.75 (including tax)

Continental Album No. 12

POLKAS

All stars of the great polka bands including such standard favorites as "The Blue Danube" and "Emily Polka" and half a dozen brand new ones. Recorded in the most beautiful surroundings by world famous Continental Music Ensemble. Four 10" \$2.65 (tax inc.)

Best Album BA-5

NOSTALGIA OF PARIS

The most beautiful French chansons, sung and performed in striking style. Includes "Les Feuilles Mortes" with the greatest of all singers, Yvette Chauviré. Four 10" \$2.65 (tax inc.)

Continental Music Ensemble. Four 10" \$2.65 (tax inc.)

J. F. BARD DISTRIBUTING COMPANY

Continental Records

111 EAST OHIO STREET - CHICAGO, ILLINOIS

Musical Biog Cycle Launched

Cohan Picture Starts Trend Of Life Films

Careers of Jolson, Whiteman, Lewis May Reach Screen

Hollywood—An extensive cycle of films based on the lives of musical personalities has been touched off by the success of *Yankee Doodle Dandy*, Warners' highly glamorized but worthy picturization of the late George M. Cohan.

The Warners have always had a penchant for biographical pictures and are taking the lead in the new musical trend. In addition to the George Gershwin biog they have been preparing for some time, they have added the *Life of Nora Bayes* (featuring Dinah Shore in the title role) to their production schedule and have reached the conference stage of a Will Rogers epic, which would make the late humorist a sort of singing cowboy with Bing Crosby in the title role. (Bing's contract with Paramount permits him to make one picture a year at another studio).

Al Jolson Dickers

Bing's next picture from Paramount, just about completed at writing, is *Dixie*, which is built around incidents from the life of Dan Emmett, the minstrel man and song writer who unwittingly gave the Confederacy its rallying song of the Civil War, although he, himself, was a Northerner.

A screen biography of Al Jolson, in which the singer-comedian would enact himself, has been under consideration at various film factories from time to time and at this writing it appeared almost certain that Columbia and Jolson would get together on a deal. A preliminary script for a Jolson biographical picture has already been prepared by Sidney Skolaky.

Music Right Problems

One of the problems of a Jolson movie biog will be that of acquiring the film rights to the many song hits of yesterday identified with Jolson's career, such as *Avonlea*, *Swanee*, *California Here I Come*, *Mammy*, *April Showers*, *My Buddy*, to mention a few. Rights to these songs in many cases are held by rival motion picture studios which bought up publishing companies when silent pictures became sound pictures; and they can be counted on to put fantastic prices on the use of them.

Columbia has Ted Lewis under contract for a band picture and is considering, among other scripts, one based on Lewis' career in the music business. Lewis, one of the great musical showmen and entertainers of the era, had no personal connection with the jazz tradition, but his career has some parallels with famous jazz musicians that could be made interesting.

Whiteman In Doubt

Paul Whiteman, is of course, the natural subject, from the Hollywood viewpoint, for the "Cavalcade of American Jazz" which various studios have mulled over many times. PW has been close to signing many times but the deals have never quite jelled. One thing holding up Whiteman biog projects has been Warners' Gershwin picture. Whiteman knows that he is in line for a good deal in this picture, which can't be made without him, and doesn't want to kill it by signing for a biographical picture at another studio.

Thank Your Lucky Stars



Hollywood—T.Y.L.S. is the title of Dinah Shore's next Warner picture. Comes word now that she has just been signed for the leading role in *The Life of Nora Bayes*. Nice goin', Dinah!

On the Beat In Hollywood

Harry James and Xavier Cugat will share the band honors in MGM's *Tale of Two Sisters*, starting in mid-summer.

Frank Skinner made effective use of one of yesterday's (1927) song hits, *Carden in the Rain*, for his underscore to Universal's current release *Pittsburgh*.

Anson Weeks and Ted Fio Rito signed for Monogram pic, *Melody Parade*.

Freddie Rich, who handled music for *Sol Lesser on Stage Door Canteen*, now nearing completion, will score and music direct *Pino-Thomas picture*, *Alaska Highway*.

Deanna Durbin going for lighter music in her current Universal production, *Hers to Hold*. She'll sing *Begin the Beguine*, an untitled original by Jimmy McHugh and Herb Magidson, and *Kashmiri Love Song*. Only "heavy" piece she'll do in pic will be an aria from *Carmen*.

The 200-piece military band and the college dance ork of Texas A.&M. were filmed along with other shots taken on the campus for Universal's *We've Never Been Licked*, a Walter Wanger production. Musicians in such shots must be paid union rate (\$16.50 per day for non-recording) even if they are amateurs, according to AFM rule.

Margo, who before she became a successful stage and screen actress, was a dancer with her uncle Xavier Cugat's ork (at 15) does her first dancing in a pic in RKO's *The Leopard Man*, a curdler.

"Sir Launcelot," king of the *Calypso singers*, makes his screen debut in Paramount's *Happy Go Lucky*.

Composer Aaron Copland and Lyricist Ira Gershwin turned out four original folk-type songs for use in the Goldwyn production, *North Star*.

Milt Rosen, Universal's musical man of all work—songwriter, composer, arranger—drew another contract at U., making his third yearly pact.

Walt Goldman, up-and-coming young Hollywood publisher (he heads Carmichael and two other firms) has bought *Let It Ride* from Universal studios, where it

Loyal Fans Of Casa Loma Are Spenders

Los Angeles—The Casa Loma band arrived on the Palladium's bandstand an hour late for their April 6 opening at the big Hollywood nitery. Cause of the delay was a transportation tie-up which brought the boys into town just about eight hours later than they planned.

Eddie Miller, whose new band has been playing the Monday night sessions at the Palladium, had been called to sub for the Casa Lomans until they arrived. Dancers felt they were actually getting more for their money than they counted on and were in a good mood when the feature band showed up.

Palladium tops expressed themselves as "well satisfied" with the gate on the opening night and succeeding nights. "This Casa Loma crowd spends money," was the way one put it. "The jitterbug of 10 years ago who used to idolize the Casa Loma band are now the solid citizens of 1943 but they are still loyal fans of this Glen Gray outfit."

Peggy Lee Puts Off Operation

Los Angeles—Peggy Lee, singer who left Benny Goodman here last month due to illness, has postponed an operation she planned to undergo pending the outcome of special treatment which doctors are hopeful will eliminate the necessity for surgery, at least until such time as the singer, who was also suffering from over-work, will be in better physical condition.

will be used in the picture *You Go to My Heart*. This is a reversal of the usual procedure; studios generally purchase songs from publishers.

Jerome Kern and Ira Gershwin have been teamed by Columbia to do the songs for *Cover Girl*.

BAND PIX

Current

Cabin in the Sky (MGM), Duke Ellington orchestra, Louis Armstrong (as a single).

Johnny Comes Marching Home (Reviewed in this issue).

To Be Released

Hit Parade of 1943 (Republic), Freddy Martin, Count Basie, Ray McKinley (Reviewed in *Down Beat* April 15).

Best Foot Forward (MGM), Harry James.

Girl Crazy. Du Barry Was a Lady (MGM), Tommy Dorsey.

Presenting Lily Mars (MGM), Bob Crosby.

Stormy Weather (20th Century-Fox), Cab Calloway, Fats Waller.

Reveille with Beverly (Columbia), Count Basie, Freddie Slack, Duke Ellington.

In Production

Wintertime (20th Century-Fox), Woody Herman.

The Girls He Left Behind (20th Century-Fox), Benny Goodman.

What's Buzzin' Cousin (Columbia), Freddy Martin.

Jam Session (Columbia), Louis Armstrong, Jan Garber, other bands to be signed.

Ridin' High (Paramount), Milt Britton.

Knowles Blair Dies, His Wife Takes Agency

Los Angeles—Knowles Blair, prominent Hollywood publicity man whose clients included the Zucca Brothers' niteries and such individuals as Ray Noble, Mary Lee, Johnny Richards and other musical personalities, died on April 6 after less than two days of illness. Blair, who was 42, was stricken with a heart attack early on the morning of Sunday, April 4. He died the following Tuesday morning.

He was a graduate of the University of Montana. Previous to taking up publicity work he was a successful newspaper man, having worked on the Los Angeles Herald-Express and the San Francisco Call-Bulletin and other metropolitan dailies.

Blair was the originator of the Fourth of July aquaplane race from Catalina Island to Hermosa Beach, an event held yearly up to the outbreak of the war, and which never failed to attract nation-wide attention.

Dorothy Blair, the publicist's widow, plans to carry on his work.

In Harry James' Great Band

It's . . .

MICKEY SCRIMA
and His
Slingerland "Radio Kings"



No band in the current swing era has had a more meteoric rise to fame than the orchestra of trumpeter Harry James. He's tops on records, on the air and in theaters, hotels and ballrooms. And few drummers have won the instant respect and admiration of fellow professionals as has Mickey Scrima, backbone of the powerful James rhythm section.

When Benny Goodman went to the top as "King of Swing" it was with Gene Krupa at the drums; when Tommy Dorsey hit the peak it was with Buddy Rich furnishing the rhythm; when Glenn Miller became an overnight sensation Maurice Purtill set the beat; and now it's Mickey Scrima with Harry James up front. *Every one of these is a Slingerland drummer.*

That's because Slingerlands are the finest money can buy!

The New "Rolling Bomber" Line!—Have you seen the new Slingerland "Rolling Bomber" drums? If you haven't you've got a treat coming! They're magnificently engineered by Slingerland craftsmen and along the same identical lines as the world-famous "Radio Kings" . . . Ask your dealer about a "Rolling Bomber" today!



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

SLINGERLAND DRUM CO.

1527 Bolden Ave. • Chicago, Illinois

Best Wishes
FROM
THE LAMPLIGHTER
(Ted Yerxa)

OF THE LOS ANGELES DAILY NEWS—KHJ

RHUMBA TRAPS

Marcas—\$1.20 pair Oulro—\$2.50 each
Claves—\$1.20 pair Bongos—\$7.50 pair
Quilada (Iwbone)—\$5.00 ea.
Congas—\$8 to \$12 ea.

Complete equipment for Drummers

FRANK'S DRUM SHOP

226 S. Wabash • Chicago, Ill.

THE TRADE PAPER FOR MUSICIANS

DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.
608 SOUTH DEARBORN ST., CHICAGO, ILL.—HARRISON 5549

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

NEW YORK OFFICE

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

PACIFIC COAST OFFICE

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

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

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

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

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

May 2-8, National Music Week—Help Spread the Story!

"Music builds morale. It inspires our fighting men on battlefields abroad and in training camps at home. It spurs soldiers on the production front to new goals. It refreshes all of us, young and old, alike, as we move forward in our daily tasks."

These are the sentiments of Franklin D. Roosevelt. They were expressed by him in a recent letter to C. M. Tremaine, secretary of the National and Inter-American Music Week Committee, which the president wrote to Mr. Tremaine about the celebration this year of National Music Week.

Music Week, a 20 year old event, is held during the week of May 2 to May 8 this year. It's a week that all musicians, both professional and amateur, should be proud of. And it's the one week of the year when each of us should take the time to demonstrate to our fellow Americans the tremendously vital role that music plays in a country at war.

Every day in the year name bands are appearing at camps and other military establishments all over the country playing the pop tunes and on-the-beat jazz that service men like best. Every day hundreds of army, navy and marine bands are setting the rhythmic, militant tempo that makes the boys step out like they were proud to be in the service and fighting for their country. And every night a thousand and one jam sessions and "sings" are going on in the barracks like they used to have at home.

Think of what music means to "the man behind the man behind the gun." Some authorities estimate that as many as 5,000 plants and offices are broadcasting music through p.a. systems. Companies like Bethlehem Steel, Consolidated Airways, Curtiss-Wright and Ford have found that music played periodically during work can increase production by 2.3 to 11.6 per cent. A battleship, the *Alabama*, was put up to the accompaniment of everything from jazz to the classics and with such amazing results that the maritime commission is considering music for all shipyards. Over in England a research on music in industry revealed that for an hour or hour and a half after a music program production soars as high as 15 per cent.

Music has always meant a lot to the man on the street. It means even more now with brothers and sons in the service, increased prices, augmented taxes and the hundred and one problems he has to face in his business because of the war. That explains the wide popularity of music shows—the whole bunch of them from the New York Philharmonic to the Society of Lower Basin Street.

Yes, we have a right to be proud of the job that music is doing these days. We have a right to feel that we, too, are contributing in no small way to the final victory by the music

Musicians Off the Record



St. Petersburg, Florida—Here's two of the boys from Cpl. Jimmie Baker's air force band, Pfc. Dean American (in the can) and Pfc. American, making like you know whom!



"Oh, well, according to Panassie, most of these original pressings are quite inferior in tone quality and the artists really of mediocre stature—as compared with certain contemporary jazz giants!"

Junior Barnet



New York—The young man fascinated by his own toes is Charlie Barnet, Jr., while the pretty lady holding him is his mother, Harriet Clark. Right now Harriet is doing picture work. And Charlie? Well, he hasn't asked for a tenor sax yet, but give him time.

RAGTIME MARCHES ON

NEW NUMBERS

LAMARE—A son to Mr. and Mrs. Nappy Lamare, April 8, in Hollywood, Cal. Father plays guitar with Eddie Miller's org., formerly with Bob Crosby.

KRESS—A seven pound son to Mr. and Mrs. Carl Kress, March 30, in Forest Hills, L.I. Father is arranger and mother was Helen Carroll, formerly with the Merry Maas.

MARIBELLA—A son, Leonard Jr., to Mr. and Mrs. Lenay Maribella, April 12, in New Rochelle, N.Y. Father plays guitar with Jerry Wald. Mother is former vocalist known as Carol Enders.

DAVIS—A son to Mr. and Mrs. Billy Davis, recently, in New York. Father is a handsealer.

CLARKE—A seven pound, one ounce son, Charles Leroy, to Mr. and Mrs. Charles L. Clarke, March 1, in Chicago. Father plays sax.

MELVIN—An eight pound daughter, Judith Sue, to Mr. and Mrs. Bobby Melvin, recently, in New York. Father is a song-pluggier with Southern Music.

RYDECKER—A son, Ruddy, to Mr. and Mrs. Verne Nydegger, April 14, in Wichita, Kan. Father is handsealer on the Cassina "Strictly Personal" radio show.

ROTHENBERG—A six pound, four ounces son, Robert Harry, to Mr. and Mrs. Aaron Rothenberg, March 30, in Los Angeles, Cal. Father was former West Coast advertising rep. for *Down Beat*, now in the army.

PITE—A daughter, Carol Lynn, to Sgt. and Mrs. Robert O. Pite, March 30, in San Antonio, Tex. Mother was former LaRue Parker, vocalist.

STATHOPOULOS—A daughter to Mr. and Mrs. George Stathopoulos, March 29, in Jackson Heights, L.I. Father is guitarist. Mother was the former Estrellita Villanueva, Mexican dancer-singer.

STONE—A daughter, Nancy Fayette, to Mr. and Mrs. George L. Stone, Jr., March 27, in Boston, Mass. Mother is former Avis Chandler, vocalist. Father is drummer.

VIDETO—A son, Robert Thomas, to Mr. and Mrs. Ken Videto, April 8, in Washington, D.C. Father is pianist-arranger with Bill Joy's org.

KLEIN—A daughter to Mr. and Mrs. Armand Klein, April 2, in New York. Father is with Sonny Kendis orchestra.

TIED NOTES

McRAE-MERCER—William E. McRae, Musician First Class in the Navy, to Mary Ann Mercer, WBBM, Chicago staff singer and formerly with Mitchell Ayres orchestra, recently, in Eddorado, Ark.

CHURCHILL-SCHNEIDER—Pvt. Stuart Churchill, tenor soloist, formerly with Fred Waring for 12 years, to Audrey Schneider, recently, in New York.

CURRAN-GUERLAIN—Vince Curran, night club comedian, to Anette Guerlain, radio singer, recently, in New York.

GOTTFRIED-GRANTHART—Pvt. Carl M. Gottfried, former Chicago saxist, to Deborah Granhart, recently, in Baltimore, Md.

KALEY-DILLON—Charles Kaley, orchestra leader at Golden Gate Theater in San Francisco, to Sabra Dillon, dancer, March 24, in Reno, Nev.

ALLISON-VAN—Lynn Allison, saxist with Gene Krupa's org., to Gloria Van,

forward to seeing it a lot. I have now been taking it for about nine months and it is sent to me by Mrs. F. C. Williams, an aunt of mine in New York.

Being a drummer I am especially keen about *Tips for Tubmen* and I also like *Profiling the Players* and *Bands Dug by the Beat*.

I would like to say that the mode of expression in the *Beat* has a freshness and clarity that one does not meet in this country. I only wish your ideas would spread to our English magazines.

Thanks a lot for providing something entertaining for a British swing fan. I should be most pleased to hear from any of the fans over there, male or female, so ask them to get cracking with the old pen and ink, will you?

SEGEANT MAJOR DOUG BOOTH

Voice From the 'Pit'

Davenport, Iowa

To the Editors:
Is it war nerves, jitters, or just plain ignorance of stage etiquette that causes name bands, most of (Modulate to Page 15)

vocalist with Gene Krupa's org., March 24, in Pittsburgh.

BORDEN-NOYDER—Ray Borden, trumpeter with Stan Kenton's orchestra, to Joyce Noyder, April 8, in St. Louis, Mo.

FINAL BAR

BRUCE—Joseph C. Bruce, 41, sax-clarinet player with the Gus Miller orchestra, March 30, in Las Vegas, N.M.

TRAVERS—"Moss" Travers, mother of Patty Travers, small combo leader, March 26, in New York.

MYERS—Mary Hamilton Myers, 70, well-known Kansas musician and composer, March 30.

ERICK—Christian Erik, 70, former Minneapolis Symphony Orchestra cellist, recently, in San Mateo, Cal.

LAPARRA—Raoul Laparra, 67, French musician and composer, April 4, in Paris.

NORDIN—Ernest Nordin Sr., 73, musician and conductor, April 1, in Omaha, Neb.

VOICHT—Ernest E. Voight, 56, music publisher, April 1, in Montclair, N.J.

ZIMMERMAN—Theodore Zimmerman, 63, former trombonist with Fillmore's and Smittie's bands, March 29, in Cincinnati, O.

FORSYAY—R. W. (Mickey) Forsyay, 40, former member of Paul Whiteman's band, April 1, in Anita, Iowa.

PARKER—Charles A. Parker, 64, retired orchestra leader, March 27, in Boston, Mass.

REISMAN—Mother, 72, of Leo Reisman, handsealer, April 11, in Boston, Mass.

DeHART—George E. DeHart, 47, handsealer, April 4, in Reading, Pa.

HICKMAN—Lucinda Hickman, 86, mother of Art Hickman, handsealer, April 12, in San Francisco, Cal.

LUBOVITSI—Nathan Lubovitski, 61, former Basia, Wis. musician, April 8, in Hollywood, Cal.

we provide for men in the service, for those who are building the tools and for the other millions of folks in ordinary civilian life who are working hard, buying bonds, and paying taxes.

We don't have occasion to brag about it very often but May 2 to May 8 is our week—National Music Week—so let's make it the occasion for telling people about music. Tell them wherever and whenever you have a listening audience during that week. Tell them to think of the significance of music that week—and they'll do it every week!



The Army's Music

By PVT. JACK SCOTT

*Music in the Army
Is many things.*

*It is an old and deathless song
Sung roughly and from deep throats
By a khaki caterpillar of men
Undulating through green hills
With the words of "Tipperary"
Or "A Long, Long Trail"
A part of the rhythm of marching
And good men find joy in the sound
As good men had before.*

*It is the clothes-drying room in a hut
Where long-legged underwear
("Jute suits" they call them)
Make a damp canopy overhead
And firelights from the stove
Fling grotesque shadows
And lights still, relaxed faces.
They listen to a deep-chording guitar
With light, quick figures of a tune.
Maybe "Stardust."
And hum in the half-darkness
And remember other times
When they heard that song.*

*It is a soaring bagpipe skirl
Coming closer to marching men
And then so close it pounds
Into their blood and heart
And then recedes behind them.
Or the full, heroic rhapsody
Of the resonant brass,
Strident as a battle cry.*

*Music in the Army
Is a God-sent thing.*

*It is a noisy little radio
At the far end of the barracks
Shrieking happily in the early morning
With a nasal hillbilly tune
That helps men survive
Those little deaths of reveille.*

*Or perhaps a quiet moment
In the lazy-mellow time
Before a bugle
Blows out the lights of the camp.
And the radio now croons easily
A sentimental serenade
Like "Mighty Lak a Rose"
Or "Just a Song at Twilight"
And half-dressed men lie back,
Hands locked under heads
Thinking personal things.*

*Music in the Army
Is a happy thing.*

*It is an incongruously small man
Crouched behind a gigantic
Silver and black accordion
In a crowded railway coach
Sucking a fast, rich melody
From the pleated bellows.
And the wild, gay music
Goes with the rhythm of the train
Through the night.*

*It is three big, yellow-haired men
Making music with battered implements
That were in logging camps or mines.
And the high-singing sound
Of the schottische
Whirls two of the youngest soldiers
In a heavy-footed dance down the hut
And the rest clap hands, grinning
And shouting "more"
And shouting "yip, yip"
In the song.*

*Music in the Army
Is a personal thing.*

*It's the lonely piquet's whistle
On his solitary rounds;
The boy over at the canteen piano
Playing something by Chopin
For himself alone;
The tall kid feeding nickels to the juke
box,
Purchasing hot, negroid jazz;
The girl whispering a ballad
In the soldier's ear
As they dance the last dance.*

*It is a thousand, crowded memories
Of other days reborn by a melody—
Memories of hot days on a long beach
And a ride through a snow storm
With the car radio going
And a red canoe on a green river
With music across the water.*

*Music in the Army
Is many, many things.*

*It is a cadenza of courage
And an overture to victory
That men march with in their hearts.
It is a thing of reality
Linking the harsh urgency of the
moment
With the warm safety of the past.
A thing to cling to,
A caress of sound when men are weary.*

*Music in the Army
Is a thing of memories
And of wonderful promises.*

have
nine
ne by
nt of

pecial-
bmen
Play-
Beat.
t the
t has
t one
untry.
would
zines.
some-
ritiah
eased
over
them
pen

OTH

it'
wa

r just
quette
st of

rch 20,
trum-
ra, to
is, Mo.

edari-
hestra.
her of
March
i, well-
nposer,
r Min-
st, 20
French
Perla.
most-
imaha,
music
J., 22
an, 22
and
nati, O.
orshay,
uman's
retired
Boston.
sima,
at.
hand-
mother
18. In
11. for-
5, in

Music and Marriage Will Mix

Nelsons Blend Domestic Life With Careers

Ozzie and Harriet Disprove Theory That Work Kills Romance

Hollywood—Romance usually has pretty tough sledding in the band business. Musicians are like film players in that clashes of temperament, abnormal working hours and conditions, jealousies and other factors menace happy marriages, particularly when both members of the marital partnership are in the profession.

One beautiful exception is the manner in which Ozzie Nelson, band leader, and Harriet Hilliard, his wife and vocalist, have welded an admirable family life to their joint career. Married for nearly eight years, Ozzie and Harriet have been performing as a team for ten

Separated Only Once

Today they are mainstays of one of the fastest growing programs in the industry—Red Skelton's NBC broadcast. Ozzie gives with the music and occasional gags such as "I was a —once." Harriet furnishes the glamour, the songs and some of the voices of Red's various women characters—"Junior's" mother, Daisy June, etc.

The Nelsons were married on October 8, 1935. Through nearly eight years of marriage they have known only one separation—a short one when Harriet came to Hollywood to make a motion picture.

It was in 1932 that they first met. Ozzie was becoming nationally known as a bandleader, having made his mark at the Glen Island Casino. He was auditioning for a feminine singer when he happened to see a Rudy Vallee musical short in which Harriet was featured. Through her agent, Harriet was contacted, and hired.

Become Radio Stars

She started taking her singing seriously then. The Nelson band flourished, and radio network contracts followed. The Baker's broadcast was first, then an engagement

A Day With the Nelson Family



(Above) Ozzie Nelson and Harriet Hilliard (seated on the step) huddle in a script conference at NBC with Red Skelton and his crew. Left to right: Arthur Brearley, sound man; Truman Bardley, announcer; Dick McKnight, writer; Jack Douglas, writer; Red Skelton; Archie Scott, NBC producer, and Keith McLeod, agency producer. Edna Skelton, Red's manager and gag writer, is seated in front of him.

(At right) Here's the happy Nelsons at home with the children. David Ozzie, 6, is seated on his father's lap, while his mother holds Eric Hilliard, 2½.

(Below) Scandal! Ozzie with another woman! It's Roseanne Stevens—in a Warner Bros. short, singing *Come On, Get Up*. No scandal!

with the late Joe Penner on his show, Robert Ripley, Feg Murray, and so on—and now in their second year with NBC's "I Dood It" boy, Skelton.

Ozzie was born in Jersey City, the son of non-professionals. During his senior year at Rutgers University his father died and Ozzie took a job at Jersey City's Lincoln high school as a football coach to enable him to complete his schooling. He also played saxophone in bands. All through school he had an amateur's interest in dance bands, having formed his own to play for school engagements.

Finally, after being graduated from the New Jersey Law School with a bachelor of law degree, he

went into the dance band profession in earnest. After hard work of organization, rehearsing and all the other headaches that all bandleaders know well, he got his first commercial job at the Glen Island Casino.

Harriet, unlike Ozzie, was a child of the theater. She made her debut at the age of six weeks, carried on the stage in the arms of her mother, an actress, while her father, a stage director, watched from the wings. She managed formal education along with theater work until she enrolled at the St. Agnes Academy in Kansas City. There she went in for all the typ-

ical school-girl activities.

She Played Vaudeville

At the age of fifteen she went back to the stage, as a ballet dancer in vaudeville. In the ensuing years she appeared at various times with Bert Lahr, Ken Murray and others, making a total of six swings around the Orpheum circuit. Then she made the movie short that first brought her to the attention of Ozzie. They were married three years later.

Not only radio fans and night club patrons are familiar with Harriet and her special talents. She has been making movies all along. She was one of the two heroines in Fred Astaire's *Follow the Fleet*, followed by a leading role in *New Faces of 1937*, and others. One of her latest is Universal's *Hi, Buddy*.

Have Two Fine Sons

Busy as they are, the Nelsons



Harriet Couples Home Activity With Her Work

She Finds Time to Garden, Cook and Rear Two Sons

Hollywood—Harriet Hilliard is a home ruler.

At least that's what her first name signifies, according to those who make a hobby of tracing the origin and meaning of names.

Harriet, who is featured with Tom Conway and Jane Randolph in RKO Radio's *The Falcon Strikes Back*, has different ideas on the matter.

"We're a partnership of four," she says, meaning herself, her husband, Ozzie Nelson the bandleader, and their two sons, David Ozzie, 6, and Eric Hilliard, 2.

Has Tireless Energy

Her co-workers and friends are continually amazed at her tireless energy and ceaseless activity. While filming *The Falcon Strikes Back* she sang nightly with her husband and his band at the Biltmore Bowl. Every Tuesday night she sang and played "Junior's" mother on the Red Skelton radio program.

Between scenes on the set she spent all her time knitting sweaters. She gives generously of her time to camp shows and bond sell-



DRUMMERS!



GET THIS SENSATIONAL BOOK!

It's a wow! A two year course in drumming. Contains over 600 rhythm breaks and solos. Get new material from the 108 photos and 96 pages of exciting tom tom and cymbal work compiled by Wm. F. Ludwig Jr. and shown in this great Swing Drum Book! Ideal for beginners and professionals alike!

Send only \$1.50 or see your dealer. Act now! Only a limited supply left!

WFL DRUM CO.

1728 N. DAMEN AVE., CHICAGO, U. S. A.

SMOOTH!

Simpson's Suits

made to measure

★ THE deft tailoring, the smooth fit, the handsome style of your Simpson suit will go over in a big way! That's because it is tailored to your own, personal measurements from the fabric and style of your choosing. Simpson's direct-selling prices will please you, too! J. B. SIMPSON, INC. Simpson Building - Chicago - Illinois Branches in Principal Cities



America's Finest Fabrics and Plenty of Them! Simpson offers you a selection of lightweight and year-around fabrics that's as varied, as handsome, as smart as ever! See them now!

A Representative Will Call! Have the Simpson Representative near you call with his complete selection of fabrics and fashions. He'll be glad to drop around at your convenience.

always have time to be good parents. Two blond, healthy, well-mannered boys are proof of that. David Ozzie, aged six, is a replica of his father, and is a potential footballer. Eric Hilliard is only two and a half and hasn't had time to indicate where his interests lie. However, like big brother David, he'll probably start piano lessons as soon as he is old enough.

The Nelsons live in a white frame house almost in the heart of Hollywood. The interior decoration has Harriet's touch. Every room is in excellent taste. It is a haven for two very busy people—one of the most famous man-wife combinations in the musical world.

Bum Lip?

THEN THIS IS FOR YOU!

Thousands of bum men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

Harry L. Jacobs, 790 Washington Blvd., Chicago • Phone: Nev. 1857

ing campaigns and she has a large Victory garden which she put in and cares for herself. And she always looks forward to Thursday, servants day out, so she can do the family cooking.

She has the knack of arranging this busy schedule so that she spends much time with her children during their waking hours. Harriet and her husband bought their comfortable home with its spacious grounds overlooking Hollywood from Dick Foran a few years ago. Her mother lives with them. They also own a 10-acre "farm" a mile from Tenafly, N.J., and Ozzie's mother lives there.

She Likes to Swim

Harriet enjoys swimming, but goes in little for other sports. She gets all the exercise she needs, she says, from her Victory garden. She has never dieted to gain or lose weight but keeps trim and fit by eating sanely and sensibly. Her garden grows no fancy foods, only the plain, wholesome vegetables of the beet, carrot and turnip clan.

POPULAR BAND LEADER PHOTOGRAPHS

Seven beautiful glossy photos of your favorite Band Leaders star 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second choice, with \$1.00 in currency or money order—or twenty-five cents in stamps or coin for one sample photo. Postage free in U.S.A.

KIRK'S BOOK HOUSE
1143 Sixth Ave., New York City

Chicago
Fred
Chicago
inspire
marry
army i
this w
intenti
... G
east to
Lionel
the hou
Baltim
Betty
Pin-up
Spivak
Fred
sandth
broadc
ago.
New Y
has bee
them in
Etting
The las
cafe ch
dying to
Isham
ing for
MGM.
recordin
now wit
tails ar
Scott c
coop-
CBS wo
The l
King St
blurb a
ton film
trio thr
Larry i
other n
... Ch
blooded
all, has
for a jo
Paul
fame is
genuine
recent
east. .
consider
air-show
asked a
band" a
whose h
the repl
he in t
next qu
For
donned
an air-
Haven
cadet b
Sinatra,
Garter
mercial
month.
to retire
for Ben
baton.



THE SQUARE

Freddy Nagel is sore at the Chicago columnist (and whoever inspired him) for attempting to marry him off and put him in the army in the same paragraph. At this writing, Freddy has no serious intentions about either activity. . . . Gloria Foster is on her way east to sing for Jerry Wald. . . . Lionel Hampton went \$2,000 over the house record at the Royal in Baltimore.

Betty Grable is ill, so her film, *Pin-up Girl*, with the Charlie Spivak band, has been moved back to July 30. . . .



Treasury department may use Xavier Cugat's cartoons to plug war bond sales. . . . Helen O'Connell and Paramount are getting serious about that movie to be made this summer.

Fred Waring did his one-thousandth consecutive *Pleasure Time* broadcast over NBC two weeks ago. . . . The Riobamba club in New York, where Frank Sinatra has been giving out and bringing them in, would like to bring Ruth Etting back to the spotlight. . . . The last name of Hildegard, the cafe chanteuse, in case you've been dying to know, is Sell.

Isham Jones is said to be heading for Hollywood to score for MGM. . . . Pat Dolan, Columbia recording exec, has an official post now with the government, but details are lacking. . . . Raymond Scott couldn't take that lucrative soap-sponsored NBC show, because CBS wouldn't turn him loose.

The boys at MGM reduce the King Sisters quartet in a publicity blurb about the coming Red Skelton film, referring to them as a trio three times in one release. . . . Larry Funk, band leader, is another new eligible for K.P. duty. . . . Chief Wah-Nee-Ota, a full-blooded Indian with feathers and all, has been trailing Freddie Slack for a job as vocalist.

Paul Lavallo of Basin Street fame is said to have employed nine genuine Stradivarius fiddles on a recent Sunday afternoon broadcast. . . . Judy Garland is being considered for a big sponsored air-show. . . . A wide-eyed cutie asked a trombonist in an army band at the Hollywood Canteen whose band it was and received the reply, "Gardner Field." "Oh, is he in the army, too?" was her next query. Shep's brother, maybe?

For the first time since he donned khaki, Glenn Miller did an air-shot from WELI in New Haven recently, with the air force cadet band as sidemen. . . . Ray Sinatra, leader of the *Star and Garter* pit band, will get a commercial director spot on CBS this month. . . . Look for Chico Marx to retire because of ill health, and for Ben Pollack to pick up the baton.

Eddie Miller Tees Off



Hollywood—Helen Forrest was one of many luminaries of the music world to help Eddie Miller push off as a bandleader. The new Miller band is playing every Monday night at the Palladium on Casa Loma's off-night. Shown with jug above are (left to right) Matty Matlock, clarinetist; Mickie Roy, Eddie's singer; Mr. Miller himself, looking a bit bug-eyed with excitement; Miss Forrest, who has since trained east with Harry James, and Nappy LaMare, whose wife on April 3 gave birth to another son, their third. Pic by Jack Pyle.

BANDS DUG BY THE Beat

EDDIE MILLER
(Playing Monday nights at Palladium, Hollywood)

"The Bob Crosby band—without Crosby," is the way many observers disposed of Eddie Miller's new combo when it made its local debut in the first of four (or more) Monday night stands at Hollywood's de luxe dancehall. This conception was natural in view of the fact that Miller's book is studded with standards associated with the days when the Crosby band was in its never-too-happy hey-day as a co-op unit.

Yes, the flavor of the old band remains but there's a new spark here that promises to flare into something mighty good. Eddie makes a good front, combining a friendly personality with unquestionable musicianship. His tenor sax work is an effective trademark; his style is an authentic expression of the jazz idiom, but it's also marketable.

Combo is set up with four rhythm, four saxes (five with Eddie's), three trumpets and three trombones. The spotlight falls deservedly on Nappy La Mare, doubling guitar and vocal novelties; Matty Matlock, solo clarinet (and most of the arrangements); Floyd O'Brien, trombonist who has already become a part of the jazz legend; Hank Weyland, bass player who duets (a la Haggart) with Nappy's songs.

Drummer Nick Fatool supplies a solid beat and Mickey Roy, making her first appearance on the coast, effectively vocals both heart-throbbers and feet-warmers. Miller also features a small, free-swinging combo similar to the "Bob Cats," with Hal Barnett doing the trumpet chores in this group. —Hal

Lucille With Twins

New York—Lucille Linwood, formerly with Bobby Sherwood's band, is now holding down the vocal spot with the McFarland Twins.

Shaw and Barnett Fight On Again

New York—The money troubles between bandleader Charlie Barnett and Billy Shaw of the William Morris booking office flared up again two weeks ago, when Shaw had a summons and a complaint for damages served on Barnett at the Capitol theater where his band is playing. Last November, Shaw instituted a suit against the bandleader, claiming that Barnett had never lived up to an agreement between the two, signed several years earlier when Shaw was connected with the Consolidated booking agency, and Barnett was starting his leader career.

The suit was settled out of court when Barnett agreed to pay Shaw the sum of \$100 per week on account. Now Shaw's lawyer claims that Barnett only paid the weekly C note for a period of about ten weeks and that he has made no payment for the last six weeks.

Uncle Sam Halts Haymes Career

Hollywood—Bob Haymes, the former band singer and brother of band singer Dick Haymes, draws his first important film assignment in Columbia's *Two Senoritas from Chicago*, but it probably will also be his last for the duration.

Haymes drew a deferment from his draft board in order to complete the picture, probably will not receive another. He plays the male lead in the picture.



(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.)

One of the largest club departments in Chicago is maintained by the Consolidated Radio Artists office, which is managed by Ann Richardson, with Irwin Rose in charge of band and radios. In addition to Alpha Demarec, three band leaders, Lew Diamond, Bob Peary and George Konchar function as salesmen in the department.

Ross, formerly manager of the Tune Toppers, who now are in service at Great Lakes, has signed many top units to CRA and has acts working at many Loop spots, including the Town Casino, Drum, Sherman Dome, Garrick and Band Box.

On his list appear the Doldodians, Bud Doll, Abner Tagge and Joy Justine, indefinitely at the

Colonial hotel in Hagerstown, Md. . . . The Adrien Rollini Trio has NBC air shots from Roger's Corner in New York. . . . Hughie Barrett band and Blue Drake moved from Buffalo to the Capitol City club in Atlanta, Ga. . . . Dixie hotel in New York has signed the Arlene Trio, organ, guitar and accordion, for 24 weeks.

Beverly Burke, singer, and Gladys Mosier, pianist, are now in their tenth week at the Zebra club in New York, and will be held over indefinitely. . . . GAC has signed the Sugar Hill Blues, colored quartet, and will open them in June at the Flagship in Union City, N. J., with air time. . . . Joe Bonni orchestra and Lysa Burt, pianist and singer, are at the Flagship currently.



The Doldodians
Indiana hotel in Fort Wayne; Lil Armstrong, Garrick; Lola Hill, Sherman Dome; Rabey Cummings and His Men of Note, Band Box; Marty Marsala, Drum; Bud Freeman, Drum, and a dozen others.

Bunty Pendleton, boogie pianist, has been at Tony's Trouville, New York, for eight years. . . . Buddy Harlowe Trio has been held over until June as relief band at the Hotel Commodore, New York. . . . Snub Mosely and his combo are doubling between the Trocadero and Ken Murray's *Blackouts* of 1943 in Hollywood.

Terry Sisters rhumba outfit opened with Clifford Fischer's *Folies Bergere*, New York. . . . Stelle Slavin and her all girl combo is at the 20th Century Club in Philadelphia, and the Sidney Bechet quartet is playing four weeks at the Alpine Musical Bar in the same city.

Anna Du Pont, with a four piece unit, is currently at the

Transcribers May Settle

(Jumped from Page 1)

Friday morning's gathering between the AFM and the record group (Decca, Columbia, Victor) soon broke up when it was learned that the only way to end the record ban was for the manufacturers to agree to the Petrillo-tax-on-each-platter-for-unemployment-fund proposition.

May Reach Agreement
On Saturday, the meeting with the transcription companies fared somewhat better, and, although no new proposals were made nor any concrete step toward a removal of the ban taken, it was agreed that the AFM and the transcribers would meet on or before May 10 for a continuance of their discussions.

Both sides agreed at this time that things were going smoothly and that there was a good chance of Petrillo and the transcribers arriving at a separate peace, which presumably would exclude the disc firms.

Observe National Music Week from May 2 to May 8 inclusive.

FREE copies of words and music of a New Patriotic Song Titled

"On To Victory"

(FREE ORCHESTRATIONS TO BAND LEADERS)

simply write to

FRANK L. MOSCOW

3442 N. CLARK ST. CHICAGO, ILLINOIS

Enduro REEDS

YOURS for VICTORY!

Brilhart

mouthpieces

The tremendous demand for Brilhart mouthpieces and Enduro reeds is being fulfilled as quickly as possible without hindering our war production program. Please cooperate by ordering in advance from your Brilhart Dealer.

ARNOLD BRILHART - BOX 321 - GREAT NECK, N.Y.

Navy Finds Music Vital Factor

Band and Music Section At Great Lakes Is Kept Busy Seven Days a Week

(Special to Down Beat)

Great Lakes Station—Maintaining morale is a real challenge here at the U. S. Naval Training Station, an encampment whose capacity in the last year has boomed from 8,000 men to over 68,000. But the Band, Music and Entertainment department meets this challenge 365 days a year, and the results to date have not uncovered a single bluejacket who will deny that Great Lakes is a place for fun as well as military and seagoing training.

Chiefly responsible for this record is Lieutenant Commander Edwin E. Peabody, Band, Music and Entertainment Officer, known in civilian life as Eddie Peabody, the banjo king. No stranger to naval life, he entered the service in the last war as an apprentice seaman. After five years' active duty he was released with the rank of quartermaster. He remained a member of the naval reserve and was recalled to active duty here as BM&E Officer with his present rank in summer, 1941.

Know What's Liked

He is assisted by a trained staff of musicians and entertainers, men who know what sailors like—because they are sailors themselves.

A week in the B.M.&E. office resembles a comparable period in a busy theatrical booking agency. Whether the request is for a symphonic program, to provide talent for a navy broadcast or to plan a "Happy Hour" in an outlying camp, this department has the makings.

"Happy Hours," much as the term implies, are entertainments at which the sailors enjoy themselves listening to one of the Great Lakes bands, singing songs and witnessing their mates in the amateur shows.

Organists Busy Sunday

Activity in the band office borders on the extreme as the personnel prepares for the week's performances. Starting with Sunday, there are assignments to be made for organists to play at the 40-odd divine services held on the station each Sabbath.

A half-dozen "Happy Hours" for recruits and students of navy service schools are held Sunday

afternoons, honoring Rear Admiral John Downes, commandant, Ninth Naval District. Participation for the entertainers on Friday is in the broadcast of "Meet Your Navy," which emanates from the station over a national network and features the Great Lakes band and choir plus several recruit variety acts. Another regular Friday night feature is the service schools boxing show at which one of the bands play.

Additional duties of the B.M.&E. department include furnishing a band daily for participation in the raising and lowering of "colors," providing a musical air for all military drills and Navy "E" award presentations and playing for dances and concerts at regular intervals for the nearby veterans hospital.

Dances Held Often

Music is furnished for the frequent bluejacket dances. A band plays at each home game and at many "away" games of the Great Lakes athletic teams. The department is always on call for special broadcasts and ceremonies.

A new feature is the monthly symphony concert given by the 76 piece Great Lakes symphony orchestra and spotlighting the offerings of a nationally known guest star. Lawrence Tibbett, John Charles Thomas and Alec Templeton have starred on these programs.

Lieutenant Commander Peabody is aided by a trained staff of assistants, experts in their fields. A number of officers and petty officers, each with specific duties, night.

Monday is the night for the "Musical Happy Hour" which each week features the music of a "name" band, members of which are invited here as guest stars of the program supplemented by regular bluejacket talent Tuesday is the day for a concert at the adjoining naval hospital.

Broadcast on Friday

The traditional "Admiral's Concert" is presented on Wednesday

Never a Dull Moment at Great Lakes Station



Great Lakes—One of the favorite combinations at the station is the "C" band (above), conducted by Don Jacoby, former Les Brown trumpet and visible at the extreme right. The saxes are Eddie Karpovics, Art White, Teddy Sharpe, Everett Evans and Tony Costa. In addition to the musical units at the station, nearly every name band in the country has visited and entertained the sailors. Center at left: Eddy Duchin, now in service himself, clowns with his vocalist, June Robbins. Center at right: Xavier Cugat bends an attentive ear while fiery Lina Romay sings I've Got Gobs of Love for the Navy. Below at left: Marlene Dietrich thrills and chills the sailors. Below in center: Orrin Tucker, who is not a civilian now, either, introduces luscious Lorraine Benson to an appreciative audience. Below at right: Marion Hutton gives out with song and a grimace. All Official U. S. Navy Photos.

completes the staff. **Everybody Can Play** Enlisted personnel who man the instruments on the entertainment front number well over 100. Talented as the members of this group must be, however, one thing comes before all else:

To be a member of the Band, Music and Entertainment department, an individual must first be a military musician. "A1A" priorities are held on his ability as a navy bandsman. Only then are his other talents considered.

"Other talents" possessed by the personnel of this department are many and diversified. However, every B.M.&E. musician at Great Lakes plays in the huge military band. Offshoots of the military

band are the 76 piece concert band, four rhythm bands, including the 35 piece "Meet Your Navy" orchestra and three smaller outfits ranging from 15 to 20 pieces. Several vocal groups varying from quartets to the 20 voices of the "Singing Bandmen" double in the military band.

Basic Training for All

Although many of the Great Lakes musicians are former members of America's leading dance bands, they are full-fledged sailors today. Each of them has been through a period of "boot" training. He knows what it is to sleep in a hammock, to keep his entire belongings in a navy "sea bag," and to launder and roll his clothes, seagoing fashion. He has stood in the chow line, the pay line and sick call. He has drilled, studied, fired a rifle, marched, stood duty watches, been inoculated seven times, met swimming and physical fitness requirements, hopped from his hammock at 5:30 a.m. to begin training routine—in short, he is a sailor and has undergone the same

basic training all sailors at Great Lakes receive, be they doctors, lawyers, merchants or musicians.

Upon his assignment to the Band, Music and Entertainment department, the sailor musician enters no bed of roses. He still maintains a military life. Housed in a large barracks, he must stand frequent duty watches and undergo strict inspections. In addition to regular duties, his routine is of a nature that calls for many after-hour stretches. Navy dances, athletic contests and special ceremonies—often at night—demand his presence. Holding a rating, he falls heir to a large share of shore patrol duty—the military policing of the navy. He also stands daily rehearsals and practice sessions, more stringent than that to which civilian musicians are subjected.

Get \$66 Per Month

Monthly pay for the sailor musician at Great Lakes parallels that for the navy man all over the country: musician, second class, \$66; musician, first class, (Modulate to Page 15)

WHEN IN DETROIT •

Bring Your

Instrument Troubles to

IVAN C. KAY

DETROIT HOME OF

SELMER and BACH

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

Cherry 4288 • Detroit • 112 John R

DEAGAN MARIMBAS

Today, more than ever before, the world's finest.

J. C. DEAGAN, Inc.

Chicago, Ill.

SWING PIANO!

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

TEACHERS: Write for business offer.

AXEL CHRISTENSEN Studios

21 Kimball Hall, Chicago, Ill.

Herb Rose's THE 331 CLUB

MECCA OF NATIONALLY KNOWN MUSICIANS

Presents

Red Allen, J. C. Higginbotham & Band

CURRENTLY APPEARING

★ ★ ★

Another Great Musical Attraction, Direct from Eastern Tour,

THE KING COLE TRIO

RETURN ENGAGEMENT STARTING

MAY 11—By Popular Demand

★ NO MINIMUM NO COVER

★ 7:00 TO MIDNIGHT EXCEPT MONDAYS

PHONE DR. 8947 • 3330 W. EIGHT ST. LOS ANGELES

Chicago
This is coverage Dearborn
Stuart
England years, Massachusetts favorite Taunt dances weekly
Charli
Donahue
Ellsbree,
ahue, ar
with To
men in t
Apparti
won the
accordio
World's
bree and
Many of
jobs dur
ling-mas
Mayor of
members
and, alto
sax; Cle
and Anie
Eddie W
bass, Joe
Buddy
tra are
ative ye
in Phil
narily i
success
cludes B
iti. Milt
saxes; J
trumpets
bone; B
Herre,
bass.
Charles
Buddies,
State, are
Andy's N
and are w
in that cit
Detroit
music of
nine-pie
now at t
Antonio,
main the
After a
Art Keen
his six-pi
Royale, N
Dale is the
Al Pol
the attra
Club in
where ma
Cab
Chicago
you Cab
suit. Here
Illinois, w
Bud Freeman
SONGWR
MELODIES W
225 LEAD ST
250 Prof. PI
RECORDING
245 WEST 34E

KEEPING UP WITH TERRITORY BANDS

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

Stuart Waterfield and his orchestra, a well-known New England organization which has been in existence for fifteen years, have been at the Roseland Ballroom in Taunton, Massachusetts for the past three months. They have become the favorite of the soldiers at the new Camp Miles Standish in Taunton where they play dances regularly, besides weekly USO dances.

Charlie Dean, formerly with Al Donahue and Mal Hallett, Norm Ellabres, formerly with Al Donahue, and Nick Peters, formerly with Tommy Reynolds, are sax men in the Waterfield band. Louis Appareti, pianist and accordionist, won the World's Championship for accordionists in 1938 at the World's Fair in New York. Ellabres and Dean do the arranging. Many of the boys have defense jobs during the day and the warbling-maestro is Secretary to the Mayor of Taunton, no less! Other members of the band are Al Garand, alto sax; Manny Silvia, tenor sax; Clem Kern, Norm Westgate and Anibal Rezendes, trumpets; Eddie Walsh, trombone; Al Rose, bass, Joe Medeiros, drums.

Buddy Fisher and his orchestra are now in their fifth consecutive year at St. Paul's Ballroom in Philadelphia and their popularity is assurance of continued success. Present personnel includes Buddy Fisher, Don Criniti, Milt Sommers, John La Porta, sax; Jay Young, Bill McNulty, trumpets; Sal Belfiore, trombone; Bill Mason, piano; Dick Herre, drums; Ray Passarelli, bass.

Charles Brown and his Brown Buddies, formerly of New York State, are now packing them in at Andy's Night Club in Lorain, Ohio, and are working in a defense plant in that city.

Detroiters are missing the fine music of Emilio Coceres and his nine-piece orchestra. They are now at the Tropics down in San Antonio, Texas and expect to remain there indefinitely.

After a month's rest, drummer Art Keeney recently opened with his six-piece combo at the Club Royale, New Orleans, La. Dottie Dale is the vocalist.

Al Polk and his orchestra are the attraction at the Fountain Club in Tullahoma, Tennessee, where many soldiers hang out in

Cab's Jacquet



Chicago—Last issue we showed you Cab Calloway in his zoot suit. Here's Cab's zoot Jacquet, Illinois, who rides a tenor that Bud Freeman loves to dig.

SONGWRITERS MUSITORIUM
MELODIES WRITTEN TO POEM . \$ 5.00
225 LEAD SHEETS PRINTED . . . 6.00
250 Prof. PIANO Arrangements . 15.00
RECORDING—Vocal & Orchestra . 5.00

URAB-DB
305 WEST 34th STREET • NEW YORK

Randy Brooks Joins Brown

New York—At press time, Randy Brooks, the former Bob Allen key-man trumpet, had been deferred by the army and was joining Les Brown's band.

their spare time. Several were formerly with name bands and like to sit in with Al and his boys, Dick Peck, seventeen-year old clarinetist, is a new addition to the band.

The Ralph Stuart orchestra from Providence, R.I., having recently celebrated their fourth anniversary, will call it a day upon fulfillment of present contracts to the seventh of this month. Ralph is now a naval aviation cadet and Sully Edwards, pianist, has taken over, with Joe Curtis, former Tommy Reynolds drummer, filling Ralph's spot, to complete the dates. Peggy Dugas, vocalist, has gone to work in a defense plant for the duration, after which the Stuart band expects to pick up where they left off.

Peter Cutler and his orchestra are local favorites in Boston, Massachusetts and a busy aggregation. Personnel is as follows: Dick Tuttle, Bill Careppone, Joe Holliker, Varty Carey saxes; Al Nasty, Mike Shane, Dick Haig, trumpets; Jimmy Davis, Ellwood Merchant, trombones; Angelo Cosino, bass; Joe Macdonald, drums; Peter Cutler, piano; Dot Carrol, vocalist. Bob Wilson and Cutler do the arranging.

Bob Dilling and his orchestra is the latest band in Cumberland, Maryland, to gain much recognition from Uncle Sam, with Local Draft Board No. 8 taking a personal interest. Present members of this popular organization are Ralph Dilling, Bill Hewitt, Bob Youngblood, Frank Wright, saxes; Ralph Happe, Wilton Sykes, Clarence Doolittle, trumpets; Bob Apsey, trombone; Dan Mathews, drums; Ted Carlson, piano; Bob Cunningham, bass.

Henry Talley, New England pianist and bandleader, recently lost Dominic A. Micelotta, tenor saxist, to the armed forces. He is now a Private First Class in the 14th Armored Regiment Band, 9th Armored Tank Division at Fort Riley, Kansas. A new addition to the band is Genie Cardano, accordionist, who formerly played with the James Carroll orchestra. Since Henry's organization is increasing in popularity, he would like to increase his band, and now he's looking for a girl vocalist.

Dick Creighton, trumpeter and vocalist, is fronting a new ten-piece band in and around Boston and the Bay State.

The Buddy Lewis band, minus Buddy himself who is in the service, is still going strong around Southern California. Marvin Workman, formerly with the late Sunny Berigan, is now arranging and vocalist Sherry Sharpe is another added attraction.

DONALD S. REINHARDT
BRASS INSTRUMENT SPECIALIST
and author of the new
"Donald S. Reinhardt's Pivot System"
for Trumpet and Trombone
(Trp. Book—\$2.00; Trom. Book—\$2.00)
Pfeiffer Bldg., 1714 Chestnut St.
Philadelphia, Pa.

Expected Another Welcome



Hollywood—Marilyn Maxwell, Kay Kyser's leading lady in *Right About Face*, and Mary Elliott, appearing in *Guy Named Joe*, welcome Kay to the MGM studio. He expected another welcome recently, one from his Uncle Sam, was told instead that he is unwelcome and isn't very happy about it.

Chords and Discords

(Jumped from Page 10)

them on the road today, to act like they're on a picnic when they're playing a stage show?

I recently caught a very well known top notch band at a local theater and noted the following things transpire during the approximate forty-five minutes of the show on the stage:

The guitar man busied himself with cleaning his fingernails. I think he would have shaved had there been a plug for his electric razor.

One trumpeter, not being so fortunate as the guitarist in having his fingernail equipment on hand, was biting his fingernails.

The drummer was chewing gum as though his very life depended upon it.

One sax man was cleaning, shaving and peering at his collection of extra reeds. Another was picking his nose. A third was chatting with someone just off stage in the wings.

One trombonist was cleaning his horn (at least a constructive occupation).

And the whole band was talking and clowning around whenever they had a few bars rest or when an act was on the stage. They also looked completely bored through all the acts.

I think that it is about time that the modern generation of musicians learn that there is a difference between playing for a dance and playing for a show. Most anything goes at a dance, but when on a stage, the musician becomes an actor and should conduct himself accordingly.

JOS PTT

Plumbing at Plumbers

Chicago, Illinois

To the Editors:
I was interested in Leo Cooper's "Tone Poem" in a recent issue, *None So Deaf as Those Who*. The self searching which this very competent and hard slugging essay forced on me has resulted in my sending my trumpet to the plumber, myself to an ear specialist and

Lockie's
HOLLYWOOD
"HEADQUARTERS FOR NAME BANDS"
1521 N. VINE STREET

Music Vital Navy Factor

(Jumped from Page 14)

\$96; first musician, \$114; bandmaster, \$138. Rating held by the greater share of musicians at Great Lakes is musician, second class. Promotions are granted on a basis of length of service, ability and specific naval knowledge plus, of course, good conduct.

Furlough allowances for musicians follow the same rule. Like any other sailor, the musician is permitted 30 days' leave per fiscal year providing he can be spared. Wartime restrictions have made the granting of furloughs, with limited exceptions, pass for the duration.

Commanding Officer at Great Lakes is Captain Frank Lowry who, like Lieutenant Commander Peabody, is a firm believer in the policy that "a good sailor is a happy sailor." He is satisfied with the B.M.&E. Division's manner of seeing that this policy is more than wishful thinking.

Musical Tastes Vary

Tastes in music at the world's largest naval training station run from the ridiculous to the sublime. Swing is probably the most favored, but semi-classical and classical renditions have a host of followers. Although symphony concerts are widely attended, blue-jackets listen to Lieutenant Commander Peabody's banjo with an all-out-interest that affords all the inspiration that any performer could wish. Military music, as well, is received enthusiastically.

Visiting orchestras have run the gamut of instrumentation—from sweet to swing to blues to bounce—and their offerings have always been a highlight in the entertainment program. Whether it's a Strauss waltz, the *One O'Clock Jump* or Spike Jones' *Der Fuehrer's Face*, the bluejackets take it to their bosoms with real delight.

Music will have its way at Great Lakes.



Lockheed P-38 Lightning

Photo courtesy Lockheed Aircraft Corporation

WHEN LIGHTNING STRIKES!

"P-38's down three Zeros"—that's "music" to our ears now at Buescher. It means our equipment and fabricating skill are making a real contribution toward bringing the enemy down to earth. Buescher is IN THE AIRWAYS TODAY and we'll be back ON THE AIRWAVES TOMORROW.

It's a patriotic duty now to use your Buescher for spirit-lifting music whenever you can. If it needs cleaning, repairing, or refinishing see your Buescher dealer or write direct to us.

BUESCHER
True Tones
ELMHART, INDIANA

BUESCHER MUSIC BUILDS MORALE



MADE BY MASTERS • PLAYED BY ARTISTS

ALONG MELODY ROW

The recent U. S. Supreme Court decision which ruled that a songwriter may assign his renewal rights at any time he chooses has a lot of musicians happy and a great many others weeping in their beer. What the decision boils down to is that no longer need a composer

wait until the end of the 27 years of the original copyright grant before disposing of his renewal right, but can do so when his tune is at its high point and so grab a top offer.

The ruling is more than favorable from the viewpoint of the newer, younger tunemasters, who will be able to keep an eye cocked to cash in their renewal chips at a propitious moment. It works hardships on the older school of writers whose renewals went at low figures, and on publishers who bought renewals at the end of the 27-year period from composers who had already assigned their tunes to some other publisher at an earlier date.

Hollywood Song Hits, a magazine, was charged with two copyright infringements in N. Y. Federal Court recently. Six different music publishing houses accused the mag of using their songs without permission and are seeking damages.

Jack Robbins, the music publisher, returned from Mexico City recently after setting up a new Robbins' subsidiary. Robbins also has a branch office in Cuba.

Buck Ram, pianist-arranger, has bought out Noble Music which he owned once before.

WANTED
Used Musical Ins'ts

We are paying interesting prices for used

HECKEL BASSOONS
LOEBE OBOES and ENGLISH HORNS
DEACAN CATHEDRAL CHIMES
KRUSPE and SCHMIDT FRENCH HORNS
PRESTO RECORDERS
and OTHER ARTIST GRADE MUSICAL INSTRUMENTS

Tell us what you have, telling us the maker's name, model number and present condition of the instrument. You will hear from us promptly.

The FRED. GRETSCH Mfg. Co.
Musical Instrument Makers Since 1888
60 Broadway, Brooklyn, N.Y.

FOR SAXOPHONE



FOR CLARINET

SOARING...

HIGH ABOVE ALL others...

VIBRATOR REEDS

with **SOUND WAVE** mouthpieces

A good reed is a necessity to a good mouthpiece... And this is where VIBRATOR REEDS and mouthpieces come in to prove their merit in rich tonal brilliancy and quick response to up and down beats... They give lasting playing ability at all times.

Ask Your Dealer

H. CHIRON CO., INC., 1650 Broadway, New York City

Along Chicago's Melody Row

by Chick Kerdele

Al Freidman, who was in is now out and working for Kaycee Music... Bob Cole's Lonesome getting a play, with Russ Morgan's arrangement a must on your listening parade... Buddy Gately of Crawford hitting the road for Uncle Sam... H Spitzer and Buddy Morris of Mercer-Morris conferring with Vic Duncan on their score from *This Is the Army* film.

Joe Burns of Harms off to New York to choreograph with Mac Goldman over the rise of *It Can't Be Wrong*... Gracie Barrie grabbed Jimmy Palmer of Paramount Music to do the vocal chores for her Chicago theater date... Dave Blum of Southern gives up the business to manage a spot in St. Louis.

Milt Stavin of E. B. Marks plays host in his new office in the Woods building... Country Music is in circulation with *There's a Little Blue Star in the Window* by Phil Kaler of WLS... Tom Peyton of Foster tries for the sheet with *My Best to You* and *Just to Be Near*.

Bobby Mellon is in town to set Paul Calivara as head of Southern, with Jack Carlson running the *Melody Lane* firm... Lou Levy in town, reports that Mitchell Ayres and the Andrews Sisters are set for a Universal picture... Billy Stoneham of Feist has just celebrated his twenty-fifth year in the business.

Wrong name on that Bernice Lympert item in the last issue, since Bernice has been happily wed all the time. Our apologies... Movie talent scouts have been haunting the *Breakfast Club* program on which Nancy Martin appears... Music men are over their quota in the bond drive, according to Tom Sherman, secretary of the contact men's union.

Burton has written the first war song dedicated to Gold Star Mothers and the mothers of service men in general. The tune is *Show Your Medals, Mother Malone* and Leads Music will bring it out.

Numelody Song Company of Toledo, Ohio, is introducing *You'll Always Be My Sweetheart* as their first publication, written by Don Teeters, general manager of the concern.

A total of 50,000 sheets of *I Love Coffee* by Vick Knight were sold during the first week of the contest being conducted via the Ginny Simms-NBC program sponsored by Philip Morris, as announced by Carmichael Music Publications, publisher of the number.

Brahen Urban of Norman Edwards Pubs in Hollywood has just released a novelty tune entitled *Adam Takes a Wife*. It's being plugged among others by the beautiful Taylor Maids.

Robbins Music Corporation now has four outstanding boogie-woogie publications in its catalog: *Freddie Slack Boogie Woogie Book on 8 Beats*, *Hazel Scott Boogie-Woogie Piano Transcriptions*, and *Mary Lou Williams' Boogie-Woogie Transcriptions*, containing many world famous favorites.

Tim Brymn, who wrote *Please Go Way and Let Me Sleep* has opened a coaching studio in New York.

Columbia pictures signed an imposing songwriting team recently when it lined up Jerome Kern and Ira Gershwin as collaborators.

Keep your eye on a sleeper tune called *Quickstands* written by Jimmy Monico and Al Dubin and published by Mayfair.



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

SUNDAY

1:00	Horace Heidt	from Hollywood	Blue
7:30	Fitch Bandwagon	NBC	Blue
9:15	Chamber Music Society of Lower Basin Street	NBC	Blue
10:00	Phil Spitalny	NBC	Blue
11:00	Joe Marsala	Hotel Roosevelt, Washington, D.C.	MBS
11:15	Stan Kanton	Sherman Hotel, Chicago, Ill.	Blue
11:15	Tommy Tucker	Edison Hotel, N.Y.	CBS
11:30	Bobby Sharwood	Roseland, N.Y.	Blue
11:30	Johnny Messner	Hotel McAlpin, N.Y.	MBS
11:30	Olea Gray	Palladium, Hollywood	CBS
12:00	Lorraine Welt	Trionan, Chicago	MBS
12:00	Freddie Martin	Ambassador Hotel, Hollywood	Blue
12:00	Gene Krupa	Terrace Room, Newark, N.J.	CBS

A.M.

12:15	Eddie Howard	Aragon Ballroom, Chicago	MBS
12:30	Russ Morgan	Edgewater Beach Hotel, Chicago	Blue
12:30	Vaughn Monroe	Commodore Hotel, N.Y.	CBS
12:35	Lani McInire	Hotel Lexington, N.Y.	CBS
1:00	Freddie Slack	Casa Manana	MBS
1:30	Chuck Foster	Blackhawk, Chicago	MBS

P.M.

1:45	Vincent Lopez	Hotel Telf, N.Y.	Blue
4:15	Jazz Laboratory	CBS	Blue
7:00	Fred Waring	NBC	Blue
9:30	Spotlight Band	Blue	Blue
11:30	Abe Lyman	Hotel Lincoln	MBS
11:30	Nick D'Amico	Stattler Hotel, Detroit	Blue
12:00	Lee Brown	Chaz Paree, Chicago	Blue
12:00	Chuck Foster	Blackhawk, Chicago	MBS

MONDAY

1:45	Vincent Lopez	Hotel Telf, N.Y.	Blue
4:15	Jazz Laboratory	CBS	Blue
7:00	Fred Waring	NBC	Blue
9:30	Spotlight Band	Blue	Blue
11:30	Abe Lyman	Hotel Lincoln	MBS
11:30	Nick D'Amico	Stattler Hotel, Detroit	Blue
12:00	Lee Brown	Chaz Paree, Chicago	Blue
12:00	Chuck Foster	Blackhawk, Chicago	MBS

A.M.

12:30	Russ Morgan	Edgewater Beach, Chicago	Blue
12:30	Jerry Wald	Hotel New Yorker, N.Y.	Blue
12:35	Erskine Hawkins	Savoy, N.Y.	MBS
1:00	Jimmy Carroll	Astor, N.Y.	MBS

TUESDAY

7:00	Fred Waring	NBC	Blue
7:15	Harry James	CBS	Blue
7:45	Eddie Rogers	Deshler-Wallick Hotel	MBS
8:00	Johnny Presents	Dave Rose, Glady Simms	NBC
8:30	Horace Heidt	NBC	Blue
9:30	Spotlight Band	Blue	Blue
10:00	Jazz Laboratory	CBS	Blue
10:15	Jimmy Joy	Hotel Bismarck	MBS
11:15	George Duffy	Hotel Cleveland	MBS
11:15	Stan Kanton	Sherman Hotel, Chicago	Blue
11:30	Ray Heatherton	Hotel Biltmore, N.Y.	Blue
12:00	Bob Allen	Hotel Pennsylvania, New York	Blue

A.M.

12:15	Eddy Howard	Aragon	MBS
12:30	Vaughn Monroe	Commodore Hotel, New York	CBS
12:35	Gene Krupa	Terrace Room, Newark, N.J.	MBS
1:15	Erskine Hawkins	Savoy, New York	MBS
1:30	George Storney	Jack Dempsey's, N.Y.	MBS

WEDNESDAY

7:00	Fred Waring	NBC	Blue
7:15	Harry James	CBS	Blue
8:30	Sammy Kaye	CBS	Blue
9:30	Tommy Dorsey	NBC	Blue
10:00	Ray Heatherton	NBC	Blue
10:15	Jimmy Joy	Hotel Bismarck	MBS

THURSDAY

1:45	Vincent Lopez	Hotel Telf, N.Y.	Blue
7:00	Fred Waring	NBC	Blue
7:15	Harry James	CBS	Blue
9:00	Blig Crosby	Music Hall	NBC
9:30	Spotlight Band	Blue	Blue
10:15	Chuck Foster	Blackhawk, Chicago	MBS
10:45	Joe Marsala	Hotel Roosevelt, Washington, D.C.	MBS
11:15	Russ Morgan	Edgewater Beach Hotel, Chicago	Blue
11:30	Stan Kanton	Sherman Hotel, Chicago	Blue
12:00	Joe Venuti	Roseland, New York	Blue
12:00	Jimmy Joy	Hotel Bismarck	MBS

A.M.

12:05	Bob Allen	Hotel Pennsylvania, New York	CBS
12:30	Freddie Martin	Ambassador Hotel, Hollywood	Blue
12:30	Jerry Wald	Hotel New Yorker, N.Y.	Blue
12:35	Erskine Hawkins	Terrace Room, Newark, N.J.	MBS
1:00	Henry King	Mark Hopkins Hotel, San Francisco	MBS
1:30	George Storney	Jack Dempsey's, N.Y.	MBS

FRIDAY

1:45	Vincent Lopez	Hotel Telf, N.Y.	Blue
7:00	Fred Waring	NBC	Blue
8:15	Dinah Shore	Gordon Jenkins, Hollywood	Blue
9:15	Chuck Foster	Blackhawk	MBS
9:30	Spotlight Band	Blue	Blue
10:15	Jimmy Joy	Hotel Bismarck	MBS
11:15	Ray Morton	Hotel Belvedere, New York	MBS
11:30	Ray Allen	Pennsylvania Hotel, New York	CBS
11:30	Lou Brown	Chaz Paree, Chicago	Blue
12:00	Grit Williams	Palmer House	Blue
12:00	Joe Venuti	Roseland, New York	Blue

A.M.

12:05	Erskine Hawkins	Terrace Room, Newark, N.J.	CBS
12:30	Jan Savitt	Commodore Hotel, New York	CBS
12:30	Tommy Dorsey	Treasury Show, Hollywood	Blue
12:35	Tommy Tucker	Hotel Edison, N.Y.	Blue
1:00	Gracie Barrie	Terrace Room, Newark, N.J.	MBS
1:30	Freddie Slack	Casa Manana, Calif.	MBS

SATURDAY

1:15	Vincent Lopez	Hotel Telf, New York	Blue
2:00	Lani McInire	Hotel Lexington, N.Y.	MBS
5:00	Olea Gray	"Navy Bulletin Board"	MBS
9:00	You! Hip Parade	CBS	Blue
9:30	Spotlight Band	CBS	Blue
10:45	Joe Marsala	Hotel Roosevelt, Washington, D.C.	MBS
11:15	Erskine Hawkins	Terrace Room, Newark, N.J.	CBS
11:15	Stan Kanton	Sherman Hotel, Chicago	Blue
11:30	Xavier Cugat	Waldorf Astoria Hotel	CBS
11:30	Ray Heatherton	Hotel Biltmore, N.Y.	Blue
11:30	Johnny Messner	Hotel McAlpin, N.Y.	MBS
11:45	Ray Morton	Hotel Belvedere, New York	MBS
12:00	Freddie Martin	Ambassador Hotel, Hollywood	Blue

A.M.

12:05	Abe Lyman	Hotel Lincoln, New York	CBS
12:30	Bob Allen	Hotel Pennsylvania, New York	Blue
12:30	Jerry Wald	Hotel New Yorker, N.Y.	Blue
12:35	Erskine Hawkins	Terrace Room, Newark, N.J.	MBS
1:00	Abe Lyman	Lincoln, N.Y.	MBS
1:15	Henry King	Mark Hopkins Hotel, San Francisco	MBS
1:45	George Storney	Jack Dempsey's, New York	MBS

Jules Styne and Herb Magidson who wrote *I've Heard That Song Before* and *I Don't Want to Walk Without You Baby* have written another hit, *I Don't Want Anybody (If I Can't Have You)*, published by ABC Music Corporation.

Frank Moscow, *Windy City* songwriting enthusiast, has written *On to Victory*, which he hopes will add some further impetus to the war effort. (Modulate to Page 17)

ISHAM JONES

is definitely in the groove in

"JUST TO BE NEAR YOU"

now released

FORSTER MUSIC PUBLISHER, Inc.

216 S. Wabash Ave., Chicago, Ill.

Chicago, May 1, 1943

It is title to better most of did not titles. A well land, w enviable judgment once ren of your chance y grade." This too stron title is, t aify the song. S summari their soi sides, a member. A The rap such rap keeps up it most present himself yester-ye ures of a lived the in the pr ered a m should b cracks, o now they

The g find itse to in or the v past. A c be a p laugh on

It is pr that are one shoul quale. T modern may emp ancient p buried.

A title importance of a new name of member i actor of t nized inst

Many l by the t movies, o course of a nce of a chological a title th bryo of a

TELEVISION

MUSIC

FA

1. What is a band?
2. Do the hymns?
3. (a) What (b) What (c) What
4. Martin I a mighty the ref name of
5. The foll interpola of which (a) The (b) The (c) I'm bows

(Ann

PRESS

We maint meit and quiric so Rome.



It is impractical, as well as uncommercial, to have a lengthy title to a popular song. A short, catchy title is by far much better than a good lengthy title.

A well known luminary of songland, who was credited with an enviable reputation for his keen judgment in forecasting song hits, once remarked, "Tell me the title of your song and I'll tell you what chance your song has to make the grade."

This writer cannot emphasize too strongly how important a good title is, since a title serves to classify the character and type of a song. Song writers should not summarize the story content of their song in synopsis form.

Avoid Slang Words

The tempo of life revolves at such rapid pace that unless one keeps up with the times, one finds it most difficult to acclimate to present day standards and finds himself living with the ideas of yesterday.

The generation of today would find itself out of character in trying to incorporate the pun sayings or the witticisms of generations past.

It is practical to use expressions that are currently universal if one should desire to employ colloquialisms. There are certainly enough modern wisecracks that writers may employ, without resorting to ancient puns that have long been buried.

A title of a song is of supreme importance, just like the naming of a new born babe. It is by the name of a song that people remember it, and the general character of the song should be recognized instantaneously by the title.

Book Titles Used

Many lyrics have been inspired by the titles of popular books, movies, or plays. Also during the course of conversation, the utterance of a certain word at a psychological moment may bring forth a title that may suggest an embryo of a possible song success.

TEST YOUR MUSICAL FACTS...

QUESTIONS

- 1. What is the difference between a band and an orchestra?
2. Do the Mohammedans have any hymns?
3. (a) What is an oratorio? (b) What is an opera? (c) What is an operetta?
4. Martin Luther's great hymn was a mighty force in the spread of the Reformation. What is the name of the hymn?
5. The following popular songs are interpolations based on themes of which major works? (a) The Breeze And I (b) The Story of a Starry Night (c) I'm Always Chasing Rainbows

(Answers on Page 18)

How About PRESS CLIPPINGS

We maintain a special entertainment and radio department - inquiries solicited.

Romeike 228 W. 17th STREET NEW YORK CITY

Here's How You Can Get Help!

Write to Frank Furlett in care of Down Beat, ask him any questions you choose about songwriting, present your problems to him for solution, submit manuscript for his opinion and suggestions, if you desire.

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.

While this writer lays so much stress on titles of songs, it naturally does not mean that a good title alone assures success.

The ideas embodied in the song poem must be of an interesting nature, and the story in the song must be well told. The music should be written in good taste, significant to the title of the song, and should lend itself to perfect synchronization with the mood of the lyrics.

Answers to Inquiries

J. F. N. New York City: If the record company should desire to act as your agent on a contingent basis, you have nothing to lose.

L. L. O. Sevier, Texas: Your lyrics suggest hill billy type.

W. C. Braintree, Mass.: You need much help before you can qualify as an accomplished lyric writer.

I. M. A. Detroit, Mich.: Your song is very good. With a little "push" it should make the grade.

E. L. Traverse City, Mich.: Your melody is too reminiscent of Brahms' Lullaby.

R. H. Stockton, California: Your poems are excellently written, but will hardly do as songs.

G. M. Belleville, Ill.: The Dawn Beat does not buy nor publish songs.

Cpl. J. C. Shreveport, La.: Your song is not written well at all.

R. G. N. Quincy, Mass.: We think you have the makings of a good songwriter. What you lack is experience.

Pvt. C. E. B. Stuttgart, Ark.: Your melody is quite nice. It leans toward the blues side.

G. S. Orange, Cal.: With the radio plugs your song has received on the major networks, pleasing your song should be a cinch.

E. H. C. St. Louis, Mo.: Your workmanship is excellent.

H. W. Tampa, Fla.: With a little revision, you may have a good song. You write with good taste.

Make Your Own Orchestra Arrangements

Transcribe. Four parts harmony for all instruments at a cost—\$40. Write your own music with the new model writing device; self-held stand for writing musical symbols perfectly. \$60. Send \$1 for both items.

S. SPIVAK, 4813—15th Ave. Brooklyn, N. Y.

Beverly Sells



Chicago—One of the few movie stars who sings as beautifully as she looks, Beverly Whitney visits the Treasury Center and helps build up a two million dollar bond sale day.

Along Melody Row

(Jumped from Page 16)

petus to the already ace-high morale of our troops in the field. It was recently played over WCFL, with a free offer of piano copies. Several hundred listeners wrote in for "comps."

In An Airliner (On a Bee-Line to You) written by Al Bourne and Mel Leven and introduced some time ago by Dale Evans with the Caesar Petrillo CBS band is beginning to catch on.

Add New Tunes: On the Day of Hitler's Funeral, written by Carl Brown, Harold Bamford and Jerry Gilbert, and It Was Nice Knowing You, written by Carl Proia, both tunes published by Crown Music Publishers.

Will She Do It, Will She Not? by Simon Balicer and Paul Fanshon, published by S. Balicer, Music Publications; Keep 'Em Fighting by Joseph P. Prashak and Roscoe F. Barnhart; It's Time to Go to Church Again by Duke Leonard and Charles Wynn, published by J.P. Music Co.

Pete Brown Leads Louis Jordan Band

New York—Louis Jordan turns over the reins of his small band to altoist Pete Brown on May 7 while he does a single with Earl Hines band and emcee Ralph Cooper on a one-nighter and army camp tour, sponsored by the Pabst Blue Ribbon Beer Company.

Louis will return to his own outfit after four weeks on the road, his draft board willing, of course. Pete Brown, long a fine but neglected jazz man, is scheduled for a spot in front of a band and a build-up by the General Amusement Corporation.

NEW Geo. Barnes "Modern Guitar Method"

The most modern and complete guitar instruction book ever published by the brilliant guitarist, George Barnes, \$1.50

LEKTRON GUITAR PICK

Better Tone - Faster Pick Technique - Does not Cling to Strings - Includes with Milton G. Wolf, 7 for \$1.00

Libe Barnes and other top-notch guitarists use LEKTRON-MAGNETIC and DUK-A-GLO Red Wire Wound Strings to improve your technique and tone.

Milton G. Wolf - The String Maker 1220 E. Kinball Hall, Chicago

- Please send me:
New Barnes Guitar Method \$1.50
New Lektron Guitar Pick 7 for \$1.00
Barnes' Solo Book 7 for \$1.00
Lektron-Magnetic Strings (for electric guitar) \$1.00
Duk-A-Glo Strings (for non-electric guitar) \$1.00
(Also other fretted & bowed inst. strings.)

Name: Street: City: State:

ORCHESTRATION REVIEWS By TOM HERRICK

You'll Never Know

A new Gordon-Warren pop, this a moderately slow ballad with a suggestion of a kick. After the intro in which first alto gets an a la Dorsey solo, muted trumpets lead off and split the chorus as well as the repeat with reeds. Tenor grabs off half of the special chorus out in front of muted brass figures and occasional clarinet with first trumpet getting a share along with trombone later on. It swings out.

Six Mile Stretch

A medium jumper riff tune by Sam Donahue and Ken Meisel taken from Donahue's recent Bluebird record. Saxs open up with the first 8 bar repeat and then go off the beat in support of jazz trombone for 16. Brass take over at B and there's an alto sax solo written out at C. Things start happening at D with brass answering the saxs. There's 16 bars of piano at E and ensemble at F and G separated by a two bar drum solo. Nice.

I Love Coffee

That novelty tune that is tied up in the Ginny Sims song lyrics contest and a good attention getter. Buddy Baker, tenor man-arranger gives it a moderate tempo and a bouncy arrangement leading off with sax. The second chorus of B is for vocal or ad lib trumpet depending, and Baker has another nice chorus at D where ensemble is definitely on the beat. His dixieland style at F is good too and the ensemble continues to make with the swing. On the beat and a good novelty.

It's Always You

A beautiful new tune that Glenn Miller had a fine record on quite sometime ago. Mason elects to have this played at a very slow tempo and after the intro fills up

the band with tasty ensemble figures to back up the opening tenor solo. Brass fill out the cut chorus into the repeats which are split between sax and brass. The last chorus has a good sock.

Mimi With the Dark Brown Eyes

Always plenty of parts in one of Blakeman's manuscripts—6 brass and 5 saxes with baritone. Mimi, a lilting bounce tune is Lewis' current plug and it comes on. After an 8 bar introduction, brass pick it up to the accompaniment of rhythm sax figures. Reeds get the repeat, of course, and after the second ending union saxes take the lead with brass playing cut muted figures and supplementing the melody. Trombones get the lead at E and saxes after the brass in the final ensemble chorus.

Things Ain't What They Used to Be

From the Duke's MGM pit comes this solid blues arranged by ace penman, Don Redman. Union brass in the intro relinquish the lead and play plunger figures with the saxes in the first 12 bar chorus at A which continues through B. At C first trumpet gets 12 with a lazy reed figure in the background and tenor picks it up at D. E is ensemble—and good.

Red Bank Boogie

Count Basie's ace trumpet man co-authored this latest riff tune of the Count's. It goes along in a boogie tempo and in typical Basie style features piano copiously throughout the arrangement. There's a nice ensemble chorus at F with saxes going up the progressive seventh chords behind brass which in a way is reminiscent of the old Goodman arrangement of Bugle Call. A good one to showcase the piano.

TOMMY TUCKER ENDS all REED TROUBLES WITH Luellen PLASTIKANE

THESE boys really give a reed no time to pamper temperamental case. That's why they say, as you will, "Luellens" are a Godsend. Instant playing. Always ready, will not water-soak. Brilliant tone. Should last 6 months. 3 strengths, for Bb clarinet, alto or tenor sax. Each reed is individually tested, sterilized. Switch to Luellen Today. JOHN LUELLEN & CO. 1646 Walnut Street, Chicago, Illinois

Advertisement for Luellen Plastikane reeds, featuring a photo of Tommy Tucker and text: 'BY REED WORKERS ARE OVER... DON'T KNOW WHAT I'D DO WITHOUT LUELLEN PLASTIKANE JOB DONE'.

Sharon Pease Celebrates an Anniversary

Writings Stimulate Interest in Piano For Last Six Years

Last month Sharon Pease turned in his sixty-fifth *Down Beat* column. *Down Beat* feels justly proud of the fine job he has done since the first of this series appeared in April, 1937.

His work has had a far reaching effect in stimulating interest in the piano. This is confirmed by the



Sharon Pease

many expressions of appreciation which we have received. Some are from those who enjoy reading the column and studying the examples, others from the veteran pianists and talented newcomers whose efforts have been encouraged, and still others from publishers of piano material. Six years ago there was little interest in piano style books, today such volumes are top sellers.

Made Boogie Popular

One of the high spots of his series was the life story of the late Pinetop Smith. To clarify a maze of conflicting stories he dug up the true facts which enabled him to tell for the first time the events of Pinetop's colorful life and tragic death.

Along with the material for the Pinetop feature he picked up much valuable information relative to the boogie woogie style for which Pinetop was famous. This was the start of further exhaustive re-

Here Are Two Choruses of Sharon's 'Leamjo' Boogie

Medium boogie woogie tempo

The musical score consists of two choruses, each with a piano (right hand) and bass (left hand) part. The tempo is marked as 'Medium boogie woogie tempo'. The notation includes various rhythmic patterns and chord progressions typical of boogie woogie.

Copyright 1943 Forster Music Publisher Inc. Reprinted by special permission of the copyright owner.

search that went into his book *Boogie Woogie Piano Styles* which was released in June, 1940, the first book on the subject to be published. This book, which has been a best seller and the subject of much favorable comment from musicians, writers and critics, is being used in connection with courses in modern music at several large universities.

Plans Second Book

In the near future Pease's second boogie book will be released

under the title *Boogie Woogie Piano Styles No. 2*. It is now in the process of being printed. The two choruses shown herewith are a portion of an original which is included in the newer volume and also published separately as a piano solo. The composition, which totals twelve choruses, is entitled *Leamjo Boogie*, and is pronounced Lee-Am-Joe.

The title was formed by combining the first two letters of the surnames of Meade Lux Lewis, Albert Ammons and Pete Johnson in commemoration of the important part they have played in popularizing the boogie style. In succeeding choruses sections are written in the style of each.

Plans are also underway for the publication of a series of Pease's older *Down Beat* columns in book form. When ready further announcement will be made on these pages.

Scott Increases Jazz Group to 10

New York — Raymond Scott, OBS's experimental conductor, has augmented his small jazz group to 10 pieces. Latest line-up has replaced Stanley Webb, Hank D'Amico, Arthur Rollini, Eddie Brown, Artie Baker, Red Solomon on trumpet; Billy Taylor on bass; Tony Matola on guitar; Johnny Guarneri on piano; and Cozy Cole on drums.

For the more involved arrangements on Scott's *Jazz Laboratory* show, the hot outfit is augmented by another ten men. Scott recently has been doing arrangements built around a solo instrument, which attempt to bring out new tonal effects and a radical utilization of the solo spot-light. Scott now has three assistant arrangers helping out with the dotted eights: Skippy Martin, Johnny Murphy, and Al Avola.

Messner With Cesana

New York—Latest of current dance band leaders to study with Otto Cesana is Johnny Messner, whose band is a perennial fixture at the McAlpin hotel

Observe National Music Week from May 2 to May 8 inclusive.

WE WILL BUY YOUR Station Wagon Truck or Passenger Car HIGHEST CASH ON THE LINE
PHONE, WRITE OR CALL
DEXTER MOTORS
1st Ave. & 97th St., N.Y.C.
SAC 2-4700
Largest Dodge-Plymouth Dealer in Manhattan

Kenny Baker Made Kaysee Jump Around

Kansas City—Kenny Baker broke attendance records for five weeks at the Pla-Mor ballroom and moved on to the Million Dollar Pier at Port Arthur, Texas, for a four week run. The arrangements are strictly jump style and feature some knocked-out rhythm work.

Singing sweet and swing with Baker is pretty Deeda Patrick and the line-up is: trumpets—John Bartolomea, Paul Lopez, Mack Smith; trombone—Omer Baggs; saxes—Joe Torres, Dorian James, Dick Holgate; bass—Harvey Woolley; drums—Sid Williamson; piano—Russ Freeman, and Baker doubling on sax and drums.

A one nighter at the Pla-Mor by Jack Teagarden really sent the cats. Trouble delayed the bus and most of the band. Five men, including Jack, who got there on time, borrowed instruments and staged a solid jam session. Jack, Jr., who joined the band recently playing tram, is a chip off the old slushpump and has a few fine ideas.

Glen Gray played a recent one-nighter at the Pla-Mor with a top crowd of 4,500 diggin' 'n' dancin'. . . Closing an engagement of four weeks is the Duchess and her Men of Note at the Drum Room of Hotel President. . . Continuing at Martins-on-the-Plaza is Herb Six and his Kansas City Four and taking over the spotlight at the Terrace Grill of the Hotel Muehlebach is Al Kavelin.

—Don Rose

Arabian Chants At the Vanguard

New York—Max Gordon's Village Vanguard nitery, famous for introducing odd, out-of-the-way, and-world entertainers, brought in a new find two weeks ago. This time the bistro of the bizarre offered Eda Dova, an Arabian-American singer, who plays her own guitar accompaniment, and sings chants and ballads from Arabia, Russia, America, and Spain.

Answers to Musical Quiz

1. A band consists of wind and percussion instruments, and an orchestra embodies wind and percussion instruments with a major representation of strings.
2. No.
3. (a) Oratorio: a sacred musical composition to be performed with full orchestral, and sometimes organ, accompaniment, the subjects being generally taken from scripture.
(b) Opera: a musical drama wholly or mostly sung, consisting of recitative arias, choruses, duets, etc., with orchestral accompaniment and appropriate costumes, scenery, and action.
(c) Operetta: when dialogue is interspersed with the music for the purpose of disclosing the plot, often farcical in nature.
4. Ein feste Burg (A Mighty Fortress).
5. (a) *Andalucia* by Loeuena.
(b) *Symphony Pathetique No. 5* by Tchaikovsky.
(c) *Fantasy Impromptu in C-sharp Minor* by Chopin.

PIANISTS! LOOK!

Our Monthly Break Bulletins bring you original arrangements for building up extra choruses of popular hit-tunes with novel breaks, tricky bass figures, boogie woogie effects, riding the melody, etc. Send a dime for sample copy.
AXEL CHRISTENSEN Studios
21 KIMBALL HALL BUILDING
CHICAGO, ILLINOIS

4000 PERFECT PLAYS
With **DUOTONE** Lifetone PHONOGRAPH NEEDLE

Brilliant quality of reproduction, protection for your precious records—both are yours when you use the Duotone Lifetone Needle in your record player. Its precious alloy tip constructed from a union of extremely rare metals is designed to reduce friction—to protect your records from wear—to accurately reproduce the natural beauty of musical tone. Satisfaction or your money back. At your record dealer or write Duotone Company, 799 Broadway.

\$7.50

FOR TRUER TONE **Duotone**

AMAZING BARGAINS!

- Martin Alto Sax. Brass-gold lacquer. Good condition \$65.00
- Martin Alto Sax. Latest Centennial Model \$125.00
- Haynes Open-Hole Flute. Completely reconditioned. Like new. The finest money can buy \$210.00
- Max Moennig Alto Flute with case \$150.00
- Buescher Gold plated Alto Sax \$55.00
- Martin Baritone Sax. In good tune \$100.00
- Conn Tenor Sax with \$47.00 Tray-Pak Case \$150.00

SANTY RUNYON STUDIOS
192 N. CLARK • CHICAGO
DEARBORN 8764

See and hear . . .
★ **GLENN MILLER**
with the new STONE-LINED MUTES in the 20th Century Fox movie production *Orchestra Wives*.
Send for Descriptive Folder
Humes & Berg Mfg. Co.
121 E. 49th ST. CHICAGO

Knowledge Is Power in Music!

Embouchure Has Direct Effect on Tone Quality; Here Are Physical Facts

by LEO COOPER

Nine-tenths of all working musicians (including singers) are hampered by theories that have no basis in anatomical fact, because too many teachers tend to confuse students about their respiratory apparatus. It is possible to produce beautiful tones without knowing how or why you are doing so.

It is equally possible to accept such bad advice that you eventually destroy all hope of attaining even a passable tone quality. Therefore, every musician can benefit from some knowledge of the purely physical processes that produce resonance, quality and, also, pitch.

Excluding style and depending merely on quality, any trained musical ear can distinguish the tone of Jimmy Shertzer; Al Gallodoro's from Dick Stabile's; Harry James' from Charlie Spivak's; Goodman's from Shaw's; Tommy Dorsey's from Glenn Miller's; and so on—even if each pair of gentlemen were sharing the same horn and mouthpiece. This is because the quality of the sound does not originate at the mouthpiece, and the instrument is merely a mechanized megaphone which magnifies what the mind . . . ear . . . lungs . . . embouchure . . . produce.

Just as fingerprints are all different, individual tones must vary for physical reasons. Various cavities are extremely dissimilar in different human beings. To quote Helmholtz: "Quality of tone depends entirely upon the form of vibrations."

Actual sound starts with the vibration of the reed on a saxophone—at the lips of a trumpet player—with the vibration of the vocal chords for a singer—but the quality, resonance and pitch are definitely determined by the formation and size of the cavities in the mouth and throat. In other words, although a bicycle pump could be forced to operate some wind instruments, the resultant sounds would only prove that there must be a mathematical compensation behind a horn (the human respiratory system) to produce true music.

Debunking the "Hot Air"

You were probably taught to breathe "from your diaphragm" or "with your chest." A few misguided souls believe they breathe in their abdomens. The medical profession laughs at such illusions. Of course, if imagining you are breathing with one particular part of your "innards" improves your posture—if it gives you assurance and power—hold the thought!

Actually, lungs operate somewhat like a cooling system. Regardless of how deeply you inhale, fresh air is merely a draught at the top of the lungs. It circulates down to the pulmonary tubes which convey and inward oxygen needed by the bloodstream.

Muscular control has little effect on this ventilating system. You can huff and puff trying to exhale all the air from your lungs,

then hold your breath—and, temporarily, your heart will keep beating without signs of strain. This is because it's impossible to empty the lungs of even 50 per cent of their contents, and the remaining air suffices body needs for several minutes. But, enough of breathing. Whenever you need a breath, you'll take one!

Explaining an Embouchure

When musicians speak of an embouchure, they're concerned merely with the formation of the lips on the mouthpiece. Yet, GROVE'S definition is: "The part of a musical instrument applied to the mouth; and hence used to denote the disposition of the lips, tongue, and other organs necessary for producing a musical tone. To the embouchure are due, not only the correct quality of the tone produced, but also slight variations in pitch, which enable the player to preserve accurate intonation."

This is a more apt description than other dictionaries offer, but it does not go far enough. The accompanying illustration is a picture of an embouchure. It starts, at A, with the brain, which must have the full co-operation of the "tuning fork hairs" in the ear. It also translates what the eye absorbs, and figures out difficult musical passages in advance (if it is alert!). Unless it possesses musical concentration, singers cannot sing and musicians will never perform acceptably.

B is the roof of the respiratory system, the nasal cavity. Intended primarily as a simple means of breathing with the mouth closed, it is useful as a resonance chamber.

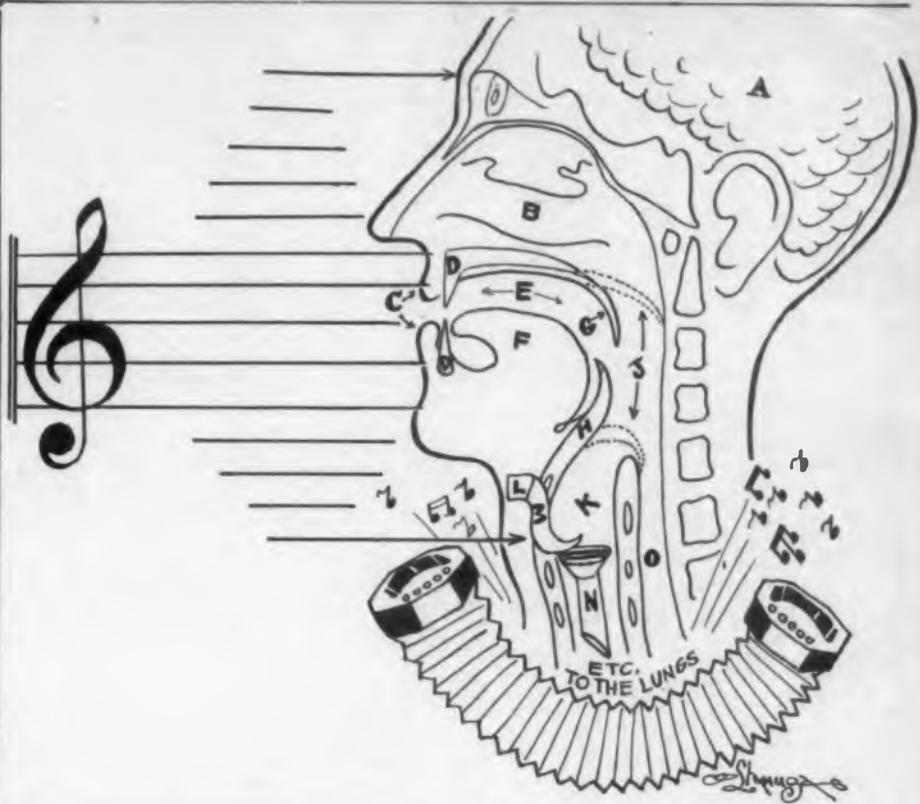
The Mastication Miseries

The inexhaustible source of complaint for wind instrument men is C—a featherbed of muscles known as the lips. Used properly, the featherbed is nearly tireless. Behind it lurks D, a "vice" designed to hold the position of our embouchure. For chewing purposes our teeth must be extremely active.

On the mouthpieces of a horn all such masticating and clenching motions tend to irritate the listener because they interfere with the pitch, quality and resonance of tone waves.

E, the oral cavity, contributes much to the type and pitch of musical notes. Its roof is known as the hard palate immediately behind the teeth and the soft palate, G, which terminates in the uvula (that inverted peak we see hanging at the entrance to our throats). The diaphragmatic floor of the cavity of the mouth is composed of tongue muscles—and the stronger the tongue, F, becomes the more powerful will be both the tone and the range.

H is the epiglottis, a sentry guarding the pharynx, J. This ac-



tive little soldier gives orders to G and they dictate traffic through the busy pharynx by closing the respiratory system during the swallowing process so that food is pushed into O, the alimentary canal leading to the stomach. Breathing automatically stops whenever they put up their barricades because their assignment is to protect K, the larynx.

A lot has been said about the importance of an open throat for singers and musicians—yet, unless you're swallowing, your larynx is always open!

In it are the vital vocal chords, arranged in a complicated layout, but if you are interested in the antics of the arytaenoides, the cricothyroid, the glottis, the cartilage of Santorini and the muscular contortions surrounding the vocal chords you must consult a medical book. For our purpose here, the chords are represented by N—a child's whistle with two rubber bands stretched across the outlet. The two vocal chords actually operate on this principle.

Enlarging the Range

L is the important hyoid bone, shaped somewhat like a horseshoe, which you can feel in your throat at the base of the tongue. It is the active agent whereby singers can add a few higher and lower notes to their natural ranges, because it connects with the tongue and the horns of the thyroid cartilage, M, and can stretch or condense the versatile rubber bands at will.

Beneath the vocal chords is the windpipe to the lungs—here represented as a concertina to denote the necessary pumping motions. The staff represents the "feel" of your range.

This "feel" is involuntary and it exists whenever your mind dictates. You can test yours by mentally humming a two-octave ar-

peggio and seeing what happens. The involuntary muscles at the back of the vocal chords will be right on the job. Now, try humming the arpeggio out loud and notice where you "feel" the notes. This same "feel" is also part of your embouchure.

The Four Freedoms

Many of our leading teachers insist upon a wooden, "steel guitar" embouchure—which is supposed to be held in the same position for all registers of an instrument from the lowest to the highest note. They don't use it themselves. It's impossible! It's also exceedingly improbable! Even an attempt to maintain a set position with all cavities while playing both high and low tones will destroy intonation. Furthermore, regardless of how you try to control them, involuntary muscles will continue to function.

The brain commands best when you feel free. If you are strained and uncomfortable, your music will be pinched and out-of-tune. Intonation is a fearful problem until you understand it. G-sharp is not A flat, and frequencies of notes vary every time we change signatures. The A in a C-scale is sharper than the A in an F-scale—and each separate scale has corresponding changes of intervals.

In order to tune a piano, therefore, a compromise must be made. We call it "tempering the scale," although this should be translated to musicians as "a means of providing equally bad intonation in every key." When an instrumentalist attempts to play like a piano, he is "tampering the scale." A musical ear understands these things automatically—but too many teachers don't! In other words, we all breathe the same free air, but it's your body that makes your

tone; your ear dictates your intonation; and your brain controls your results.

All Cincy Spots Use Local Bands

Cincinnati—Every job in the Cincinnati area is now filled with a local band, including the top spots such as Beverly Hills, with Gardner Benedict; Netherland Plaza, Burt Farber; Lookout House, Will Hauser; Glenn Rendezvous, Chick Mauthe; Primrose, the all-night spot, the ex-Barney Rapp saxman, Samuy Leeds, and the old Wolverine tram man, Al Gaudes, headin' his own band at Listermann's.

The regulars who hit the spots regularly have found that the local bands are just as good or better than a lot of traveling bands that have hit this burg. —Bud Ebel

A SHORT CUT METHOD!

Learn to COMPOSE and ARRANGE

this simple home-study way TODAY'S MUSIC LEADERS KNOW HARMONY Become a MUSIC LEADER—Earn Good Money

- Piano Teacher's Normal Course
- Piano Student's Course
- Public School Mus.—Beginner's
- Public School Mus.—Advanced
- Advanced Composition
- Ear Training and Sight Singing
- Choral Conducting
- Dance Band Arranging
- Piano Accordion
- History of Music
- Harmony
- Voice
- Guitar
- Mandolin
- Trumpet
- Advanced Cornet
- Saxophone

Name _____
 Street No. _____
 City _____ State _____
 Have You Studied Harmony? _____
 Would you like to earn the Degree of Bachelor of Music? _____ Age _____

One for the Books !!

BRABEEN URBAN'S DELIGHTFUL NOVELTY HIT—

Adam Takes A Wife

ORCHESTRATION—76c • MATERIAL AVAILABLE

★

NORMAN EDWARDS Music Publisher 1509 N. Vine St. Hollywood, Cal.

PRESCOTT'S

20TH CENTURY REEDS FOR 20TH CENTURY ARTISTS

Prescott Oil Finish Reed

Hand finished and tested into five distinct strengths. Sold only by legitimate authorized retail dealers.

Prescott's Reed Manufacturing Co.

America's Oldest Reed Builders

1422 W. Belmont, Chicago, Ill.

KRES-KUT REED

RAVINGS at REVELLE

By "SARJ"

Sarj has been on Gardner Field's number one no-mail list for the past couple of months and now the reason comes to light. The gang isn't mad at the *Beat* but they've been busily engaged in slapping together a band dayroom the likes of which no other army camp in the country has, it says here. The lads, under the supervision of Private Sid Beller, ex of the Harry James managerial staff, have really done a fine job.

Private Mickey Gillette's clever idea of building the phone booth for the room inside a huge bass fiddle is probably the cleverest thing in the new room. Looks kind of funny, though, to see a GI bandman leaning casually against the innards of a bass fiddle as he phones that terrific redhead he met in Taft last week.

Ray Bauduc and Gil Rodin, the prides of the 211th Coast Artillery band, ducked over to serenade the boys at Hamilton Field, California, with their fine jump crew. Ex-Freddy Martin warbler, Staff Sgt. Patrick F. Casey, assistant to the special service officer at the field, helped engineer the deal and is still lying beside his desk and kicking his heels over the band and Bauduc in particular. It's just one of those things . . . with Ray behind a set of Dixieland drums, move over, yardbird, the joint jumps, jumps and all.

Staff Sgt. Casey, exchanging sergeantly chit chat with Sarj, says that he thinks that we guys in service owe a real vote of thanks to the civvy bands that are going out of their way to entertain us. He especially wants to thank Ray Noble, Henry King, Ran Wilde, Charley Kaley, Al Donahue, Herbie Holmes, and Ernie Heckscher for the parts they have played in making Gardner boys happy.

Shortage of Horns

The same cry comes to us day after day and it really makes Sarj unhappy to have to stuff off the lament. That's right, it's from camp bands asking for music and instruments to make their musical groups active. Sarj is powerless and so is *Down Beat*. We have tried everything, even sending out some music which we had gotten in, but the cause seems futile. We have no music on hand and we have so many requests for it that we can't even find time to answer

them all. We will continue our efforts and may someday hit upon a workable scheme. Until then, Sarj and the *Beat's* entire staff is sorry.

Dave Houser, Sarj's old contemporary from Oakland, California, drops a line from Camp Sibert, Alabama (the closest place to Oakland where the army could use a man with Dave's abilities), to tell us that over a hundred of the lads there have beat together a review which will throw every girl show off Broadway if wind of the production reaches the great white way.

The show is called *G.I. Varieties of 1943* and features two bands, one led by Sgt. Jones, a smooth outfit, and another by Pvt. Johnson Hubert. Pvt. Hubert's outfit, the Harlem Knights, is a really knocked out unit featuring Pvt. Leland Longley, ex clarinet and sax with Fats Waller. Pvt. Al Jelinek, Glenn Garr drummer, is in the show as is Emmadale Nunnally, a recently acquired chick with a lovely voice, a purring southern accent, and a soooo purty face and figger. And Dave? Oh, he sings and gets dramatic. What a production!

Vitale Band Folds

Private Mickey Vitale, ork leader from the Bronx, is now tooting his bugle for Uncle Sam at Camp Croft, South Carolina, and though the band carried on without him for a while, drafting of A. Vigilani, git man and 88'er looks to fold the remnants of the Solid Senders until the duration is over (apologies to Jane Ace).

Pfc. Hal Woolwich (Wallis to the trade) is on the move again. His address is now Det. Med. Dept., Station Hospital, Fort Sill, Oklahoma, c/o E.E.N.T. clinic. Pvt. Tony Overko, ex sax and clarinet with Hal, is in the Sill wildwoods, too.

Jimmy Priddy, ex tramist with Glenn Miller, Tommy Tucker and Charlie Spivak is now a private of the same name. Jimmy is one of the 150 men in the marching band at Jefferson Barracks, Mo., army air force center. He is also playing with the Jive Bombers, local dance combo. Gotta keep the lip up, y'know.

Corporal Wants Music

Cpl. Gordon E. Olson drops a line to the *Beat* from someplace near Rommel in Africa in a real howl for music. He says that they are getting just a mite sick of playing *Daddy* and would give the nearest dromedary for a few orchestrations. The corporal says that he believes the Red Cross would take care of delivery if anyone is interested in the donation. The band was the first and only one to land on African shores for a long time. Their work was heavy

Buddy's Foxhole Fugitives



in keeping the boys entertained when there was time for entertainment and they are still working hard at it. The address is Cpl. G. E. Olson 36211847, Band, 7th Infantry, APO No. 3, c/o Postmaster, New York, N. Y. He also writes that the natives there are just as familiar with the Dorsey's, Goodman, and the rest as you characters here. Short wave and records are the medium of familiarity. They still call it jazz, however.

Add another prominent music tradesman in the army, Herb Sunshine, former ad manager and engineer of the Epiphony Company in New York. He is now shining as a Radio Technician, 2d Class, U. S. Submarine Base, New London, Conn.

Pfc. Bill Doar, ex Paul Whiteman pianist, is running up and down the scales for the 316th AAF band at Brooks Field, Texas. After the first few days in the service Bill found the piano a bit difficult to carry on parade so he has mastered the intricacies of the glockenspiel for band duty. Conversely, boogie woogie being a bit difficult on the glockenspiel, Bill has reverted to the plain, old fashioned eighty-eight key piano for his work in the local dance band. These are trying times for musicians.

Jumping in Texas

Majors Army Air Field, Greenville, Texas, is on the air and good with more musical outfits than you can shake a baton at. Their Swing Symphony outfit, a 36 piece combo directed by Tech. Sgt. William Sandberg of Stokowski's All Youth orchestra. Augment this outfit with eight more men and you have the Majors Symphony Orchestra, subtract 28 from the final total and you have the field's Music Masters, a jump crew for the best of them. It's murder of a Tuesday evening, friend, over KGKO, Dallas and Fort Worth.

Two of Brooklyn's more asked for sax men are now tooting their tones for Jefferson Barracks. They are Pvt. Manny Thaler, ex of Claude Thornhill, Muggsy Spanier, James, and Pvt. Rudolph Tamms from the Dick Stabile band most lately and formerly with George Auld, Jerry Wald, and Teddy Powell.

Paul Fredericks, former trumpet player with Alvino Rey's band, graduated from officers candidate school at Fort Dix with highest honors recently. . . Lt. Allen N. Brown, former guitarist for the Mills Brothers, has graduated from the signal corps officers candidate school at Fort Monmouth, New Jersey. . . Ray Rinaldi, formerly with Bob Allen's band is stationed at Camp Rucker, Alabama.

Sonny Joins WAACs
Sonny Brooks, who used to sing

SONGWRITERS!

Give Your Song a Break

Have it professionally recorded, sung and arranged on a 10-inch original, unbreakable record—All for \$3. Send us your lead sheets. Other services. SONGWRITERS SERVICE
113 W. 42nd St., Dept. D8 New York City
Tel.: CHickering 4-771

Powell Plays Glockenspiel

New York—Ray McKinley, Trigger Alpert, Zeke Zarchy, Marty Blitz, and Jim Priddy have joined Mel Powell, ex-BG pianist in the army air force band, organized by Glenn Miller, and stationed at Yale University in New Haven.

Miller, while still using Knollwood Field, N. C., as a permanent headquarters, will utilize both Atlantic City and New Haven as major bases from which to continue with his job of building crack outfits for the flying forces. McKinley is playing the military snare drum, while Powell handles the glockenspiel for music on the march.



Guadalcanal—Buddy Brennan's Foxhole Fugitives, a seven piece swing band organized by special services, wanders all over Guadalcanal, entertaining troops where ever they encounter them. Above, their truck is stuck in the mud, so Buddy uncovers his piano and begins a jam session for the boys who dig them out. Below, the Fugitives go into action at a camp, with the soldier audience crowded around in the natural amphitheater. Acme Photos.

and play piano at the *Stage Door Canteen* in Cleveland, has joined the WAACs and is stationed at Fort Oglethorpe, Georgia. . . Cpl. Jidge Giordano, ex-Sam Donahue guitarist, and Pfc. Sid Neiditch, former studio pianist, now at Fort Belvoir in Virginia, have written a new tune which their fellow soldiers think is a killer. Name of the song is *I'll Come Through to You*. . . Composer David Rose is now a corporal in the photographic unit of the air force signal corps.

Pfc. Thomas Moore, former Charlie Barnet guitarist, graduated two weeks ago from the technical training school of the army air force at Seymour Johnson Field, N. C. . . Jerry Borshard, who played trombone with Enoch Light, Frankie Masters, Horace Heidt, and Bobby Hackett, is an aviation cadet at Maxwell Field in Georgia, having recently transferred from Nashville, Tennessee.

It's about time that a little credit were given to A/C Jerry Roberts, former disc jockey at station WAAT in New Jersey, for all the news which he has forwarded to *Down Beat* about musicians in the service. Roberts, who ran a hep all-recorded show, is stationed at Nashville, Tennessee.

Pfc. Frank Hall, former Bunny Berigan side-man, is one of the featured soloists with the replacement center dance orchestra at Fort Monmouth, New Jersey, along with Sg. Bus Bussey, who used to work for Goodman.

'Twas Itzy

Labels and jazz authorities to the contrary, the pianist on the Bix-Trumbauer records of *Way Down Yonder in New Orleans*, *Clarinet Marmalade*, *Riverboat Shuffle*, *Ostrich Walk*, *I'm Comin'*, *Virginia*, and *Singin' the Blues* is Irving (Itzy) Riskin.

Those wishing to argue are advised to address communications to the pianist himself, c/o Joe Rimes, Blue Network, New York City.

Stabile Plays Benefit Show

New York—Dick Stabile's Coast Guard band made its first general public appearance two weeks ago at the Music Box here in the Father Duffy Canteen Benefit show. Stars of radio, stage and screen were also on hand to furnish entertainment.

Light Tours for WAAC Campaign

New York—Bandleader Enoch Light found a new answer to the current plight of the musician and one-nighters and how to get to them. Light signed for a three week contract recently with the WAAC *Caravan*, a touring company whose aim is to induce young women to join the WAAC's. Wrigley's Gum paid for the services of Light and his fourteen men, and the leader got aboard the wagon



in Boston to start a tour through the New England territory. Besides playing auditoriums in key cities like Lynn, Quincy, and Brockton in Massachusetts; Providence in Rhode Island; Nashua, New Hampshire; and Bangor, Maine, the band was given five air-shots a week over the N.E. network. There is a possibility that similar tours will be conducted throughout the entire U. S.

Observe National Music Week from May 2 to May 8 inclusive.

Get This Book FREE



Baton Twirling is the most fascinating of sports. Will bring you "Popularity Plus." Now, for the first time, comes a book that really makes Baton Twirling easy to learn. This instructor, by Ed Clarke, begins from scratch and takes you to the top, quickly, step by step. You can't miss.

More than 50 charts and pictures. You'll be amazed how quickly you can learn with this book.

Return this ad with \$1.00 for a full year's subscription to THE SCHOOL MUSICIAN and your gift book, "Baton Twirling Made Easy" will be sent at once. Every issue of THE SCHOOL MUSICIAN contains a twirling instruction article full of new ideas, new twirls.

This offer is limited to 30 days. Positively no books sent free after. So return this ad immediately with \$1.00 and get your gift book before it is too late. Answer by return mail.

THE SCHOOL MUSICIAN
238 N. Michigan Ave. Chicago, Ill.



DERU REEDS

... Once tried, no other reed will do . . .

DERU REEDS! They merit quality performance at all times. Salt-water, salt-fresh, straight . . . from No. 1 Soft to No. 5 Hard . . . for sax and clarinet.
Ask Your Dealer!
F. DERU CO., 1458 Broadway, N. Y. C.

Chicago
Ame
Mak
Ado
Reco
There
That
Savann
North A
cheerful
Leonard
writes:
"Waltz
lead the
hasn't sun
jean soldie
before the
like Benny
collectors
priceless
hard and
Club of F
Be
"I've tal
most all
and boogie
beginning
some of
and am i
New Orle
bands over
piano, gu
fiddle, an
reads and
"There's
that I too
guitarist's
and the pi
tenths. I'
modernize
Since 90 p
are Europ
not used t
more time
We
"There's
iceable ins
fled Cross
We borrow
which we
sounds lik
ranged to
of the tu
(American
great deal
dians in so
here, and
a fairly de
now and th
"I sugg
Beat to re
(pro copie
Cross in A
tainly be
have any l
Arm
Sea
New Yo
dance spot
uses name
been taken
forces, acc
department
Tucker
Swing
Most Be
by laugh
E. Simms
15 issue, sh
using his h
it appears
ridiculous
ing story
den Daily
with the he
prove Swin
"Tired of
fellow sold
them with
bugler in E
out-of-bed
Out in soci
army auth
and hope th
same. Ther
regulations
"Pfc. Cla
ligan, a fo
braasman,
Gen. John C
ounded Lig
general saic
it done so b

American Cats Making Africa Adopt Boogie

Record Collectors There Have Items That Are Priceless

Savannah, Ga.—Word from North Africa sounds much more cheerful than it did when Sgt. Pete Leonard first went down there. He writes:

"Waltzes, rumbas and tangos lead the field. Modern swing still hasn't sunk in, but with the American soldiers here it won't be long before the bands will be playing like Benny and Glenn. The record collectors (civilians) have such priceless items as Django Rheinhardt and the Quintette of the Hot Club of France.

Boogie Catches On

"I've taken over the piano at almost all the dances I've been to, and boogie-woogie (naturally) is beginning to take. I've learned some of Peck Kelley's passages, and am playing Chicago boogie, New Orleans, and Texas. The bands over here usually consist of piano, guitar, drums, accordion, fiddle, and sometimes one or two reeds and one or two brass.

"There's one little outfit in town that I took under my wing. The guitarist's phrasing has improved and the pianist now plays inverted tenths. I'm doing what I can to 'modernize' the music system here. Since 90 per cent of the population are European and French, they're not used to it, but give me a little more time and they'll all be hep.

Wants Lead Sheets

"There's a shortage of good serviceable instruments over here. The Red Cross didn't bring any at all. We borrowed a set of French traps which weren't good, the snare sounds like a tom-tom. We arranged to let the piano carry most of the tune, but the trumpets (American) are helping out a great deal. There are a few musicians in some of the other outfits here, and we've managed to have a fairly decent jam session every now and then.

"I suggest your asking *Down Beat* to request piano lead sheets (pro copies) be sent to the Red Cross in Africa. They would certainly be appreciated. We don't have any late music at all."

—Charlotte Slotin

Army Takes Sea Girt Inn

New York—The Sea Girt Inn, dance spot in New Jersey which uses name band attractions, has been taken over by the army air forces, according to a recent war department announcement.

Tucker Hornman Swings Reveille

Most *Beat* readers got a hearty laugh out of the cartoon by E. Simms Campbell in the April 15 issue, showing a colored bugler using his helmet as a mute. Now it appears that the idea isn't as ridiculous as it seems. The following story appeared in the *London Daily Mirror* on March 19, with the headline: "Generals Approve Swing Reveille."

"Tired of being abused by his fellow soldiers when he woke them with his *Reveille*, a U.S. bugler in Britain played the get-out-of-bed call in swing, and *Lights Out* in soothing lullaby time. And army authorities approve of it, and hope that others may do the same. There is nothing in army regulations to prevent it, they say.

"Pfc. Clarence Zyman of Michigan, a former Tommy Tucker brassman, was praised by Maj. Gen. John C. H. Lee for the way he sounded *Lights Out* recently. The general said he had never heard it done so beautifully."



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

The Song of the Seabees

Pub. by Robbins, Arr. by Paul Yoder

The Seabees is the latest unit of the armed services to be honored with an official song. Peter DeRose and Sam Lewis are the writers, and their effort is a splendid tribute to this vital branch of the service. *The Song of the Seabees* is a very nearly perfect service song, in that the melody is simple, yet stirring and spirited. Paul Yoder is responsible for the splendid job of scoring.

The introduction is for full band, finishing with an upbeat to the chorus at (A). The first half of this chorus is scored for cornets, with a trombone obligato and clarinet figures. The release at (B) features unison trombones and baritones, with cornet figures. The chorus ends full. After the second ending there is a short interlude to the verse and a D.S. leading back to the chorus. (Lyrics size)

The Hills, The Devil, and MacArthur

Pub. by Robbins, Arr. by Graham T. Overgard

This is one of the most effective marches I have played in some time. Graham T. Overgard is famous for his marches, and had a particularly good idea for this one. The title, plus the material he uses, makes it more of a tone poem than a march. It has a simple melody, with a nice counter, well orchestrated in the Overgard style. Following the first chorus is an interlude that is interesting. It starts with a bag pipe effect and Scotch drums. Over this background various melodies are introduced, including *The Campbells Are Coming*, *Yankee Doodle*, and the first strain of the National Anthem. This unusual passage leads to another chorus with a full solid ending. This march is a welcome addition to the library of any band. (Lyrics size)

"The Victory Corps March"

Pub. by Berlin, Arr. by Harold E. Harris

Composed and arranged by Harold E. Harris, and directed to the High Schools of America, this is an example of simple and solidly constructed march. Although obviously written for High Schools, it is a good march for both Service and professional bands.

Following a pyramid introduction, the first strain at (A) is scored for full brass, with reed figures. Later at (C) is an interlude leading to a melodic trio at (D). Letter (E) is a strain for trombone and basses, with brass figures ending in a D.S. leading back to the trio. (Lyrics size)

Kirby in Doubt, Tubman Going

New York—John Kirby's draft disposition at press time was still unknown. However, it was learned that Kirby's drummer, O'Neil Spencer, was due to report to his draft board for induction in the near future.

Great Lakes—Donald Bernard Jacoby, 22, of York, Pa., and one time top trumpet man with Les Brown's orchestra, has been advanced in rating to musician first class, authorities at the naval training station announced.

Fort Sheridan Band Jumps



Fort Sheridan, Ill.—Under the supervision of Sgt. C. A. Lewis, there are a post band, two dance orchestras and a glee club here. The post dance band, shown here, has been organized for a year and really jumps. The personnel: saxes—John Zaunmeyer, Jack Shen, Carl Speht, Jack Raal; trombones—James Goldthorpe, Aaron Lepovitz, Jack Minkoff; trumpets—George Werth, Jack Lawman, Jerry Jensen; rhythm—Marty Greenberg, Tom Mack, Nat Turner, Hal Kalba. Photo by U. S. Army Signal Corps.

Coast Guard on Network Weekly

Washington, D.C.—A new coast guard program featuring short stories of activities of that service on the battlefronts, and music by the dance band from the Curtis Bay Training Station, is presented over the Blue Network each Monday, from 7:05 to 7:30 p.m., EWT. The orchestra is conducted by Bill Schallen, former first trombonist and vocalist with Alvino

Rey. Included in the personnel are Irving Goodman, Benny's brother; Tony Faso, Benny's former first trumpeter, and Kai Winding, another Alvino Rey alumnus, in the brass section; Jerry Mulligan, a third Rey man, and Pete Brerdal, of the late Hudson-De Lange band, on saxes; Harold Conte, Mal Hall-ett, pianist; "Chick" Gatwood, former staff guitarist at WLW, and Lionel Knight, formerly drummer with Paul Ash.

Ken Hopkins, who used to arrange for Paul Whiteman, Andre Kostelanets and Raymond Paige, writes the scores.

Marine Corps Band Tough Fighters Too

by Sgt. Richard H. Vonn

Somewhere In The South Pacific—(Undated)—To the members of the marine corps band stationed here playing music is just a sideline. Fighting the enemy is more important.

"I'm as proud of you as I am of every member of my unit," said Maj.-Gen. Alexander A. Vandegrift, Marine Commander on Guadalcanal, on the eve of his departure from the island. He wasn't talking of the band concert which had been arranged as a surprise for him—a triumphant sendoff for a great leader—but of the part every member of the band played in the defeat of the Japs.

"You men," added Gen. Vandegrift, "are not only great musicians, you are good fighters. I want to congratulate you on the way you laid down your instruments, picked up your rifles and backed us up."

Prior to their formal appearance before their commanding officer, the band, led by Master Technical Sergeant James T. Tichenor Jr., had not done any playing for three months. The 27 members of the band were too busy taking care of the Japs to play music.

Observe National Music Week from May 2 to May 8 inclusive.

TOM TIMOTHY
HARMONY—COUNTERPOINT
Arranging for the Modern Orchestra. For "ad-lib" playing, a SPECIAL course is provided.
117 W. 48th St. New York City
Suite 41. Telephone 2-0655

★ Good News ★

For You Men in the Services!



★ You fighting men in the Services—yes, all of them!—wherever you are—want **DOWN BEAT** regularly. You want a copy for yourself which you can later pass on to the other guys in your outfit who are hep and crave news of the jive world. Well, here's a **SPECIAL OFFER** of \$3.00 to you for a year's subscription of 24 big issues. (It's \$4.00 to civilians.)

Send *Down Beat* to:

Full Name and Rank _____ Serial Number _____

Military Address _____

Enclose \$3 check or money order and mail to:
DOWN BEAT, 608 South Dearborn, Chicago

★ You want to know how some of the fellows feel about the **BEAT**? Here's a typical letter:

"The Army has us on field rations now. Well, for my part, they can cut down on my food but for the love of Mike let me have my **DOWN BEAT** . . . it's one of the best to pep a fella up after a hard day. I've already read the last **BEAT** over twice. A new pickup in every article. Some of the fellas are already yelling 'Seconds' on the **BEAT**. Included you'll find my 3 bucks. I want the **BEAT** sent to me wherever I go, and I can assure you a better fighting man is one that is happy." — SGT. CHARLES M. GOODAKER, Base Weather Station, Hammer Field, Fresno, Calif.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FR—Frederick Bro. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Jasser, 29 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFC—Harold F. Oney, 17 East 49th St., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

A
Agnew, Charlie (Anten Beach) Portland, Ore., Clng. 5/9, b; (Trionon) Seattle, Wash., Opg. 5/11, h
Alexander, Will (St. Paul) St. Paul, Minn., h
Allen, Bob (Pennsylvania) NYC, b
Allen, Red (N.Y. Club) Los Angeles, Cal., Clng. 5/2, nc
Almerston, Tony (SS President) New Orleans, La.
Armstrong, Louis (Aradon) Ocean Park, Cal., h
Arnheim, Gus (Sherman's) San Diego, Cal., r
Arter, Bob (Summit) Baltimore, Md., b
Arlins, Boyd (Fausst Club) Fortia, Ill.
Austin, Jack (Kenmoor) Albany, N.Y., h
Ayres, Mitchell (Buffalo) Buffalo, Clng. 5/6, t; (State) Hartford, Conn., 5/7-8, t; (Palace) Columbia, O., 5/13-15, t

B
Banka, Billy (Barn) Newport News, Va., nc
Bar, Vic (Olympic) Seattle, Wash., h
Bardo, Bill (USO Tour) GAC
Barnet, Charlie (Apollo) NYC, Clng. 5/6, t; (Earle) Philadelphia, 5/7-13, t
Barrie, Grace (Terrace Room) Newark, N.J., Opg. 5/5, nc
Barron, Blue (Theater Tour) MCA
Bartak, Dick (USO Club) Chicago
Basie, Count (Palace) Columbia, O., 5/4-6, t; (Colonial) Ft. Wayne, Ind., 5/7-13, t
Becker, Bubbles (Grande) Detroit, h
Beckner, Denny (Wind Mill) Charleston, S.C., nc
Benson, Ray (Drake) Chicago, h
Bestor, Don (WHN) NYC
Bessie, Dick (USO Club) Chicago
Black, Teddy (Club Charles) Baltimore, Md., nc
Bondahu, Neil (Blackstone) Chicago, h
Bondsaw, Tivy (Rhombeque) Chicago, nc
Bragle, Vincent (Warwick) Philadelphia, h
Brandwynne, Nat (Rio Bamba) NYC, nc
Bratcher, Washie (Washington) Washington, D.C., h
Brann, Buddy (One-nighters) Rochester, N.Y.
Breese, Lou (Ches Parer) Chicago, nc
Bridgote, Aoe (Pia-Mor) Kansas City, Mo.
Briton, Mill (Florentine Gardens) Hollywood, Cal., nc
Broome, Drex (Hilton) Long Beach, Cal., h
Brown, Charles (Andy's) Lorain, O., nc
Brown, Les (Bradford) Boston, Mass., Opg. 5/2, h
Buras, Mel (Palais) Malden, Mass., h
Bussa, Henry (Palace) San Francisco, Cal., h

C
Cabin Boys (Brown Derby) Washington, D.C., nc
Cacera, Emilio (The Tropics) San Antonio, Tex., nc
Calloway, Cab (Palace) Cleveland, O., Clng. 5/6, t; (Temple) Rochester, N.Y., 5/7-9, t; (RKO) Boston, Mass., 5/13-15, t
Campagna, Jimmie Jr. (Castle) Ventura, Cal., nc
Carlyle, Ross (On Tour) SZA
Carr, Tommy (Avery) Boston, Mass., h
Carter, Benny (Hollywood Club) Hollywood, Cal., h
Cavallari, Carmen (Waldorf-Astoria) NYC, Clng. 5/6, h
Chaves (Rio Bamba) NYC, nc
Chester, Bob (Proline) Miami, Fla., h
Chowning, Bill (Jubilee Village) Jefferson City, Mo., h
Coleman, Emil (Statter) Washington, D.C.
Collier, Bill (Cave Springs C.C.) K.C., Mo., h
Courtney, Del (Rainbow Banders) Salt Lake City, Utah, Clng. 5/6, b; (Jantzen Beach) Portland, Ore., Opg. 5/10, h
Craig, Carvel (Claridge) Memphis, Tenn., h
Craig, Francis (Hermilage) Nashville, Tenn., h
Crawford, Jack (Flame Club) Minneapolis, Minn., Opg. 5/5, nc
Cough, Xavier (Waldorf-Astoria) NYC, Opg. 5/6, h
Cummins, Bernie (Syracuse) Syracuse, N.Y., Opg. 5/7, h
Currey, John (Dogers) Savannah, Ga., nc
Cutter, Peter (On Tour) Boston, Mass.

D
D'Agostino, G. J. (Green Front) Canandaigua, N.Y., r

Happy Goday's Days Just Go

Los Angeles—Happy Goday, Leed's Music professional manager, is now acting manager of Alvino Rey's band at the Vega Aircraft plant. Goday is working the graveyard shift from 12:30 at night until 7:00 in the morning, doing regular production work of the drilling and riveting variety. Rey's band plays one-night stands on Saturday nights, and it's Goday's job to be on hand to collect the money, check the door and in general assume the duties of a regular band manager. Besides this job, the Leed's Music man also keeps a hand in the affairs of the publishing house. All of which certainly entitles him to a featured spot in the *Little Men, You've Had a Busy Day Department*.

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
ARAGON, Chicago—Eddy Howard
BILTMORE HOTEL, Los Angeles—Matty Malneck
BILTMORE HOTEL, New York—Ray Heatherton
BLACKHAWK RESTAURANT, Chicago—Chuck Foster
CASA MANANA, Culver City, Cal.—Freddie Slack
COMMODORE HOTEL, New York—Vaughn Monroe; May 6, Jan Savitt
EDISON HOTEL, New York—Tommy Tucker
EDGEWATER BEACH HOTEL, Chicago—Russ Morgan
HURRICANE, New York—Duke Ellington
LINCOLN HOTEL, New York—Abe Lyman
MARK HOPKINS HOTEL, San Francisco—Henry King
MEADOWBROOK, Cedar Grove, N. J.—Grace Barrie, Opg. May 5
NEW YORKER HOTEL, New York—Jerry Wald
PALLADIUM, Hollywood—Glen Gray
PALMER HOUSE, Chicago—Griff Williams
PENNSYLVANIA HOTEL, New York—Bob Allen
ROOSEVELT HOTEL, Washington, D. C.—Joe Marsala, Clng. May 10
ROSELAND, New York—Bobby Sherwood; May 5, Joe Venuti
SAVOY, New York—Erkine Hawkins
SHERMAN HOTEL, Chicago—Stan Kenton
STANTLER HOTEL, Syracuse, N. Y.—Chick Floyd; May 7, Bernie Cummins
TRIANON, Chicago—Lawrence Welk
TRIANON, South Gate, Calif.—Horace Heidt; May 5, Frankie Masters
WALDORF-ASTORIA, New York—Carmen Cavallari; May 6, Xavier Cugat

Kelly and His Band (The Dells) Savannah, Ga.
Kemper, Ronnie (Last Frontier) Las Vegas, Nev., h
Kenton, Stan (Sherman) Chicago, Clng. 5/13, h
King Cole Trio (831 Club) Los Angeles, Cal., Opg. 5/10, nc
King, Henry (Mark Hopkins) San Francisco, Cal., h
King, Saunders (Aragon) Ocean Park, Calif., h
Kirk, Andy (Tune-Town) St. Louis, Mo., Clng. 5/18, h
Knight, Bob (Statter) Washington, D.C., h
Korn Robbert (Rogers' Corner) NYC, nc
Korn, Monte (Toontips) New Orleans, La., nc
Kriso, Billy (V.F.W. 848 Club) Cleveland, O.
Krupa, Gene (RKO) Boston, Mass., 5/8-12, t
L
LaBaron, Eddie (Roosevelt) Hollywood, Cal., h
La Bonte, Harry (Moosehead Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del.
Landra, Johnnie (Club Shalimar) Fort Walton, Fla., nc
Lang, Geo. Al (Rhythmic Club) Boston, Mass.
Leonard, Ada (USO Tour) Fred. Bros. Leonard, Stanley (Lith-American) Hartford, Conn., h
Levan, Phil (Blue Moon) Wichita, Kan., 5/8-12, h
Lewis, Ted (On Tour) MCA
Leonardo, Guy (Roosevelt) NYC, h
London, Eddie (USO Club) Rochester, N.Y.
Long, Johnny (Stanley) Pittsburgh, Clng. 5/6, t; (Palace) Cleveland, 5/7-13, t

Milwaukee Pals Hold Reunion



Camp Carson, Colorado—Two Milwaukee pals, Jack Carson and George Liberace, held a reunion when Ada Leonard and her all-girl band played here on their current USO tour. Carson, who plays a mean trumpet, is now a movie star. Liberace, who used to play fiddle with Orrin Tucker, is Ada's manager. Left to right, it's George, Ada, Jack and lovely Kay St. Germaine, former Anson Weeks vocalist. Roy Tatro Photo.

Lopez, Vinous (Taft) NYC, h
Lovely, Bert (Sky Club) Chicago, nc
Lucas, Clyde (Beverly Hills C.C.) Newport, Ky., Clng. 5/13
Luneford, Jimmie (Parkway) Chicago, 5/2, b; (Luneford Ave.) St. Louis, Mo., 5/2, b; (Rainbow Banders) Salt Lake City, Utah, 5/7-12, h
Lyman, Abe (Lincoln) NYC, h
M
McCreery, Heyward (Jung) New Orleans, La., h
McGuire, Betty (Buvette Club) Rock Island, Ill., Clng. 5/9, nc
McIntire, Lani (Lexington) NYC, h
McIntyre, Hal (Oriental) Chicago, 5/7-13, t
McLenn, Jack (Paris Inn) San Diego, Cal., nc
McShane, Jay (On Tour) GAC
Malneck, Matty (Biltmore Bowl) Los Angeles, Cal., h
Mannanara, Jose (LaSalle) Chicago, h
Marianne and Mayo (Michigan) South Bend, Ind., h
Mario, Don (Beachcomber) Providence, R.I.
Margala, Joe (Roosevelt) Washington, D.C., Clng. 5/10, b; (Cita Island Casino) New Rochelle, N.Y., Opg. 5/12, h
Marsala, Frank (Drum Lounge) Chicago, nc
Marx, Frank (Copacabana) NYC, nc
Martin, Freddy (Ambassador) L.A., Cal., h
Marx, Chico (Adams Newark, N.J., Clng. 5/6, t; (Hippodrome) Baltimore, Md., 5/8-12, t
Masters, Frankie (Trionon) South Gate, Cal., Opg. 5/6, nc
Mattings, Tony (Riviera) Casper, Wyo., nc
Mattones (Eagles Club) Mt. Vernon, O., h
Messner, Johnny (McAlpin) NYC, h
Mitchener, Les (Crystal) Upper Darby, Pa., h
Milliner, Lucky (St. Antoine) San Antonio, Tex., Clng. 5/6, t
Miller, Alonso (Green Tree Inn) Wichita, Kan.
Monchito, Ramon (Walton Roof) Philadelphia, Pa., h
Mock, Valente (Mandarin Gardens) Philadelphia, Pa., h
Molina, Frankie (Schroeder) Milwaukee, Wis., Opg. 5/7, h
Monroe, Vaughn (Commodore) NYC, Clng. 5/5, h
Moran, Russ (Edgewater Beach) Chicago, h
Mosej, Saub (Troadero) Hollywood, Cal., nc
N
Nagel, Freddy (On Tour) MCA
Neuman, Raby (Copley-Plaza) Boston, Mass., h
Newton, Frankie (Cafe Society Dvntia) NYC, nc
O
O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
O'Casey, Pat (El Cortez) Reno, Nev., h
Ohman, Phil (Mocambo) Hollywood, Cal., nc
O'Connor, Eddy (Rice) Houston, Tex., h
Osborn, Will (On Tour) GAC
Owens, Harry (St. Francis) San Francisco, Cal., Opg. 5/4, h
P
Page, "Hot Lips" (Garrick Stagebar) Cincinnati, O., r
Palleti, Nan (Sugar Bowl) Fort Chester, N.Y.
Panchito (Versailles) NYC, nc
Parker, Tony (On Tour) CRA
Patt, Danny (Monticello) Norfolk, Va., h
Paul, Toasty (Waytower) Akron, Oh., h
Paulson, Art (New Yorker) NYC, h
Pearl, Ray (Moody Mill) Riverside, Ill., h
Pedro, Don (Green Mill) Chicago, nc
Pelti, Emilie (Ambassador East) Chicago, h
Polk, Al (Fountain Club) Tulahoma, Tenn., nc
Polter, Teddy (Fay's) Philadelphia, Clng. 5/6, t; (Apollo) NYC, 5/7-13, t
Powell, Walter (Aquarium) NYC, r
Prager, Col. Manny (Childs) NYC, r
Prima, Louis (Ragat) Chicago, 5/7-13, t
Pripps, Eddie (Latin Quarter) Chicago, nc

R
Racurus, Boyd (Band Box) Chicago, nc
Ragon, Don (Vanity) Detroit, Mich., h
Rayana, Carl (Roosevelt) New Orleans, La., h
Rayburne, Jack (On Tour) Charleston, S.C.
Ray, Ernie (Bama Club) Phenix City, Ala., nc
Read, Kemp (Ann's Kitchen) Newport, R.I., nc
Reichman, Joe (Schroeder) Milwaukee, Wis., Clng. 5/4, h
Reid, Don (Troadero) Henderson, Ky., Clng. 5/6, nc; (Happy Hour) Minneapolis, Minn., Opg. 5/12, nc
Riley, Mike (Radio Room) Hollywood, Cal., nc
Rogers, Dave (Jack Dempsey's) NYC, nc
Rogers, Dick (USO Tour) GAC
Rogers, Eddie (Dambler-Wallick) Columbus, O., h
Rolini, Adrian (Capitol) Washington,

D.C., Clng. 5/3, t; (Rogers Corner) NYC, Opg. 5/4, nc
Royal Philippine Orch. (Barbary Coast) Detroit, Mich., nc
S
Sandifer, Sandy (Wardman Park) Washington, D.C., h
Sanders, Hal (Belmont Plaza) NYC, h
Sanderson, Red (Club DeLuxe) Chicago, nc
Savitt, Jan (Commodore) NYC, Opg. 5/4, h
Scott, Sam (Burl Club) Passaic, N.J.
Seaton, Earl (CBS) NYC
Sell, Stan (Gould) Seneca Falls, N.Y., h
Shelley, Jimmy (Stanley House) Stroudsburg, Pa.
Shelton, Dick (Gingham Gardens) Springfield, Ill.
Sherwood, Bobby (Roseland) NYC, Clng. 5/4, b; (Raynor) Boston, Opg. 5/7, h
Siegel, Irving (Marketfield, Wis.)
Singleton, Eddy (Swing Club) Hollywood, Cal., nc
Simio, Noble (Hollywood Casino) Hollywood, Cal., nc
Smith, Freddie (Oan Manana) Culver City, Cal.
Slavin, Estelle (30th Century Club) Philadelphia, nc
Smith, Eugene (Sportsman's Club) Peoria, Ill., nc
Smith, Stuff (Three Deuces) Chicago, nc
South, Eddie (Lakota's) Milwaukee, Wis., nc
Spauler, Muggsy (USO Tour) CRA
Spivak, Charlie (Theater Tour) GAC
Strong, Bob (Blue Moon) Wichita, Kan., Clng. 5/7, h
Strong, Benny (Washington-Yorcos) Shreveport, La., h
Stuart, Nick (Jefferson) St. Louis, Mo., h
Sudy, Sid (Arendia) NYC, h
Suzan, Henry Jr. (USO Club) Columbia, S.C.
T
Talley, Henry (The Tavern) Mansfield, Mass., h
Tearner, Jack (Nestorium) Spokane, Wash., 5/7-13, h
Three Bits of Rhythm (Lou's Moravian Inn) Philadelphia, Pa., nc
Three Sharps and a Flat (Lou's Checker Bar) Philadelphia, Pa., nc
Towns, George (Nell House) Columbia, Ohio, h
Trace, Al (Dixie) NYC, h
Traylor, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Edison) NYC, h
V
Vas, Garwood (Ciro's) Hollywood, Cal., nc
Venuti, Joe (Roseland) NYC, Opg. 5/4, h
Victory Orchestra (Beachwood) S. Hadley Falls, Mass., Wed. Thurs. Fri., nc; (Welcome Room) N. Hampton, Mass., Sat., h
Vincent, Leo (Sonia's Arcadia) Berwick, Pa., nc
Vinn, Al (Pare Marquette) Peoria, Ill., h
W
Waters, Jimmy (Plantation) Culver City, Cal., nc
Wald, George (On Tour) MCA
Wald, Jerry (New Yorker) NYC, h
Walters, Barry (Nicollet) Minneapolis, Minn., h
Ware, Leonard (Lindsay's Sky Bar) Cleveland, O., nc
Wasnon, Hal (La Vista) Glens, N.M., nc
Watkins, Sammy (Hollendon) Cleveland, O., h
Webb, Joey (WHIT) New Bern, N.C.
Welk, Lawrence (Trionon) Chicago, h
Williams, GRH (Palmer House) Chicago, h
Wilson, Teddy (Cafe Society) Utown, NYC, nc
Y
Young, Eddie (Cosmo) Denver, Colo., h

Symphony Row Involves Execs

New York—Among other union problems, the officers of Local 802 here were recently presented with impeachment charges aimed at themselves, as an outgrowth of the controversy raging over the dismissal of 14 members of the New York Philharmonic Orchestra by its conductor-to-be for the coming season, Artur Rodzinski.

Calmen Fleisig, chairman of the Philharmonic orch. committee, announced two weeks ago that five executive officers of 802, including President Jacob Rosenberg, have been charged with failing to uphold the union members in their dispute with the Philharmonic management. Rosenberg when questioned had no statement to make, beyond the fact that the charges would be given a hearing.

Send Birthday Greetings to:

- May 1—Hayes Alvia, Little Jackie Heller
- May 2—Dick Baker, Bing Crosby, Dorothy, Dunn, Skippy Layton
- May 3—Yank Lawson
- May 4—Gray Gordon, Moe Partill
- May 5—Paul Barbara, Glenn Burra
- May 6—Vic Burton, Tony Briglia
- May 7—Pete Jacobs
- May 8—Red Nichols, Mary Lou Williams
- May 10—Al Hendrickson, Pee Wee Hunt
- May 11—Irving Berlin, Toots Camarata, J. C. Higginbotham
- May 13—Bobby Byrne
- May 14—Sidney Bechet, Woody Herman, Skip Martin, Ronnie Perry

Chicago, May 1, 1943

Harr
Conc
Bash
Gives
Hunch

New York
phony H
MCA ban
lining up
for what
of jazz
various k
Most r
ton as e
featured
Ella Fitts
and the
Johnson
was more
tends to
sponsoring
The ne
take plac
Washingt
May 10,
men from
jamming
vicims.
Haggert,
mentioned
ites who
many oth
not set at
to be on
yond the
bookings,
he expect

Sabb
Back

Boston
is his at
fices in t
all, Fats
chair that
Roberts
filled dur
seems sur
plays all
but Jimm
being on
ably leav
to the ec
has been
months a
Sabby
territory
town and
on April
has a sm
Connally
Palm and
With Geo
stran trun
Musicians
port that
on Ben
Hampton
place his
Trotman
ist, repor
join the
Trotman
him.

Ceb e
New Y
into the
May 21,
least five

Pa

Milwa
pound
dropped
tack tw
bourne
working
Funeral
delayed
cecity
casket.
City an
medicin

Harry Moss on Concert Kick

Bash in Boston Gives MCA Booker Hunch for Series

New York—With a Boston Symphony Hall concert behind him, MCA band-booker Harry Moss is lining up further all-star talent for what may develop into a series of jazz concerts to be played in various key cities.

Moss recently appeared in Boston as emcee of a show which featured John Kirby and his band, Ella Fitzgerald, Una Mae Carlisle, and the pianists, Ammons and Johnson. Reaction to the concert was more favorable and Moss intends to carry on with his music sponsorings.

The next concert probably will take place at Constitution Hall in Washington, D. C., tentatively on May 10, with a line-up of top jazz men from the New York area jamming along with local hot musicians. Bobby Hackett, Bobby Haggert, Pee Wee Russell are mentioned as some of the Gothamites who will be on hand, while many other top instrumentalists, not set at press time, are expected to be on tap for the session. Beyond that, Moss has no definite bookings, but several nibbles which he expects will shortly be landed.

Sabby Lewis Back in Boston

Boston—Count Basie did terrify him at the RKO theater. New faces in the band are Jimmy Powell, Fats Waller alto man, on the chair that Marvin Johnson, Conchy Roberts and Tab Smith have all filled during the last year. Basie seems satisfied with Powell, who plays slightly like Benny Carter, but Jimmy sees no attraction in being on the road, so will probably leave the band before it goes to the coast. Also, Louis Taylor has been with the band for several months as a fourth trombone.

Sabby Lewis returned to his old territory and the band's home town and opened at the Tie Top on April 18. . . . George Johnson has a small band at the Ken. Steve Connolly is reopening the Royal Palm and wants Johnson's band. With George is Emmett Barry, veteran trumpet player.

Musicians from New York report that the army has an option on Ben Webster and that Lionel Hampton's Arnett Cobb will replace him with the Duke. Lloyd Trotman, 19-year-old Boston bassist, reports that Junior Raglin will join the big parade, and that he, Trotman, will probably replace him.

Cab at Strand

New York—Cab Calloway moves into the Strand theater here on May 21. He'll be on hand for at least five weeks.

Parham Dies



Milwaukee—Tiny Parham, 350-pound organist and entertainer, dropped dead with a heart attack two weeks ago at the Kilbourne hotel here, where he was working as relief to the band. Funeral services in Chicago were delayed several days by the necessity of constructing a special casket. Tiny was born in Kansas City and gave up the study of medicine to become a musician.

Hunt Combo Enlivens Denver



Denver—This Floyd Hunt group is setting the slightly square town afire at the Embassy club, according to Pfc. G. E. Crandall and other hep servicemen who crowd the place nightly. Left to right: Fletcher Smith, piano; Jimmie Wells, bass; Benny Baber, guitar; Hunt, vibes, and Evelyn Smith, vocalist.

Carvel Craig Disbands to Do War Work

New Orleans—Local musicians continue to enjoy a fulltime schedule, in spite of wartime cancellation of Mardi Gras Clubs and spot jobs are taxing the capacity of the available competent personnel, with some bands sacrificing full instrumentation in order to fill contracts.

Carl Ravazza follows Carvel Craig in the Blue Room of the Roosevelt, following Craig's decision to go into defense work at Consolidated Aircraft. New plant's acquisition of the young maestro will result in disbanding of his orchestra. Jimmy Wilson has taken over leadership of the Kitten Club jam aggregation, with Carl Scherer remaining at hides as sideman. Spot continues to function as solid jam spot of the Quarter, with excels in uniform coming in on furlough for adlib kicks.

Danny Dean, whose tenor work with the Manhattanaires continues

to highlight local hotel combos, announces an indefinite holdover in the Roosevelt's Fountain Lounge for the band. . . . Little Joe Hopkins, solid 88'er, functioning as 5-9 pianist at Jimmy's Gay 90's for cocktail hour jazz. . . . Bill Joy brings his smooth commercial outfit to the Casino Royale, following Santo Pecora's departure. . . . Tony D'Amore, Will Stamp pianist and leader, whose terrific work highlighted the local jazz picture during his stay here, joined Barney Rapp in the Claridge, Memphis, preceding his army induction.

J. Dorsey Bills His Arrangers

New York—Jimmy Dorsey's date at the Roxy was pushed ahead a week and the leader went in on April 28, instead of May 6 as originally planned. Bob Allen replaced Jimmy at the Cafe Rouge Room on April 20. Interesting to notice that the Roxy advance posters for J.D.'s appearance are giving special credit and in good-sized type to arrangers Sonny Burke and Harold Mooney.

The BANDBOX

By BILL DUGAN

Jackie and I have spurs which jingle, jangle and jingle again!! And why? Because we're sending out a call for another fine fan club for a chick who's making up for lost time in digging the Beat, only her fan club is for that western styled romantic singer, Curly Bradley, Blue network star.

Barbara Downtain, RR 10, Box 217, Indianapolis, Indiana, is the frill with the chill for Curley and is also the club proxy. She's a vivacious critter with a nice sense of humor and a lot of sincerity in her desire to make her club a go. If you're not familiar with the star of the club, listen to him on the Breakfast Club or Club Matisse on your local Blue web outlet. Barb asks a lot of questions for just a little girl (we read her also between the lines of her letter) and we hope to be of some vague use in answering her questions in the short time allotted and more fully in the mail. Question number one is on the subject of money. . . . how to get it and how to use it. It seems that we've heard that first question before but we don't remember the last one. Seriously, getting money has always been a tough problem for fan club prexies. The only possible way to get it is through the dues charged your members. Make them large enough to cover your expenses and yet small enough not to scare prospective members away. As for the use of the money, limit it to your club's expenses plus any other things which you may desire to have your club do outside the actual business. By club expenses I mean, the cost of printing the membership cards and newspaper, buying stationery and stamps and any other material necessary to the club's activity. By extra expense I mean contributing records

to army camps or sending orchestration to service bands. You should have no worry about where to spend your money.

As for how to get publicity for your club, you're already found out how to get that because we're giving it to you. And the next two points are of such value and require so much time to answer that we shall continue them in the next issue and try to answer them as fully as possible at that time. They are with regard to club projects which will bring the members closer together and regarding direct things which can be done to help boost the star of the club, in this case Curly Bradley.

Marie Horrigan, Box 314, Hastings, Nebraska, has turned out a very fine booklet for new members of her brand new Frank Sinatra-Joan Edwards Fan Club. All we can say is that the booklet is something entirely different and very well done. It will be prized by all Sinatra-Edwards fans and should be a real kick to The Hit Parade gang and their stars. Join and get your copy.

A new piano club looms on the Denver horizon to praise such 38 stars as Meade Lux Lewis, Teddy Wilson, Bob Zarka, Duke Ellington, Claude Thornhill, Stacy Sullivan, Hines, McShann, and a million others. Interested? The president is Bob Becroft, 833 South Ellipse, Denver, Colorado. Bob also invites permanently organized clubs to join his club as a group to praise

CLASSIFIED

Ten Cents per Word—Minimum 10 Words

2c Extra for Box Service

(Count Name, Address, City and State)

AT LIBERTY

SWING DRUMMER—Draft exempt, union, solid. Name band experience. Prefer big band. Travel anywhere. c/o Jack Deindorfer, Aurora, Ill.

HOT TENOR SAX-CLARINET—29, S.A. Local No. 10, Will travel. Tony Favon, 4120 W. Monroe, Chicago.

DRUMMER—32, experienced, 17. Will travel, prefer large band. Bobby Wells, 501 Harrison St., Long Beach, N.J.

14 YEAR OLD DRUMMER—Solid solo, steady rhythm. Experienced. Will join union and travel. Prefer large band. Justin Simon, 5604 Nicholas, Omaha, Neb.

DRUMMER—30, read, fake, experienced. Will join union, travel. 47. Good equipment. Lee Jackson, 38 Cobden St., Boston, Mass.

STRING BASS—34, union. Travel anywhere. Read and fake well. Swing band experience. Al Passoli, 111 East St., New Britain, Conn.

TENOR SAX AND CLARINET MAN—21, union, 47, experienced. Read, fake, prefer location. Musician, Box 486, Seaford, Long Island.

ALTO SAX-GUITAR—19, draft exempt. Read or fake. Will travel. Bill Morhouse, 601 Lake St., Waukegan, Wis.

MUSIC COPYIST, A-1—Available for steady position. Sample on request. Joseph Tolson, 11891 Chuyenne, Detroit, Mich.

WANTED

OLD ORCHESTRATIONS for medley. Send list. H. Fox, 1712 Roosevelt Road, Chicago.

EXPERT REED OR BRASS INSTRUMENT REPAIRMEN wanted—Salary \$50. or more per week. Only men qualified to do the finest type of work considered. Position permanent. Not "duration" work in a large Northern California city. Give full details by letter. Box 5, Down Beat, 618 S. Dearborn, Chicago.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

DIXIE ARRANGEMENTS—Trumpet, tenor, clarinet, drums and piano. Also trombone and bass, if needed. 45c per arrangement. All standards and strictly fine and full. Box 50, Down Beat, 608 S. Dearborn, Chicago.

SPECIAL ARRANGEMENTS—Originals and record copies. Modern, swing, street. List free. Charlie Price, Danville, Va.

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

their own pianist. Jim Riegert, with his finger in every available pie, is president of Chapter 22 of the Alvino Rey Fan Club. He encloses a membership card which makes us a member of practically every Alvino Rey Club in existence as well as honorary president of the central office. Jim's address is 14 Lindes-Farne Avenue, Westmont, N. J.

Miss P. Wolkowitz, 20 Clinton Street, New York, N. Y., has a new Harry James Fan Club. Our Club helper and guardian angel, Jackie Rhodes, will write you regarding the questions you asked, Miss W. . . . Thanks to Mrs. Susan Shankland for her nice note. Her Muggie Spenser Club is well under way now and should be as fine a club as we have in line if Mrs. Shankland's nice manner and sincerity have anything to do with it. Her address is 4132 Washington Street, Saint Louis, Mo., for any of you 'Helaxins' at the Toure fans.

Okay, Thomasine Michele, 354 East Walnut Street, Lock Haven, Penna., you win! Once again we'll mention your new Harry James Fan Club. We're really glad to see such enthusiasm in a club and especially since you have those patriotic ideas in mind such as sending records to the men in camps. We hope lots of people join your club. How's that?

More Frank Sinatra praise will issue from the pen of Elise Bartin, 473 West End Avenue and Lois Powell, 450 West End Avenue, New York City. Their new club is now officially under way. . . . Alice Howard, 315 North Union, Fremont, Nebraska, writes in and sends her new Drumboogie Bugle for our perusal. It's a mighty nice paper, Alice, and tells a lot of things about that drummin' Mr. Krupa. Good luck with the club.

Have we mentioned that Jo Roscoe, Midge Gilsonne and Lil Roscoe, 6027-20th Avenue, Kenosha, Wis-

LYRICS SET TO MUSIC—(M.S.B.) Mary Dunlop, 9178 Yonge St., Toronto, Ontario, Canada.

YOUR SONG PROFESSIONALLY arranged with complete piano/organ and guitar diagrams. \$5.00. Guaranteed satisfactory or money back. Malcolm Lee, 844 Princeton, Syracuse, N.Y.

THE BEST IN SWING—Trumpet, Sax, Clarinet choruses copied from records. Two \$1.00. Burrows Music Service, 191 Stearns Rd., Brookline, Mass.

FOR SALE

TRUMPET—Martin Committee Model, 7 months old. Never used. With drums, sax, live music, aluminum darts and rest. Best offer accepted. Frank Vondraek, Jr., 1636 E. 68th Ave., Clear, Illinois.

SPECIAL ORCHESTRATIONS—Formerly used by the Buddy Lewis. A limited number is on hand so hurry. These orchestrations arranged by experts and delivered in original manuscript form. List and details on request. Write: Marvin Lewis, 181 R.F.S. Sq'n., L.A.F.S., Lemoore, Calif.

NEW ARISTOT BUESCHER Saxs. Also and Tenor. Good 3B Clarinet. King String Bass. Kolart B5 clarinet. Cash only. Gage Music, Stillwater, Okla.

FRENCH SELMER TENOR. Balanced column model, like new 1334. One Tenor, reconditioned, \$125. Conn Alto sax, gold plated and lacquer finish—\$100. Buescher alto sax, overhauled and rekeyed—\$75. Selmer clarinet—\$125. French saxophone clarinet, overhauled—\$60. Conn 2-B trumpet, reconditioned—\$35. Conn 1-B trumpet, reconditioned—\$15. Lanks sba clarinet—\$100. Send us your wanted instrument wants. Mail orders for reeds and mouthpieces promptly sent anywhere. G.O.D. & L Musical Instrument Co., 20 Stuart St., Boston, Mass.

PHONOGRAPH RECORDS

WOODYMA RECORD CO., 73 Roxbury St., Boston, Spring, Jazz, classical discs (or cylinders) send wants.

LATE RECORDINGS—154 up. List free. Pop's Record Shop, 8697 Grand River, Detroit, Mich.

RECORDINGS 1924/28 Crosby, name bands. Clarinet, Frying Kory, 1095/1958, No. List. STATE WANTS, Joseph Mayer, Santa Barbara, Calif.

MISCELLANEOUS

LEARN PIANO TUNING AT HOME—Complete course by Dr. Wm. Bradd White. For details write Karl Bartenbach, 1091 Wells St., Lafayette, Indiana.

consin, have started a fan club for the Dick Jurgens band, despite the fact that the band has disbanded for the duration of the war? Well, they have. Drop the gals a line if you want to join.

Walter Kroff's Chuck Foster Fan Club has disbanded for the duration because of the fact that Walt is now a private in Uncle Sam's best army and has a little unfinished business to take care of before he has much time to write to his many members.

And to close the column for this issue we have the start of another Skip Nelson Fan Club by Gloria Tepedino, 1247-45th Street, Brooklyn, New York. Skip is the ex-Glenn Miller vocalist (also of Chico Marx fame). And that's thirty for now. Sorry if we missed your letter this time, but you may have read the frenzy in this column which we feel in trying to get to the bottom of our very impossible mail bag. Keep trying.

FREE PRACTICE ROOMS

180 musician now live at the Chelsea Hotel. Ideal open location. 15 minutes to the loop. Near theatres, shops and big night clubs. All transportation, 150 rooms and suites, all with bath.

HOTEL CHELSEA

Rooms From \$4.00 a week Or From \$1.50 a day

U.S. 12-41 to WILSON & SHEDDEN SIDNEY HERBST, Manager

CHICAGO



MACCAFEE'S
"FUTURITY"
PATENTED PLASTIC REED
U.S. PATENT NO. 2,217,521



All the improvements that we have developed through our long making experience are embodied in "Futurity". Patented design and the finest producing material and exclusive processes of manufacture result in the "Futurity" with all the qualities that you require in a perfect reed.

"Futurity" is mounted on an individual card holder and is sealed against dust in cellophane. It is made in 5 strengths: 1 Soft • 1½ Med. Soft • 2 Med. • 2½ Med. Hard • 3 Hard. Prices: Each—Clarinet \$.75. Alto \$1.00. Tenor \$1.25.

Visit your dealer's and acquaint yourself with "Futurity" today.

FRENCH AMERICAN REEDS MFG. CO., 1658 Broadway, New York

DOWN BEAT



MUSIC NEWS FROM COAST-TO-COAST



MR. & MRS. TOMMY DORSEY

20 CENTS
CANADA and FOREIGN 25¢

20 CENTS
CANADA and FOREIGN 25c

MR. & MRS. TONNY DORSEY