

DOWN BEAT

CHICAGO, MAY 15, 1943

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STUDIOS DEVELOP NEW MUSIC

Paul Baron New Music Director At CBS Studios

Leader-Arranger Given Five-Year Network Contract

New York—Paul Baron, band leader-arranger, signed a five year contract with CBS as musical director two weeks ago. Baron, who has led society bands at the more fashionable spots around town, is admired by those insiders in the music game acquainted with the work he has done developing both top musicians and singers like Lena Horne and Georgia Gibbs.

The new CBS directorship went into effect instantly and Baron is already at work on several shows for the network, including *Music on the Air*, *Good Listening* and the *Mary Small* programs. It is expected that Baron eventually will take over all the shows now held down by Walter Gross, who has been granted a temporary deferment by the army.

Savoy Closing Puts 3 Bands Out of Work

New York—The Savoy Ballroom, a Harlem landmark, was closed by the police department here on April 21, when it was charged that service-men visiting the spot had been introduced by a Savoy attendant to women from whom they contracted venereal diseases.

Letters and telegrams of protest from Harlem citizens came into the offices of city officials, including Mayor LaGuardia. AFM's Local 802 here has pledged support to Walter White, secretary of the National Association for the Advancement of Colored People, and many prominent religious figures as well as Harlem's business men and intellectuals are incensed over the closing of the ballroom.

Meanwhile, 65 employees of the Savoy ballroom, and the personnel of three bands, Erskine Hawkins, Taft Jordan, and the Sunset Royale Orchestra, all of whom are laying-off, are out of work.

Big Scramble

New York—The numerous band changes on 52nd Street this issue read like a time-table. Nat Jaffe moved out of Kelly's Stable, relinquishing his band to Coleman Hawkins, and opened at the Onyx club where he replaced Pete Brown. Brown was decided to take over Louis Jordan's band for a few weeks, then move out to Chicago where General Amusement will arrange some bookings for him and a new small band which he'll front. Then, at Jimmy Ryan's on the street, Wild Bill Davison was set to be replaced by a new jazz outfit headed by Sidney DeParis.

The Bugs Still Jitter



New York—Swing may be dead, or on the wane, but the character who said we had lost the jitter-bugs is just—a character. Above a hep couple scramble to the stage of the Paramount and knock themselves out as Harry James and his band give out with *Two O'Clock Jump*. Below the 'bugs cut the aisle rugs at the Roxy theater, where Jimmy Dorsey and his boys make with the jive. Or maybe it's just the wily press agents who are carrying on? *Acme pics.*

Prison Terms In Weed Case

New York—Rose Reynolds and Teddy Reig were sentenced respectively to nine months and a year and a day in federal court here two weeks ago after pleading guilty to a charge of violating narcotic laws.

George Auld, former band leader now in the army, also indicted on a narcotic charge, was given a suspended sentence.

'Liz' Tilton Is With TD Band

Los Angeles—Elizabeth ("Liz") Tilton, sister of Martha Tilton, left here latter part of April to join Tommy Dorsey, then in Denver. She replaced Barbara Canvin in the featured vocal spot.

"Liz" is a local girl who has worked with most of the better bands around this territory at one time or another. She was with Vido Musso when the sax player started from here on one of his unsuccessful ventures as a band leader. She worked with Bob Crosby for a while and recently with Ozzie Nelson at the Biltmore Hotel here.

Ella Mae Morse Has Husky Son

Los Angeles—Ella Mae Morse, who is the wife of pianist-arranger Dick Showalter, welcomed a husky boy, weighing exactly 9 lbs., 13 oz., at the Willshire Hospital here on April 23. Youngster has been named Richard Leroy Showalter, after his proud pop, who is currently working at the Warner Brothers studios.

It's a Princess!



Los Angeles—It's a princess in the royal household of the king of swing, Benny Goodman, a six pound and 11 ounce girl baby who will be called Rachel. This is her mother, who was Lady Alice Hammond Duckworth before she became Mrs. Goodman.

Pat Rossi Says He Made 'Time'

Clears Mystery of Disputed Savoy Disc Release

New York—At press time, *Down Beat* learned that Ross Leonard, credited with the vocal on the much disputed Savoy recording of *As Time Goes By*, is really Pat Rossi, who sings over the Blue Network and is also featured at Tony Pastor's, a N. Y. club.

The Savoy label is under suspicion of having made record dates with allegedly non-union men after the enforcement of the Petrillo ban last August. However, it's difficult to determine what this may mean, even if the suspicions are well-grounded. Rossi pointed out that the recordings were made some time ago and that when he made the disc date, it never occurred to him that it was necessary to go around to each musician in the band and ask him if he belonged to Local 802.

Point of the fuss centering around the platter is that the number of available recordings of *As Time Goes By* are limited to say the least. Only reissues of old versions by Rudy Vallee and Jacques Renard are in stock, with the exception of the new Savoy record company's release, which is having a tremendous sale and can't be supplied fast enough to local retail record shops.

Marylin Duke Quits Monroe

New York—Marylin Duke, Vaughn Monroe's featured vocalist, has broken with the band permanently, it was learned here at press time. Working last with Vaughn at the Hotel Commodore, Marylin had been dickering for some time with Monroe and his management for a wage increase and when handed a definite refusal, turned in her notice.

Interviewed shortly before she left New York two weeks ago, Marylin said that she planned to make a visit to her home in Atlanta, Georgia, where she had some family affairs to straighten out and then return to New York to try a solo act.

Monroe was due to hit the west coast on May 10, and expected to pick up a new girl singer there to appear with him and the band in the MGM movie, *Meet the People*.

D'Artega Tours With Girl Band

New York—D'Artega, who has organized a twenty-piece all-girl band, plays his first date on a U.S.O. army camp show tour today at Camp Stewart in Georgia. The leader has spent the last two months building and rehearsing his outfit in New York and after finishing the tour, which is set tentatively to run for eight weeks, will return to the big town for a crack at radio shows and a possible hotel spot.

Hollywood In Fusion of Jazz And Classical

Color Bars Down Too, In Musical Melting Pot

by Frank Stacy

New York—"A new kind of music is going to come out of musical melting pot that Hollywood is developing into today."

Phil Moore, MGM arranger and composer, told *Down Beat* in an exclusive interview during his recent visit to New York that the color barriers on the west coast in the movie studios are gradually breaking down and that a new music, in which black and white, as well as classical and jazz musicians will participate, is emerging.

"When I was taken on as an orchestrator at MGM some time ago," Phil said, "I had a lot of trouble at first convincing studio heads that a good Negro jazz man would play a particular piece of (Modulate to Page 8)

Maria Settles For Sterney

Mrs. Kramer Can't Find Semi-Name Bands for Spots

New York—George Sterney's orchestra, last at Dempsey's on Broadway, provided the answer to the question of who would replace Tommy Tucker at the Hotel Edison by moving in with his band on May 9. The move came as somewhat of a surprise to music alley in as much as the Edison in the past has normally employed bands of at least B name stature like Bobby Byrne, Blue Barron, and most recently Tucker. Sterney's band is comparatively unknown.

However, it's common knowledge that Maria Kramer, owner of both the Edison and Lincoln Hotels here as well as the Roosevelt in Washington, which also features name attractions, has been having trouble finding replacements to move into her spots. Tucker had to stay over at the Edison beyond the original time planned for him, while Abe Lyman, at the Lincoln now, is also doing an extended date.

Cover Girl On the Cover

Georgia Carroll has been a famous magazine cover girl for some time, so her spot on the cover of this issue is a natural. Georgia was a model before she became vocalist with Kay Kyser on his Wednesday night broadcasts over NBC. It's been rumored that Kay has more than a musical interest in gorgeous Georgia, and who can blame him?

Let's Spend a Day With a Pretty Band Vocalist—Dottie Dotson



Never mind what the clock says, it's time to get up. So Dottie gives with a light stretch, debates whether to have breakfast in bed, or would that be coddling one's self?

Into the shower, now that's what we need to get our mind on the day's routine! And don't let this photo get your mind off the day's routine, young feller, there's work to do!

A-a-a-h, breakfast, but not in bed. Fruit juice and coffee at the musicians' rendezvous, the Croyden drug store. That's Chick Kardale, song plugger, can't even lose 'em at breakfast.

Off to the park with the pooch. That's the nice thing about having a pet dog. There'd be plenty of days you wouldn't take that daily constitutional, but the woof-woof must be walked.

And so to rehearsal with the band and the boss-man, Chuck Foster, now playing at the Blackhawk restaurant. Think we ought to make an arrangement on this one, Chuck?

Several hours have elapsed, and here we are back in bed again, writing that letter to Mom in Texas. Yup, this is where we came in, partner. Exciting day, wasn't it? That's life.

Morris Agency Wins Decision In Slack Case

AFM Rules Band And Commissions Belong to Fishman

Los Angeles—The battle between MCA and the William Morris Agency for the right to handle Freddie Slack has resulted in a victory for the Morris office and its coast rep, Ed Fishman, who signed the contract with Slack which the AFM's executive board has just ruled to be valid and binding.

May Appeal Decision

According to Fishman, the AFM ruling also held that MCA must refund to WM commissions collected on Slack's engagements. Amount of money involved was not revealed, but is probably several thousand dollars.

Freddie and his personal manager, Charles Weintraub, had not been officially notified of the AFM decision at writing but they both confirmed the report, after checking with the local MCA branch here. The bandleader wasn't particularly concerned by the matter, although he stated that he was sure MCA would continue the battle by appealing the decision.

No Glaser Comment

Joe Glaser, who took over control of Slack after his band clicked in recordings for Capitol records, was not in Los Angeles when the decision was handed down and could not be reached for comment on how he now figures in the set-up.

Sings for Long



New York—Wine, eh? It's Marilyn Day, new vocalist with Johnny Long. Although she's only 17 years old, Marilyn sang on NBC before she stepped into Helen Young's spot with the band.

Who's James?

New York—Paramount Pictures pulled a hot one in a recent full page trade paper advertisement which they ran for their movie *China*, starring Alan Ladd and appearing on the same bill with Harry James at the Paramount theater. The ad contained four pictures of the show's opening day riot, which had the names "Ladd" and "China" broadly displayed in back of wrestling cops and delirious fans, while some zealous promotion man had blandly blacked out in the photos, all marquee and poster mentions of Harry James and his band.

Krupa Denies Plea of Guilt, Set for Trial

New York—Gene Krupa was expected to report to San Francisco on May 17 to stand trial on an indictment charging him with contributing to the delinquency of a minor, his former band-boy. News dispatches from San Francisco recently to the effect that Krupa pleaded guilty to the charge were denied here by the drummer and his management.

The news item stirred up considerable trouble in the east for Krupa. Frank Dailey, owner of the Meadowbrook where the Krupa band was working, went to the AFM in an attempt to have his contract with the leader cancelled, while other reports had the Paramount theater, where Gene is booked to follow Harry James, equally anxious to sever connections with him. It was only when Dailey was assured that the drummer had not pleaded guilty that the dine-and-dance owner relaxed and allowed the band to complete its stay.

At the last minute, the Paramount was still hedging on the question of Krupa doing their next show and it could not be ascertained what plea Gene would make when he appears in court nor what the possible alternative dispositions of his case might be.

Butterfield Out Of Scott Band

New York—Billy Butterfield is out of Raymond Scott's CBS band. A strong rumor has a 52nd Street night club operator interested in lining up Butterfield, with Johnny Guarneri on piano and Hank D'Amico on bass, both also Scott men, to supply interlude and dance music for his spot.

New York—Hot Lips Page with a seven-piece outfit will take over at the Famous Door beginning June 1 for eight weeks.

Frank Dailey To Keep Club In Newark

New York—After a series of tentative announcements and maneuverings, Frank Dailey told *Down Beat* at press time that Gracie Barrie and her orchestra and Frank Sinatra would open on May 5, not at Meadowbrook



but at his Newark Terrace Room. The confusion began when Dailey at an earlier date related his lease difficulties at the Terrace Room and said that he would open Meadowbrook for a full summer season.

However, at the last minute, his Newark spot problems were ironed out and Dailey decided that it might not be such a good idea to revive Meadowbrook after all, what with the current shortage of gas, liquor, bands, in fact, everything but customers.

Half Million In 802 Kitty

New York—Local 802 of the AFM here transferred its headache from the Philharmonic-Rodzinski scuffle to the problem of issuing a financial report two weeks ago. Definitely on the black side of the ledger, the local has net assets of \$415,000, liabilities of \$29,122, with a surplus of \$386,378.

Dues payments showed a decrease, which is explained by the fact that 2,497 members entered the armed services during 1942. The union expects that this number will be increased to 5,000 by the end of '43. All members in service are not required to pay their dues and are listed on the books with full union rights.

Nat Brandwynne Set for Capitol

New York—Nat Brandwynne, playing at the Copacabana nitery where he replaced Ted Straeter, is set to move into the Capitol theater on Broadway when Sonny Dunham moves out. After the Brandwynne booking, the Capitol plans to bring in Phil Spitalny and his girl band.

Did He, Peggy?

New York—Carmen Cavallaro, although a sweet maestro, digs the hep stuff too. One of his pet bands is the Benny Goodman outfit and the pianist gets a special kick out of Peggy Lee's vocal on *Why Don't You Do Right?* In fact he plays it over and over again, even as you and I. The repetition of the disc finally brought a protest from Carmen's little daughter, Dolores, however. After enduring 10 or 12 choruses daily of the tune, she looked up at her father one day as he started the record again, and said: "Daddy, didn't he ever give her that money she keeps asking for?"

Bea Wain Takes Sinatra Spot

New York—Bea Wain took over the featured spot in the Riobamba floor show here when Frank Sinatra moved out on May 5. Sinatra went over to join Gracie Barrie at Frank Dailey's Terrace Room in Newark.

Transcribers Union Peace Still Pending

New York—The "on or before May 10" proposed meeting between the AFM and transcription firms had not taken place at press time. There was no indication, however, from either union officials or the transcriber group that it wouldn't come about as scheduled.

The last meeting, which ended on a dismal note as far as a record company-AFM peace was concerned, left unresolved the question of whether the transcription ban would be raised. At that time, both sides maintained that things were going well and intimated that a separate truce between the transcription firms and Petrillo was likely.

Other union news is that the U. S. government has withdrawn its injunction suit against the AFM with no further explanation available.

Down Beat covers the music news from coast to coast.

Terry Russell With Mal



New York—Posing Prettily for the *Down Beat* is Mal Hallett's new vocalist, Terry Russell, who succeeded Donna Mason, by now making a WAVES uniform look attractive.

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Billy Shaw to Take a Flyer With Jazz, Inc.

New York—Billy Shaw of the William Morris booking offices, who used to wield a trumpet himself, has organized Jazz, Incorporated, an organization which could prove to be the boon of jazz-men all over the country.

For some time, Shaw has been mulling over the idea of booking small jazz units for one-nighter dates as is the common practice with the bigger name bands. It seemed to the booker that while N. Y. might be over-flowing with jam sessions, sponsored by self-appointed jazz commentators and angels, the smaller cities and towns in the country didn't have anything of the kind to take up their evenings and Sunday afternoons. And, from the business angle, booking big bands is more of a problem all the time, while a hot outfit could be made up of as few as six men and travel in one car. The headaches which accompany transporting 16 men and a girl across the country would be gone.

As the plan stands to date, Shaw will initiate each of his jazz groups (labeled Chicago Jazz, Kansas City Jazz, etc.) by bringing them into the Hurricane, N. Y. club, where Duke Ellington's band is working. The jazzsters will play

Scott on Mott

New York—Raymond Scott's guest star on a recent *Jazz Laboratory* show was another CBS composer, Lynn Murray. Murray's contribution to the show was an amusing tribute to Scott called *Scott on Mott*. Mott, in case you don't know, is a street in New York's Chinatown and the Murray composition was based on a Chinese march with themes of various Scott compositions interpolated here and there.

on Monday, off-night, and Coleman Hawkins, recently signed by William Morris, was set to start the ball rolling on May 3 with a band called the All-Star Jazz Unit. Art Hodes, who will do the second Monday night date at the Hurricane, Eddie Condon, George Brunis, Sidney Bechet, Ammons and Johnson (billed as Boogie-woogie Blues Unit) and many other star jazz performers have been approached by Shaw for his new plan.

An idea to bring all the units together in Springfield, Mass., on Decoration Day this month for a monster session was turning over in Billy Shaw's mind as *Down Beat* went to press.

Dunham Starts To Pick Chips

New York—Sonny Dunham, after being classified 4-F, opened with his band at the Capitol theater here two weeks ago. Dunham's band has just emerged from a long stay at the Hotel New Yorker. According to Warren Pearl, Dunham's mentor, the band is finally benefiting from all its recent air-time and is currently engaged in picking up some of the marbles at long last.

A tentative booking later this year for Dunham at the Palladium in Hollywood may be penciled out, Pearl thinks, so that Sonny can take on more one-nighter and theater engagements.

Stars Play in Nick's Sessions

New York—Recent Monday night outfits at Nick's in Greenwich Village, have included trumpet-leader Bobby Hackett; Carl Kress on guitar; Fulton (Fidgy) McGrath, piano; Joe Ortolano, trombone; Don Marino, drums; Bobby Haggart, bass. Billed as Bobby Hackett and his WJZ Band, the boys nevertheless did not play written Dixieland.

Four Chicago Radio Stars



Chicago—These are the Vagabonds, John Jordan, Ray Grant, Bob O'Neil and Norvo Laborn, whose vocal harmonies are familiar to listeners to several NBC radio shows originating in Chicago.

CHICAGO BAND BRIEFS

Jimmy Dorsey, scheduled to follow Les Brown in the Panther Room at the Sherman on June 18, goes into the Chicago theater instead on that date. He'll reach the Sherman, however, on December 2. At press time, Ernest Byfield was wavering between Jan Savitt and Sonny Dunham as the replacement.

So you're jazz conscious, but you don't like accordions? Take our tip and visit Chamales' Green Mill at 11 North Clark street. If Art Van Damme, featured in Don Pedro's combo there, doesn't send you—just forget it! Art is ma-a-a-ad, we saw him knock Cab Calloway, but out, for an hour. At that point, Cab had to catch a train for Cleveland.

Ethel Goff, hostess in Joe

Sherman's Garrick Stage Lounge, went to Fort Riley, Kansas, to become the bride of a cavalry lieutenant. . . . Joe thinks he has his show lined up for May 21 in the Downbeat room. It's definitely Red Allen and J. C. Higginbotham, of course, with Alberta Hunter on the vocals, and a possibility of Una Mae Carlisle (we hope).

Hernia got a definite rejection from Uncle Sam for Louis Jordan, who helped build up the biggest pre-Easter gross in seven years at the Oriental theater—\$23,000. . . . Lou Brouse, they say, plans to break up his band and has served notice on the Ches Paros.

Jimmy Joy is back at the Bismarck, with the talented Talia, Don & Sally Jennings and Gloria Lee, but will give way early in June to Art Kassel and Gloria Hart. . . . Tommy Dorsey opened his first engagement in the Panther Room at the Sherman yesterday.

Covey Replaces Milton Yaner

New York—Bill Covey has replaced Milton Yaner as lead alto with Jimmy Dorsey. Yaner closed his five-year JD stretch, when the band opened at the Roxy, April 21, to study insurance selling. Covey, recruited from west coast studio work and Bobby Sherwood's band, has fitted into the exacting Yaner-established assignment with ease.

Mary Ann Mercer Has New Program

Chicago—Mary Ann Mercer, a recent bride, started a new series of song programs over WBBM-CBS early this month. The petite, chestnut-haired vocalist is heard on 38 stations each Sunday from 2:55 to 3 p.m. (EWT), accompanied by a mixed quartet and the Winston Duo, a piano team. Quaker Oats is the sponsor, for Muffets.

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Carter Gets Fine Spot in Musical Film

Hollywood—Looks like Benny Carter, rated for years by musicians as one of the outstanding bandmen of the day, is going to reach the end of the rainbow and its pot of gold here in movietown.

Carter and his band draw a choice spot in MGM's *As Thousands Cheer* (new title for *Private Miss Jones*), which from all indications will be one of the most exploited pictures to come out of Hollywood this year. Every important name on the MGM lot will contribute something to the picture. As it stands now the roster of stars appearing in the film will include Mickey Rooney, Judy Garland, Eleanor Powell, Lena Horne, Red Skelton, Lionel Barrymore, and others.

Benny will be sharing the musical spotlight with Jose Iturbi, Kay Kyser and Bob Crosby. The Crosby band completed its work in the picture before it dissolved and was taken over by Eddie Miller.

Straeter Loses Society Kick

New York—Ted Straeter and his band opened at the Hotel Statler in Washington replacing Emil Coleman on April 29. Straeter, who has been working at the Copacabana in New York, and doubling on the Kate Smith CBS show, is out to break away from the pure society band category and develop into something with a broader commercial appeal. He's using 10 men for the Statler date and has two NBC broadcasts a week.

Donegan Packs Orchestra Hall

Chicago—Dorothy Donegan's recital of "variations, improvisations, modern rhythms and treatments" on the first of May in staid, old Orchestra Hall knocked both the public and the music critics of the daily newspapers for the proverbial loop.

There is no doubt about the concert being a sell-out. Joe Sherman, the sponsor, who thus becomes an



Dorothy Donegan

Impresario with a capital "I," couldn't even obtain a pair of tickets to his own affair for a friend on the day of the big deal.

The reviewers, while betraying certain astonishment and bewilderment in the writing of their critiques, were extremely kind to the young pianist. And the audience, which crammed every nook and corner of the hall, extended to La Donegan what is popularly described as an ovation.

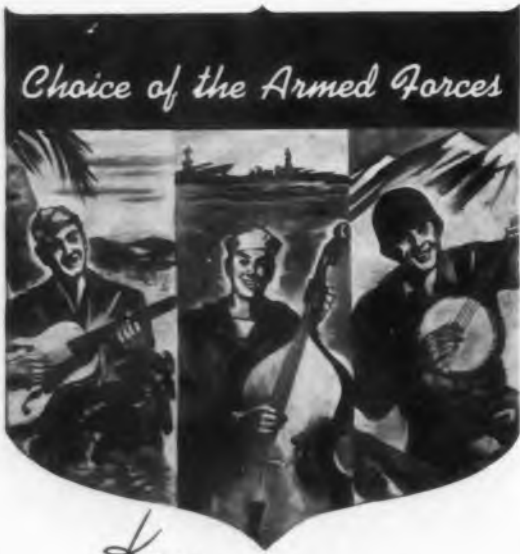
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Ginnie Begins



Chicago—Bids from two or three name bands were turned down by 17-year-old Ginnie Powell, vocalist with jobbing bands around Chicago, because she wanted to finish high school first. She will be graduated next month, and will begin her career in July in a Detroit club, featured with Robert Crum, the piano sensation from Elmer's here.

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Scale Attacked With WLB Rule By Theater Op

Mayan Manager Charges Violation Of Regulations

Los Angeles—First musician-employer wage controversy growing out of wage ceilings set by the War Labor Board was in the making at the Mayan theater here as this was written.

The Fred Finklehoffe-Paul Small show starring Ed Wynn, *Big Time*, is in the Mayan under a deal whereby Homer Curran, who operates the Mayan theater, is supplying the house and the pit orchestra. Curran claims that Local 47 set a basic scale for the show of \$10 per man per show and that inasmuch as this rate is in excess of scale set for a similar production in another house it violates WLB regulations.

Union officials say that the rate is the local's book scale as set in its price list dated Sept. 15, 1942, and that the rate was paid for shows at the Mayan as far back as 1941.

Spokesman for the War Labor Board department located here said that the case had not actually been filed with WLB but that the principals in the controversy had appeared at his office for an informal, amiable discussion. He said the WLB cannot take action unless the case is officially certified to it by the Department of Labor in Washington.

Herb Miller Lands Movie

Hollywood—Herb Miller, the bandleader brother of Glenn Miller, who was brought to the coast by Reg Marshall of Frederick Brothers to open the new Aragon ballroom, draws his first motion picture break in Monogram's *Spotlight Parade*, in which the Miller band shares the musical honors with Bonnie Baker.

Goodman Has Two Spots in New Picture

Hollywood—Benny Goodman and his band have completed the pre-recording of the featured band numbers in *The Girls He Left Behind*, the 20th Century-Fox opus featuring Alice Faye and Carmen Miranda.

Indication is that the Goodman band will have two good sequences in the picture, one in a number called *Minnie's in the Money* and the other in *Paducah*, in both of which Benny is handling vocals.

The other songs in the picture, all of which are by Harry Warren and Leo Robin, are *You Discover You're in New York* and *Lady in the Tutti Frutti Hat*, sung by Carmen Miranda; *A Journey to a Star* and *No Love No Nothin'*, sung by Alice Faye; and *Polka Dot Polka*, at which everybody seems to get a crack. *Brazil* is used to introduce Carmen Miranda.

De Luxe Dancery For the Coast

Los Angeles—A new de luxe dance spot will be opened here by Bill Richman, advertising and publicity man who has been staging one-nighters with name bands at Long Beach's Civic Auditorium.

The new dancery, as yet unnamed, will be located on the site of a super market, which burned recently, at Vermont Ave. and First Street, just about a block from the old Palomar, which burned to the ground some years ago and has never been rebuilt, although once work was started with a great fan fare.

According to Richman the new place will have a dance floor which will accommodate about 1,500 persons.

Operetta Form Used in Cartoon

Hollywood—A new application of music to motion pictures will be introduced by Dave Fleischer, producer of "Screen Gem" cartoons for Columbia, in a cartoon short in which the operetta form will be used for the first time through an entire picture.

All dialogue in the short, a fantasy entitled *Try Imagination* in which a little girl dreams of imaginary adventures for her dolls, is sung instead of spoken. The libretto was written by Fleischer and his story man, Dunbar Roman. The music, all original, was composed by Paul Worth and recorded under his direction by a 20 piece orchestra.

Harburg Set as Film Producer

Hollywood—E. Y. Harburg, songwriter who has turned out the lyrics for many a major hit song with such melody writers as Harold Arlen (*Over the Rainbow* and others) has been given a producer's assignment at MGM. His first production will be *Meet the People*, in which Vaughn Monroe's band makes its initial screen appearance.

Another noted song writer who has joined the ranks of the picture producers is Arthur Schwartz (*Dancing in the Dark*), whose first assignment will be Columbia's *Cover Girl*.

At Republic Studio Dance



Hollywood—A horse opera star and a band leader pose with a couple of staging pippers at a recent Republic studio party. Left to right: Roy Rogers; Judy Clark, former Ray Heatherton chirp; Bob Mohr, band leader and Jane Johns, ex Flo Rite chirp.

LOS ANGELES BAND BRIEFS

Casing the Key Spots: The Palladium breaks the news—and it will be real news for his west coast fans—that our own Stan Kenton is slated for a return date here starting June 29. Stan moves in following Woody Herman, who takes over from the Casa Loma crew May 18.

Meantime Art Whiting "and his Swing Sixers" have returned to the Palladium as alternate combo, following Nick Cochrane. . . . Other Palladium news is that Eddie Miller is making a real evening of those "off nights" (Mondays) for Palladium patrons and has been tied over for another four weeks.

Lewis for Biltmore Ted Lewis, his band, his show, and his C-melody saxophone move into the Biltmore Hotel's Bowl June 3, following Matty Malneck. Lewis is down for four weeks, with Henry King on deck to follow. . . . Freddy Martin welcomed back to the Ambassador Hotel's Coconut Grove April 27. The Grove is Freddy's "home spot" and he will probably stay for the duration this time.

Frankie Masters was scheduled for a May 5 opening at the Trianon following Horace Heidt's short stand of a fortnight. Heidt heading East. . . . Charlie Foy's place out in North Hollywood reopened with a local band fronted by Johnny (Seat) Davis. . . . Eddie Le Baron was scheduled to move over to the new Trocadero May 5, replacing the bands of Snub Mooley and Chuy Pena. The Eddie Beal Trio, which reopened the spot recently with Mooley and Pena, stays on.

The Zuccas seem well satisfied to continue with Freddie Slack and the Savoy Sultans at the Casa Manana, Benny Carter (who has a new star in his band in tenorman Bumps Meyer, formerly with Lee Young) at the Hollywood Club, and Noble Sissle at the Hollywood Casino. . . . Muzzy Marcellino set for a return engagement at the Florentine Gardens starting May 26 with advent there of Sophie Tucker. . . . Emil Coleman following Garwood Van at Ciro's May 5.

Jive Jottings Louis Armstrong's new band into Harry Schooler's new Aragon at Ocean Park. Louie's new singer is Ann Baker, former nitery thrush in Pittsburgh, Pa., and very good. . . . The old Rumbogie cafe on Highland Ave. reopened as nothing less than "Jive Junction" on April 27, with Harlan Leonard's combo sharing the

Union Issues Laws About Studio Work

Hollywood—A pocket manual of the rules and regulations covering musical engagements in motion picture studios has been mailed to all local musicians by the office of the AFM's international studio representative, J. W. Gillette.

One New Ruling Only change or addition is a rule that when an orchestra called on a weekly basis is broken up and recessed until later the same day single session prices and conditions are to prevail, unless the musicians are notified of a definite time to return. Object is to prevent musicians having to hang around the set all day in expectation of more work and being finally dismissed for the day—or night—without having played another note.

Regular scale for recording is \$30 for a three hour session and \$50 for a double session of 8 hours with a break between the two sessions. However, studios are permitted to employ musicians on a weekly basis of 33 hours for \$250, which on the session basis would cost \$280.

Limit on Earnings Only limit to how much a musician may earn in studios is a union regulation that after he has earned more than \$77.50 in one studio he may not work an engagement in any other studio during the same week. Musicians working outside engagements paying \$50 per week or less are permitted to work one studio in any week. Musicians earning more than \$50 per week are restricted from picture studios.

Al Donahue Opens Nabe Stage Show

Los Angeles—Al Donahue and his ork opened April 28 at a neighborhood film house, Bard's Adams, which is presenting a combination stage-film show for the first time in its history.

The Donahue band of 13 pieces, including the leader, plays on the stage for the acts, which Donahue emcees. Under present set-up the band will change weekly but the band will remain with a change of musical routines. Schedule calls for 11 shows a week with matinee Saturday and Sunday.

Jolson-Columbia Deal Cooling?

Hollywood—Columbia and Al Jolson have failed so far to get together on financial terms for the deal to make a musical biog based on the mammy singer's life with Jolson playing himself.

It is reported here that Jolson is holding out for a fabulous sum to do the role and that Columbia has countered with an offer under which Jolson would not appear in the picture but would merely dub the vocal work for the actor who would play "Al Jolson."

Hoagy Teamed With Mercer

Hollywood—Johnny Mercer and Hoagy Carmichael, working together for the first time since they turned out *Skyhawk*, one of last year's major hits, have written four songs for the Paramount picture, *True to Life*, featuring Mary Martin and Dick Powell.

Three of the songs are entitled *Mr. Music Master*, *There She Was*, and *Mr. Pollysena*. Title of the fourth song not released.

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MOVIE MUSIC

by Charles Emge

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

In Paramount's *Happy Go Lucky* Mary Martin, a show-girl disguised as an heiress sets out to snag a wealthy husband (Rudy Vallee), an enterprise in which she is coached by a genial beach-comber (Dick Powell). Even Rudy Vallee's most ardent fans will not be surprised when, after snagging the millionaire, she changes her mind and chooses poverty with Powell. This frayed old plot, in so skillfully blended into a well-paced film musical that even those who are ordinarily bored stiff by pattern pictures will find its familiar ingredients have been cooked up into a good dish of entertainment.

Happy Go Lucky's big musical moment comes when mad-cap Betty Hutton springs her hysterical rendition of *Murder, He Says*. Sound-screening a performer like Betty Hutton is difficult. The excellent results obtained in this case came about in an unusual manner. Music Director Robert Dolan, in order to catch the spontaneity of the Hutton style, tried the little-used "direct recording" method (recording and photographing simultaneously on the set, using a light piano accompaniment which is later covered by the orchestra sound-track).

Happy Go Lucky introduces a novelty in picture music in "Sir Lancelot," authentic Calypso singer. It is also a smart little touch that fits in well with the story's tropical locale. The Calypso band seen with "Sir Lancelot" did not record his accompaniment. It was recorded by a group of Latin-American musicians plus a couple of "Sir Lancelot's" boys. When the music was rehearsed for the first time the Calypso musicians listened, shook their heads. Something was wrong—they didn't know what. It developed that the Paramount arrangers, in transcribing the music as played for them by the Calypso musicians, had misplaced the beat. The arrangement was corrected by the simple expedient of moving the entire score up exactly half a bar.

The picture closes with the inevitable show-within-a-show in which Mary Martin sings what most people will accept as a swing-style version of *Ta-Ra-Boo-De-Ay*, and effectively displays the very effective Martin legs.

Dick Powell, who warbled his way through a string of Warner Bros. musicals some years ago, contributes few notes to *Happy Go Lucky*. Rudy Vallee doesn't sing a note but he turns in a swell straight performance as the jerk millionaire.

Answering the Mail

Teddy Allen, Stockton, Calif.: I'm afraid your chances of getting another look at either *Some Like It Hot*, featuring Gene Krupa, or *Hollywood Hotel*, featuring Benny Goodman, are pretty slim. The distributors for both pictures tell me they have been taken out of circulation in the U. S.

Dorothy Blair, Philadelphia: The music heard in that sequence in *Now Voyager* where Bette Davis and Paul Henreid are in the taxi riding up the mountains is the "love theme" of the original score composed by Max Steiner for the picture. This theme was later turned into a popular song, with lyrics by Kim Gannon, and by now you are probably familiar with it as *It Can't Be Wrong*, a current best seller.

TD's Gold Disc

New York—Tommy Dorsey has been presented with a gold-plated recording of *There Are Such Things*—the millionth disc of TD's big seller. The fancy platter was turned over to the City of Chicago, as one of the items auctioned off for the fund to replace the cruiser Chicago.

Woody Greets Tyrone



San Diego—Woody Herman and Pvt. Tyrone Power, former screen star, chat before the mike during Woody's *What's Your War Job* program over the Blue Network. Tyrone was a guest on this broadcast, which emanated from Consolidated aircraft plant here.

On the Beat In Hollywood

Robert Russell Bennett, a recognized name among contemporary composers, has been brought to Hollywood from New York to arrange and compose special music for Paramount's screen version of *Lady in the Dark*, starring Ginger Rogers.

Hazel Scott, a clean click in RKO's *Something to Shout About*, has been signed by MGM. No assignment set yet.

Paramount's *Ridin' High* will introduce a song by Leo Robin and the late Ralph Rainger called *Willie, the Wolf* in a production sequence prepared by ace arranger Joe Lilley which interpolates strains of 11 familiar hill billy and western songs.

Larry Stewart is the most recent band vocalist to draw an inter-singer post in pic. He's landed a former with Republic. He warbled for *Ray Noble, Tommy Dorsey* and *Freddy Martin*.

New title of Trombone from *Heaven*, Universal picture based on fiction story of that name, is *Follow the Band*. Film features Frances Langford, Skinnay Ennis (without his band), Alvino Rey, Ray Eberle and the Kings Men.

Columbia has bought movie rights to Cole Porter's *What Is This Thing Called Love* for use in *The More the Merrier*. Tune will be given Latin-American treatment.

In MGM's *Presenting Lily Mars* Judy Garland sings ditties culled from hits of by-gone days; they include *Tipperary*, *St. Louis Blues*, *Three O'Clock in the Morning*, *Shade of the Old Apple Tree*, *Don't Sit Under the Apple Tree*, *Headin' for the Last Round-Up* and *Broadway Rhythm*, accompanied in the latter by the Bob Crosby band.

Casa Loma ork doubling from Hollywood Palladium to Universal for a musical short entitled *Smoke Rings*.

Janet Blair, ex-band singer now drawing spotlight as a movie actress will marry Pianist Lou Bush, when the war is over and Lou is out of the army, according to her friends.

Buddy Pepper and Inez James, Hollywood's youngest songwriters, have been signed by Walter Lantz to write songs for his "swing symphony" series of cartoon comedies. First one will be the *Hep Cat*.

Harold Arlen and *Ted Koehler* signed to dish up the ditties for *Goldwyn's Up in Arms*, which will feature *Dinah Shore* and bring to the screen for the first time *Danny Kaye*.

See and hear . . .

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Martin to Play Liszt 'Rhapsody'

Hollywood—Freddy Martin's feature numbers in the Columbia picture *What's Buzzin Cousin*, due for release next month, will include a rhythmic transcription of the principal theme from Liszt's *Second Hungarian Rhapsody*. The Martin band is working in the picture exactly as set up for dance work with the exception of the addition of four violins.

BAND PIX

Current

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

Johnny Comes Marching Home (Reviewed in May 1 issue).

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

To Be Released

Best Foot Forward (MGM), Harry James.

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

Presenting Lily Mars (MGM), Bob Crosby, Tommy Dorsey.

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

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

Follow the Band (Universal), Alvino Rey.

I Dood It (MGM), Jimmy Dorsey.

The Sky's the Limit (RKO), Freddie Slack.

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, Casa Loma, Teddy Powell, Alvino Rey.

Ridin' High (Paramount), Milt Britton.

School for Jive (Universal), Eddie Miller.

Meet the People (MGM), Vaughn Monroe.

Melody Parade (Monogram), Ted Fio Rito, Anson Weeks.

Spotlight Parade (Monogram), Herb Miller.

As Thousands Cheer (MGM), Benny Carter, Kay Kyser, Bob Crosby.

Right About Face (MGM, Kay Kyser.

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Casa Loma Band In 'Jam Session'

Joins Garber, Louie, Teddy Powell and Alvino Rey in Pic

Hollywood — The Casa Loma band, currently appearing here at the Palladium, has been added to the roster of bands signed for the Columbia picture, *Jam Session*. List of name orks set for the film-musical now includes, in addition to the Glen Gray unit, Jan Garber, Louis Armstrong, Teddy Powell and Alvino Rey.

The bands will evidently do but one number each. Armstrong and Alvino Rey have completed their sections of the sound track. Armstrong unwound on *I Can't Give You Anything But Love*, his waxing of which is dear to the hearts

Six Musicals on PRC Schedule

Hollywood—New production schedule set up for Producers Releasing Corp., following recent conference of execs here, includes six musicals. This is the first time PRC has entered the tuner field.

Five of the musicals are now in preparation under tentative titles. They are *Oh, Say Can You See* and *Talent School*, Jack Schwarz productions; *Oh Baby*, a Ripley-Monter production starring *Fifi Dorsay*; *I'm From Arkansas*, a hill billy opus to be produced by Alex Stern; and *Minstrel Man*, a Leon Frankaus production.

of collectors; Rey and his boys tossed up their highly successful rendition of *St. Louis Blues*.

Casa Loma's date for reporting to the studio had not been set. The sequence featuring Teddy Powell will be filmed and recorded in the East.

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(Jumped from Page 1)

music just the way the composer wanted it to be played. Then when an O.K. would finally come through, I knew that the Negro musician was going to be put on his mettle and that any hack character just wouldn't do. When I asked one of the boys from a band around town to drop over for a recording session, I made darn sure that he could be depended upon to show up on time and in condition for a tough workout. And he usually got it.

Bigard and Carter

"The other regular members of the band would sort of sit back and take it easy, turning over all the involved passages to the new guy as if to say, 'well, go ahead, brother, we've heard all about you jazz-men . . . let's see what you can do.'"

"I don't have to tell you," Phil said, "just how well men like Barney Bigard and Benny Carter did. It got so that when a new and top Negro musician would report for a movie-recording date, the other musicians would watch him work and just gape when he'd play on for hours without making a fluff."

We mentioned to Phil that several of the radio directors around N.Y. had been quoted as saying that the average Negro jazz-mun couldn't adapt himself to the subtleties of movie and radio work.

'That's Just Bunk'

"That's so much bunk," Phil said. "Naturally a musician who has spent most of his life playing jazz or swing and never had a real chance to study music from a classical angle, has to learn to adapt himself. Sure, radio and the movies demand more awareness and agility on the part of the musician, but it's nothing so complicated that any good musician, no matter what his color, can't get it if he applies himself. The proof of that is the fact that, more and more, Hollywood is employing Negro musicians."

"If you could see some of the long-hair regulars in a studio band shaking their heads with amazement when they hear a young Negro musician get one of those long, bending tones out of his sax, you'd be able to get a clearer picture of what I mean when I talk about the new kind of Hollywood some day."

Help Each Other

"The old-timer doesn't merely

James Panics 'Em Literally On Broadway

New York—More than 165,000 jitter-bugs, plus some Alan Ladd fans, swamped the Paramount theater to turn in over \$105,000 to the box office and watch Harry James and Helen Forrest and Buddy Moreno and the whole band give with *I've Heard That Song Before* and *Two O'Clock Jump* three weeks ago. Windows were busted and cops were pushed



around when ardent music-lovers got out of bed in the dark, took the subway down to Times Square and then stood restlessly in line from as early as 4:00 a.m. just to be sure that they'd get to see Harry.

All kinds of weird and wonderful stories were to be heard at the corner of 43rd and Broadway: Harry wasn't leaving his room at all; he was afraid of the huge mob; they were feeding Harry with a straw through a keyhole because he didn't dare open the door to his room. In fact, James was doing six shows a day, seven on Saturday, and with rehearsals for his Chesterfield shows, plus doing the shows themselves, and making guest appearances around town, a lot of people wondered how and when he did eat.

wonder when he hears tones and techniques which he never got from his own sax. He wants to know how they're produced. The jazz-man can teach him and at the same time learn something himself out of the experience of the other man.

"Don't be too surprised," Phil said, "if that fusion of jazz and classical that everybody's always talking about, as well as a real breaking down of racial barriers, comes out of California. It won't be anything misty and temporary, either, because we're on the track of the real McCoy."

New Shosty Sonata

New York—Dmitri Shostakovich, whose first piano concerto was recently released on the Columbia Masterworks label, gave the initial performance of a new piano sonata in Moscow two weeks ago.

Johnny's a Persistent Cuss



New York—Johnny Lang courted Patricia Waters, actress, for two years, which in these days of hectic romances is really something. Patricia ultimately was convinced and they were wed in Baltimore on April 14.

Boyer's ★ Browsings

By ANITA BOYER

Music Box Descriptions

The Polka Dots—A harmonic team that is becoming quite famous for their spot commercials and their WNEW shows eight times a week. Their real names are Frank Andrews, Mike Chimes and Ralph Files.

Ruth Crowder—Dressmaker and style setter for such vocalists as Helen O'Connell, Martha Tilton, Kitty Kallen, Bernice Parks and yours truly, is really an embryonic songwriter. Ruth has written a swell song titled *I'll Keep Smilin'*. Walter Gross and Ted Straeter have predicted hit possibilities.

Les Brown—I never knew you had such a sense of humor.

Sonny Burke—You act like *Happiness Is Just a Thing Called Jimmy* since you've started arranging for Dorsey's band.

Frank Sinatra—That lock of hair falling on your forehead sure gets the girls!

Helen O'Connell—You should be proud of yourself—for you jumped the hurdle from band vocalist to featured radio soloist in a hurry.

Mary Lou—(intermission pianist and singer at the New Yorker Hotel) Your naive manner is as charming as your singing.

Perry Como—It's wonderful hearing you sing on your own, after all your years of bandwork.

Linda Keene—Your rendition of the oldie *You Let Me Down* really is torchy.

Thelma Carpenter—It must be a compliment but a headache to you the way everyone is copying your song routines.

Peggy Lee—You photograph well enough to be in pictures.

Hal McIntyre—You have a knack of smiling from the bandstand so that everyone in the room feels as if you were smiling personally at

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them.
Jerry Johnson—You're displacing Benny Alberts for first honors as the best dressed song pluggler.
Bob Dukoff—Your tenor chorus on *You're Blame* with Sonny Dunham's band is something to remember.

Rose Blane—The girl vocalist's gin rummy champion.

Kitty Kallen—Your meticulous grooming and good clothes sense are fine examples for other up and coming singers to copy.

Johnny Nampton—Your song, *I'm Not Just Anybody's Baby* really sounds like a hit and all the vocalists are crazy about it.

Helen Ward—Your complete ease at the mike makes it a pleasure to watch you work.

Don D'Arcy—Your constant striving for improvement is showing fine results from your broadcasts with the Dunham band.

Bobby Sherwood—You'd better watch out or some picture company will grab that handsome member of the "Bobettes," namely one Bobby Simms.

Decca Puts Out Waters Album

New York—Decca Records will shortly bring out an Ethel Waters souvenir album, made up chiefly of songs associated with and made famous by the singing star, whose movie *Cabin in the Sky* will soon be released.

Decca is also putting on the market an album called *Solo Flight*, music composed by Paul Nero, whose latest composition *Concerto for Hot Fiddle* made its debut in Washington, D. C. a few weeks ago. *Solo Flight*, an album of six sides, uses only two instruments, guitar and bass, to get its tonal ideas across.

New York—Betty Rann, boogie-woogie pianist, is playing Monday night shows at the Hotel Dixie, substituting for Al Trace's band.

Gayer Goes

Dixon Gayer, assistant editor of *Down Beat*, who has been attending signal corps school since January, has resigned from the staff to devote his full time to the service. He carries with him, of course, the best wishes of his *Beat* associates.

GUITARISTS!

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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
- Bob Armstrong
- Zinn Arthur
- Jimmy Baker
- Layton Bailey
- Howdy Baum
- Billy Bishop
- Eddie Brandt
- Bobby Byrne
- Larry Clinton
- Munson Compton
- Jerry Culick
- Marvin Dale
- Bobby Day
- Buddy DeLaney
- Eddie Dunstedter
- Freddy Ebener
- Segar Ellis
- Charlie Fish
- Emerson Gill
- Cecil Golly
- Allan Gordon
- Bob Harris
- Bob Helm
- Horace Henderson
- Dean Hudson
- Sonny James
- Joey Kearns
- Buddy King
- Teddy King
- Wayne King
- Ivan Kobasic
- Carl Koebel
- Al Kvale
- Bill LeRoy
- Buddy Lewis
- Johnny Lewis
- Ray McKinley
- Mel Marvin
- Glenn Miller
- Herman Miller
- Eddy Morgan
- Hal Munro
- Sev Olson
- Pancho
- Ray Pearl
- Larry Press
- Dave Rose
- Ray Stolsenberg
- John Sullivan
- Pierson Thal
- Chuck Travis
- Paul Tremaine
- Bill Turner
- Joe Vera
- Mickey Vitale
- Hal Wallis
- Jon Wells
- Buddy Williams
- Meredith Willson
- Sterling Young

NAVY

- Del Casino
- Buddy Clarke
- Jolly Coburn
- Emery Deutch
- Sam Donahue
- Saxie Dowell
- Eddie Duchin
- Sleepy Hall
- Bill Hummel
- Art Jarrett
- Hal Leonard
- Michael Loring
- Clyde McCoy
- Tommy Marvin
- Bobby Parks
- Vincent Patti
- Artie Shaw
- Herb Sherry
- Ralph Stuart
- Joe Study
- Claude Thornhill
- Orrin Tucker
- Emil Velasco
- Lu Waters
- Ranny Weeks
- Herbie Woods

COAST GUARD

- Jimmy Grier
- Joquin Grill
- Dick Stabile
- Rudy Vallee

MERCHANT MARINE

- Gerald Marks
- Ted Weems

RCAF

- Duke Daly
- Billy Thomson

New York—Bing Crosby returns to his NBC Music Hall show at 9 p.m. on Thursday, May 27, after a vacation in Mexico. Brother Bob subbed during Bing's absence.

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Mike Miller's tren, gu arranger army into a famous ing mar be two Hit Par joining J Johnny with a



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Mike Vallon, manager of the Herman Herd; Don Haynes, Glenn Miller's manager; Carmen Maestren, guitarist, and Jerry Gray, arranger, all are set for immediate army induction. . . . The leader of a famous harmonica band is having marital trouble. . . . There'll be two Waynes on the *All-Time Hit Parade* broadcast, Martha is joining Jerry.

Johnny Markham, 16, playing with a high school orchestra in Oakland, Calif., is a natural tubman and will be a Krupa, Rich or Tough eventually. . . . Speaking of skin-beaters, look for George Wetting to cut out from Chico Marx and wind up with Joe Marsala.



Django Reinhardt, guitarist supreme, definitely is alive in France, according to *Melody Maker*, the English music mag. . . . Signs of the times: Three of the top "musical maniacs" bands are still holding out in the New York area, Korn Kobblers at Rogers Corner, Al Trace's Silly Symphonists at the Hotel Dixie, and Mousie Powell at the Aquarium.

Skeets Herfurt, a nice guy, and his sweet wife are worrying their friends—but seriously. . . . Marie Nash, singing with *An Evening with Sigmond Romberg* road company, has bids from four major studios. . . . Raymond Scott has written a composition called *The Board* dedicated to Monty Woolley.

Ted Goddard may replace key saxman Johnny Hayes in the *Hal McIntyre* band. . . . Guests at the *Hurricane* (N. Y.) were intrigued by the solo bass in a batch of Ellington's *I Got Rhythm* recently. They were astonished to discover, not Junior Raglin, but Juna Rotenberg, from *D'Artega's* all-girl band, slapping it out.

The navy rejected booker Joe Shribmen. . . . Blue Drake, vocalist, is recovering from scarlet fever at the Children's hospital in Buffalo. . . . Adrian Rollini is in line for a radio network build-up on a sustaining show. . . . Boyd Raeburn's band is getting a lot of attention from the hepsters.

The boys thought the ruling in Kay Kyser's case would decide the status of musicians in the war effort. Now they are watching Alvino Rey and his boys, who just completed their physicals—and are working in a war plant. . . . Woody Herman may lose some sidemen next month, but he'll probably replace them. He always has.

Marshall Stearns popped up this month. After two years in Hawaii (where his record collection still resides), he's connected with a college in Indiana, specializing in—of all things, *Chaucer!*

Freddy Nagel, despite his details, was army bound, is in, and his band opened May 12 at the *Peabody* in Memphis, with the stick in the pass of *George Hamilton*. . . . *June Haver*, 16-year-old *Rock Island* blonde who used to sing with *Wayne Rohn's* band in *Davenport*, has been signed by *20th Century-Fox*.

Honors French

Jimmie Lunceford is reported to be at work on a *Dance of the French Jitterbug*, in honor of the French youths who defied Nazi-inspired bans on dancing in that part of their country controlled by Berlin. And how about a *Death March* for would-be super Sturm Drapper youth organizations in Germany?

Kitty Visits Alma Mater



New York—We met some folks the other day who never had seen the Automot, so we thought this photograph might be instructive as well as interesting. Kute Kitty Kallen, Jimmy Dorsey's vocalist, won't mind because she regards the Automot as her alma mater. Kitty got her start on the *Horn & Hardart Children's Hour* radio show. Photo by Dorothy Gale.

BANDS DIG BY THE Beat

OZZIE NELSON

(Reviewed at Capitol theater, New York)

Ozzie Nelson accomplished a major feat at the Capitol: he m.c.'d with ease and humor an entertaining show and led his band through music impressively well dusted off and relaxed.

Still looking like the personification of College Humor, Nelson combines a nostalgic campus flavor with strictly present-tense beat, thereby winning practically all age-groups. As an example of this combination in action: he set a scene, in effect, like this—"Now just imagine you're at the prom, with the one and only girl in the world. The lights are turned down low, you take her in your arms, ready to dance to a beautiful number—and it's—*Rasputin's Laundry*." *Rasputin's Laundry* was swung up clean and fresh on a solid-four line.

Ozzie and Harriet Hilliard sang several numbers together, *Why Don't You Fall in Love with Me*, *Met Her on Monday*, and a comedy tune. As dueters, they're easy looking and listening, masters of somewhat coy sweetness and light. By herself, Harriet sang *Why Don't You Do Right* without imitating Peggy Lee. She was more at home in the songs with Ozzie.

The band sounded clean, in tune, at ease in the music. The brass was especially bright-toned. Trumpet and trombone spots, tenor and piano solos by Ken Perry and Ted Repay respectively, satisfied because they were in good taste. There was no drum solo, h'ray.

And h'ray generally for Ozzie and his band, which, in spite of stop-me-if-you've-heard-this-before draft problems, is encouraging proof that a band can stick to pleasing, easy-riding music and sell without any trouble.

VAUGHN MONROE

(Reviewed at the Hotel Commodore, New York)

Another band which looked like a natural for the top of the pile when it started out, this outfit hasn't discovered yet the magic formula that means big names in big lights at big prices.

The item most lacking is a real style which will set it apart from any number of other bands in the good but not great category. It plays ballads well, the rhythm tunes have a good beat, and there are commercial comedy and singing numbers supplied by Vaughn, the Murphy Sisters, and Ziggy

Talent, but the over-all reaction is that the band is too standardized, too ordinary in its routines.

A detailed criticism of Monroe's band is pretty meaningless these hectic days of rapid-fire changes in side-men. For example, on the night reviewed, the band had new men in both the trumpet and trombone sections, and expected some changes in several other departments, including the immediate loss of Marilyn Duke, featured girl vocalist. It would be safe to say that the Monroe outfit today is entirely different from the one heard a few months ago and will undoubtedly have changed drastically by the time it gets out to the west coast and back here again.

Substitutions in brass-men have been so frequent that leader Monroe is playing most of the lead trumpet and doing a good job of it, at that. Never billed as a great musician (his job has been to look handsome and sing), Vaughn has moved up from the fourth trumpet parts to give out with a neat, melodic lead horn.

JERRY WALD

(Reviewed at the New Yorker hotel, New York)

Jerry Wald apparently has an ideal of how dance music should be played, an ideal similar to the one that inspired Benny Goodman and Artie Shaw.

That's good. Also good is that fact that he's realizing his ideal to an ear-satisfying degree.

Responsible for that realization are (1) his musicians who play as if they agreed with Wald's ideal 100 per cent and with each other, (2) arrangements by such musically imaginative and sound writers as Bill Challis, Ray Conniff, Jerry Gray.

In tempo, Wald sticks to the middle road, never cutting loose on fast flag-wavers, and never going to the opposite tortoise pace.

The band is therefore comfortable and interesting to listen to. The rhythm section, remarkable for unity of feeling, puts a solid floor under the brass and reeds, thus giving them freedom to bat melody and harmony back and forth in easy give and take.

There were no dull listening moments, because the band, individually and collectively, avoids blatant, trite, and obvious devices. Bernie Privin's trumpet solos were nearly always unforced and simple, exhibiting beauty of tone and nice feeling for shading and nuances. George Berg's tenor solos were likewise free of the trying-too-hard spirit, and consequently

pleasing, the overtones of Coleman Hawkins not in any way detracting.

Of course Wald had the majority of the solo work. He cannot be Exhibit A in the original department, but he plays sincerely and competently what he has heard and found good in the styles of other clarinetists of note.

The first impression of the band was the last, too: that here is an outfit with a real appreciation for beauty of sound and conception, a taste for pretty harmonies, phrasing, careful blend and balance.

Personnel: Leader: Jerry Wald, clarinet. Saxes: Gus Juan, Harvey Perskey, alto; George Berg, Lester Clark, tenor; Kate Miller, baritone. Trumpets: Charlie Zimmerman, Berna Priva, Wilton Hutton, Jimmy Meyer. Trombones: Sam Gause, Ed Aulino, Al Esposito. Rhythm: Irv Cottler, drums; Andy Ashere, piano; Leonard Mitchell, guitar; Sandy Block, bass. Vocalists: Lillian Lane, Diah Warwick.

COUNT BASIE

(Reviewed at Manhattan Center, New York)

Ballads were infrequent on this Basie jump bill-of-fare. When they did turn up, always pleasingly conceived and played, alto man Earl Warren usually sang them. Jimmy Rushing's blues vocals were fun, as always.

The Basie music is as neat as a well-kept golf green, its effect on the ear similar to such a golf green's effect on the eye. There's never a note out of place. The arrangements are marked by a fine sense of proportion: each section—brass, reed, rhythm—is allotted just the right number of measures to result in a well-balanced whole. This same balance is maintained in solos, also, two men from a section (i.e., Don Bias and Buddy Tate, tenors; Harry Edison and Buck Clayton, trumpets) nearly always being featured on each tune.

Basie's instrumentation of four trumpets, four trombones, four rhythm, and five reeds (two alts, two tenors, a baritone) gives balance to the appearance of the band.

There are no clarinets. The band's intonation is flawless. The muted trumpet work is impeccable. The hat work of the brass is extremely effective, both visually and musically.

Control is the band's most telling quality, and happiness its most consistent effect. Tremendous power is engendered, stemming from Joe Jones' perfectly co-ordinated, momentum-driving drums and Count's piano, and developed fully in every section and finally in ensemble. Because this power is never allowed to go wild, its impact is the more thorough.

This is a forthright band, speaking candidly, in music constructed soundly and simply, the unpretentious musical thoughts the titles, familiar to Basie followers, convey: *One O'Clock Jump*, *Air Mail Special*, *Rock-a-Bye Basie*, *John's Idea*, *Every Tub*, *Coming Out Party*, *Basie Boogie*.

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Navy School Proof Music Is Essential

Practically every service musical organization in the country has used the pages of *Down Beat* to keep swing fans informed on the activities and whereabouts of well-known dance musicians who are now in the service.

The United States Navy School of Music has not had the privilege of showing jazz lovers the life of the four hundred on the beam men in this service school, who are helping the war effort through their talent and experience.

Ensign James M. Thurmond, Officer-in-Charge, puts it this way, "In peace time the solid beat of a ship's band kicking off *One O'Clock Jump* or some other in the groove tune breaks the monotony of a long cruise. In war time music still has an important place in the life of a fighting navy. When in actual combat the musicians man battle stations like all bluejackets, but after a battle their work is not finished. They break out their horns and play relaxed jive which eases the strained nerves of the crew!"

THESE MEN CAN FIGHT AS WELL AS MAKE MUSIC

The school offers a musical training course of approximately one year to musicians who are enlisted in the navy. At the completion of the course men are graduated in unit bands of twenty men and a bandmaster. Over one thousand musicians hold school diplomas and are on ships of the fleet or at shore stations of the navy. These bands play for colors, concerts, and parades, but get their kicks by playing dance music for their shipmates.

Although the school is primarily a band training school these men are plenty hep in a session. Swing is a definite part of the curriculum and is recognized as important among types of music desired by the men of our modern navy. Every man is given an opportunity to study a dance instrument and practically all double very well on at least two. Many school musicians were members of name bands before their entrance into the service.

"For Victory," the school's weekly broadcast over the Mutual network is one of the outstanding productions on the air today. The show originates in the auditorium of the school, Washington, D. C., every Wednesday from 12:30 to 1:00 p.m. EWT. War heroes, celebrities, an eighty-piece bluejacket concert band, and a chorus of forty-five trained voices give a fast moving, colorful show. A dance unit of twenty-five pieces has also been featured.

Located in the Navy Yard, Washington, D. C., this training school is evidence that the navy realizes the importance of good music and its perpetuation during a critical period.

SWING RECOGNIZED AS ESSENTIAL PART OF MODERN MUSIC

Marvin Guttin, altos; Jerry Cant-erwitz, Leonard Tanner, tenors; Franny Callahan, drums; and the leader on piano.

Playing three nights weekly at the K of C ballroom is Lou De-Capua's Campus Club orchestra. The personnel: Charles Corozzi, Sonny Reale, trumpets; Bill Cully, trombone; Mel Berman, Angie Celio, tenors; Art Slade, George De-Pito, altos; Doc Harrison, bass; Teddy Borowski, drums; and Lou DeCapua, piano. —Hal Looey

War Dances at Hartford 'Y'

Hartford, Conn.—Because there are so many swing-shift workers who can't find any entertainment during their free hours, the Hartford 'Y' started a series of weekly swing-shift dances. The dances begin at 1 a.m., with the orchestra of Ivan White, including Don Pit-chelo, trumpet; Billy Goldstein,

Robert Jr., to Mr. and Mrs. Bob Merrill, recently in New York. Dad plays trumpet with Jay Mc-Shann.

SHOWALTER—A son to Mr. and Mrs. Richard Showalter, April 23, in Beverly Hills, Cal. Mother is vocalist Ella Mae Morse. Father is studio pianist with 20th Century-Fox.

GRUBER—A seven pound, seven ounce son, Robert Phillip, to Pvt. and Mrs. Paul Gruber, April 22. Father is former Harry James tenor saxist, now stationed at Camp Sutton, N.C.

RAPP—A daughter to Mr. and Mrs. Barney Rapp, April 12, in Cincinnati, O. Dad is orchestra leader. Mother is former Ruby Wright, vocalist with Rapp band.

CONNOR—A daughter, Rose Marie, to Mr. and Mrs. Jack Connor, April 1, in St. Louis, Mo. Father plays drums and vibes in Carl Hobengarten's orchestra.

MOORE-CROUCH—Viv Moore, drummer, formerly with The Wolverines, Ted Fio Rito and others, now in the army, to Frances Crouch, non-pro. April 14, in Chicago.

KONRATH-BERTON—Judy Conrad, pianist and band leader, to Brenda Branton, dancer, March 28, in Kansas City, Mo.

STONE-BLUMSON—Butch Stone, saxist and singer with Les Brown, to Shirley Blumson, non-pro, April 29, in New York.

LONG-WATERS—Johnny Long, band-leader, to Patricia Waters, non-pro, April 14, in Baltimore.

Musicians Off the Record



On Desert Maneuvers—Here's how five former draped-cats can look after a 13 day maneuver in the desert. They are members of the 37th A.R. band and are (back row), left to right: Sgt. Enrique Navarro, solo clarinet and former Local 802 delegate; Cpl. Bob Keithline, tenor sax, former Paul Tremain and Johnny Johnson; Cpl. Bill Lappin, trumpet, ex-Terry Shand, and (bottom row), left to right: Sgt. Alphonso Sanchez, solo flute and all reeds, former Paramount studio staffman; Cpl. Danny Bridge, drummer and vocalist, former Art Kassel and Bubbles Becker.

Horse and Dog



Joe "Horse" Hall, former pianist with Glen Gray and the Casa Loma band, is in the navy now. He poses here with a four-footed pal.

RAGTIME MARCHES ON

NEW NUMBERS

MERRILL—A son, Robert Jr., to Mr. and Mrs. Bob Merrill, recently in New York. Dad plays trumpet with Jay Mc-Shann.

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CHORDS AND DISCORDS

Kids Come On

New Haven, Conn.
To the Editors:
My friends (male) are mostly all so-called "musicians." When a 16-year old fellow with perfect pitch and hands that make any piano jump gets a group of his friends together and plays at army camps, I think he rates a hand. This group is good! They are all boys who are either in high school or just out—and they do a good job. We ought to hear more about these kids, not only in New Haven, all over America. We've got to realize that they are our future "name" bands.
NANCIE ALDERMAN

Carnegie Hall Mix

Boston, Massachusetts
To the Editors:
Dear Mix, you drive me crazy. All year you howl about how won-

derful Duke is, but when he turns up at Carnegie and people get a chance to hear how good he is, Mix's review says Hodges slurs too much, Greer is too loud, Baker is unsteady, etc., etc., etc.

Mix, if anyone should be boffed, but not so, lightly, it should be thee. Mix should be more than boffed. He should be psychéd—his neurosis is finding fault. If Mix ever lands in heaven, I pity the harp players. They'll receive bi-monthly pans in a celestial *Down Beat*.

The *Beat* is tops, but Mix really (lets, gets) me down. Tell me, Mix. Do you hate a summer day because you know winter is coming? Do you hate champagne because you know you'll have a headache in the morning? Do you hate me? I hope not.
CHICKEN

Or....

Fall River, Massachusetts
To the Editors:
I think you have the greatest hep cat in the business. That article by Mike Levin covering Duke's Carnegie Hall concert was super. As for his articles on colored bands breaking up, I agree with Mike's philosophy. It's just a darn shame. I'd rather say 'hi' to a Negro any day of the week than to say 'hell' to that so-called 'white Aryan' housepainter, Adolph Hitler. Mike hits the nail right on the head every time.
REGINALD GAYNON

Voice that Thrills, etc.

Queens Village, New York
To the Editors:
As I am writing this letter I am listening to Frank Sinatra singing *The Song Is You*. I think that a more wonderful song couldn't be picked to be sung by so wonderful a voice...
M. SMITH

Long Branch, N. J.
To the Editors:
... Crosby is good, yes, but he doesn't have the feeling and personality that our boy Frank Sinatra has and puts into a song. His is truly the 'voice that thrills millions'...
BILL COLE

Youngstown, Ohio
To the Editors:
... I want to sound a whole flock of harmonious chords for (Modulate to Page 11)

Chicago
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The... Corner... has rep... Callen... and Cl... boardi... Bar in...
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Dottie D... singer, ha... Cameo in... year-old p... ballads, ...
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Bill Thom... Horton, co... in Erie, F...
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Stan W... Cleveland... MCA cock...
York offic... and his N...
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New... HARMO... AT SI...
An essential... every MUS...
RANGER W... or harmonio...
C...
152 W. C...



(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.)

The Adrian Rollini Trio moved into Manhattan's Rogers Corner a week ago, with three shows a week over WJZ. Rollini has replaced bassist Harry Clark with George Hnida. . . . Red Callender's trio, with Red on bass, Louis Gonzales on guitar and Charlie Thompson key-boarding, are at Lindsay's Sky Bar in Cleveland.

Freddie Mitchell orchestra, six men and a girl, have signed with GAC and are currently at Wilson Post Lodge, Larchmont, N. Y. . . . The Dale Sisters switched from the Gambin's Twilight Room in



The Dale Sisters

three boys playing bass, accordion and violin. . . . GAC has signed Johnny Pineapple, now appearing at the Jai Lai cafe in Cleveland.

Noro Morales, rumba band, replaces Chaves at the Riobamba (N. Y.) on May 20. . . . Owen Sisters, instrumental trio, open at the Cove in Philly for eight weeks. . . . The Denny Thompson Trio, once an 18-piece band, is playing the cocktail lounge of the Statler in Cleveland. . . . Mario and his orchestra, who dubbed for Tommy Tucker at the Edison, open today at the Dunes club in Virginia Beach.

Gladys Keyes, pianist and organist, switched from the Lake hotel to the 28 Club, both in Gary, Indiana. . . . Levina Lien and Bee Scott carried on as a duo at the Melody club on Staten Island, while Mae Bowman, trumpeter with the trio, recuperated from pneumonia. . . . Arline Sloan, accordion, was added to Two Queens and a Jack, making it Three Queens and etc., now at the Heidelberg hotel in Baton Rouge.

Chords and Discords

(Jumped from Page 10)

Frank Sinatra and the Voice That Thrills Millions. He is really tops in his field, as your recent poll so rightly indicated. . . .

LORENE SCHRAG

To the Editors:

. . . Tell me, though, mighty men of Down Beat, why did CBS stop those Frank Sinatra programs on Tuesday and Thursday nights? It just isn't fair to the millions of kids. . . .

GENE STUART

And . . .

As a music lover I can safely say that Harry James, Benny Goodman and Tommy Dorsey are my idols, but there's a little romance in every woman's soul even though she be quite mad with music—and that's where Frank Sinatra comes in. I, for one, would gladly give up my best beau for a short jam session with H.J., B.G., or T.D., but I'd give my

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right arm for a smile from Sinatra.

No less music, understand, just more Sinatra. My boy (that seems to be a nickname, he's everybody's boy) has more to him than any other singer in the business. And he seems to have that certain something that makes every girl think he's singing just for her.

I'm sure that plenty of other girls will agree with me because I'm not the only one who has romance in my soul and Sinatra in my heart. And no more pictures of him with his arms around other women please. I'm awfully jealous.

Maybe this sounds like a love-lorn letter to you, but it's a music paper letter too. There's a hint here for any other singer who can accomplish what Sinatra has in both voice and personality. . . . hah! As if that were possible.

—R.R.

Wants Beats

2, Ormidale Place, Dingwall, Ross-shire, Scotland

To the Editors:

I have just been able to get my hands on a couple of copies of Down Beat, the first my eyes have seen for nearly two years, and thought I mind beg the use of your columns to ask if some kind-hearted gent (or lady) over your side could save me waiting so long again and sling across any old copies they may be able to spare. Favorite bands are Duke, Woody and Muggsy.

GEORGE R. MCINROY

Likes McIntyre

West Newton, Mass.

To the Editors:

Have just listened to a session of Hal McIntyre via radio and wondered why I hadn't noticed this band before. Being a jazz enthusiast, I don't take note of many of the popular orks. But this band really has something, as dance

Dig Dottie!



New York—You can have vanilla, we'll take Dottie Reid, the delicious, dimpled darling now touring with Jack Teagarden and his orchestra. Dottie used to sing with Bob Allen.

bands go. . . .

Having heard Sabby Lewis several times, I dug Frank Stacy's article on this band in your April 1 issue and really enjoyed it.

PHILIP NEAGLE

Helen's Admirer

Sampson, N. Y.

To the Editors:

I always knew that Helen Forest would help me convince my buddies that she was a beauty. And now it really happened. When I saw the picture in the April 15 issue of Down Beat, I couldn't get over it. Now she's just what I'd want my girl to be. And when it comes to singing, she's tops and if anybody wants to fight about it, let them come to Sampson, N. Y.

MANNY BEHAR, A.S.

Orchestra Loses Boxcar Full of Its Instruments

New York—You may recall reading in the Beat some time ago that several musicians with name bands in New York had their instruments stolen from them. The unhappy character responsible for the magical disappearance of bass drums, trumpets, mutes and even orchestrations turned out to be a swing enthusiast, aged 14, who let his admiration for music get the best of him.

The dossier on that case is complete, but now we hear that the complete instrumentation of the Cleveland Symphony Orchestra was mislaid recently in North Carolina. Somebody pulled the wrong switch and sent a freight train carrying the instruments and music into an obscure freight yard siding, where they lay, mute and unnoticed, for a whole day.

Assuming our best Nero Wolfe manner, we're of the opinion that this was no accident. If an ardent fan will steel a trumpet for love, an enemy of the classics is just as capable of sneaking 60 violins, and a box-car full of brass horns into some silent, hidden corner near the roundhouse.

Vancouver Has New Dance Band

Vancouver, B. C.—A new combo here is headed by Wilf Wylie, who plays a style of piano like Teddy Wilson. The aggregation consists of three rhythm, four saxes, three brass.

Val Bisonette, who plays second tenor, is classed as Vancouver's Ben Webster. The brass section is ably headed by Bud Hamer.

—Bud Herman

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ALONG MELODY ROW

A series of saxophone transcriptions by Coleman Hawkins is being completed by Harms, Inc. These transcriptions are to be published in solo form and will include *I Cover the Waterfront*, *As Time Goes By*, *Embraceable You*, *Night and Day*, *The Man I Love*, *When Day Is Done* and *Body and Soul*. Seven more numbers have

been added to the Gotham Classics Piano Series, making a total of 63 numbers. Numbers added are *Begin the Beguine*, *Deep in My Heart*, *Gypsy Love Song*, *Love Nest*, *Smilin' Thru*, *Two Hearts in Three-Quarter Time* and *Vienna Dreams*.

A piano duet arrangement has been made available for Gerahwin's *Rhapsody in Blue*, with the transcription handled by Henry Levine.

Tain't a Fit Night Out and At the Swingship's Ball, both by Alec Wilder and Bill Engvick, have been getting favorable response from many top band leaders. Alec Wilder has also composed eight original numbers for Harry James, two for Hal McIntyre and two for Xavier Cugat, all to be published by Regent Music.

Stirling Music Publishing Co. is publishing *Something Blue*, with lyrics by Judy Carroll and music by Lawrence Coleman.

Al Brackman, advertising and publicity manager for three music firms, Robbins, Feist, and Miller, went into the army from New York recently. Norris Konhous, formerly with the Music Holding Corporation, took over Brackman's position.

A new Lyn Murray tune, *Three Little Girls on Sudsbury Hill*, is being brought out by G. Schirmer & Company. The music is set to a poem by George Whitsett. Jack Kearney has penciled a three-year contract as professional manager with Lincoln Music. Good reports are coming in on a new war song, *From Broadway to Tokyo*, written by Harvey Frohlichstein and introduced by Bea Wain.

Composer Earl Robinson, who penned *Ballad for Americans*, has a new tune with a war rationing slant called *Porterhouse Lucy*. Feist Music has released the orchestration of a rumba, *Sobre La Loma*, by long-hair composer Darius Milhaud. Charles L. Cooke did the arrangement.

Spike (*Der Fuehrer's Face*) Jones will introduce still another song thrust at the little-man with the big ideas. This one, written by Yip Harburg and Sammy Fain, is called *Hey, Schickelgruber* and will be featured in the new movie *Meet the People*.

Herb Gray of Lake Music Pub. has just released his *I'm Taking My Place in the Army*, a timely war ditty. Don Arrea, a singing star of Mutual's popular Thursday night program, *South American Serenade*, has been awarded his own radio spot on WOR-Mutual called *Meet the Pan-American Music Makers*, devoted

Along Chicago's Melody Row

by Chick Kardale

Johnny O'Conner, president of the Music Contact Men's organization, arrived in Chicago with the beat news since the payola situation was straightened out. "There's no more sheet, fellas," plugs will be tabulated alphabetically.

Louise Massey of the Westerners got a call from a pix studio and leaves for the metates west soon. Earl Hayden and Vic Duncan of Edwin H. Morris are making sure that personalities at NBC get the new *Stage Door Canteen* score. Paul Salvatore of Southern is sending himself with *Change of Heart* and *Harlem Sandman*.

No one is happier over Ben Bernie's convalescence than Al Goring, who has been with the Ole Maestro for two decades. Decca platter of *Statin Wasn't Stallin'* by the Golden Gate quartet is making plugs easier for Harold Weil of Leeds. The Four Vagabonds will introduce Warock's *I've Got That Wonderful, Worrisome Feeling* via NBC.

Billy Walters, formerly with Crawford, has his wings. Russ Morgan pulled a switch on the music men and gave them a party at the Edgewater Beach for his birthday, the thirty-ninth. I Heard You Cry Last Night is keeping Lou Holser of Loft, Campbell & Porgie on the beam.

Jack Fascinato, after meeting a mouse who was wacky for khaki, decided to go this month. Don Marcotte of the NBC music staff wrote *Thinking Tonight of My Blue Eyes*, just published by Peer. Milt Samuels came in from the big apple with the Mills job in his cuff.

Ted Cooper, Donna Dae's daddy and with Santly-Joy here, was host to Johnny O'Conner during the latter's visit. Buddy Gately was nixed by his draft board for a bad back and can continue plugging *People Will Say We're in Love* for Crawford. With the advent of girl pages at CBS, the glamour parade there keeps the pluggers' minds off their missions.

exclusively to recordings made in South America by outstanding orchestra leaders and singers.

I Don't Mind the Ration, but Please Don't Ration My Jive written by Noah M. Thompson is going places with the help of Louis Prima who is plugging the song. Lionel Hampton is also readying an arrangement and the Ink Spots will record it, if and when.

Phil Kornheiser has been appointed "ambassador without port-

Sweet Stuff



New York—No matter what your reaction to the "sweetest music this side of Heaven," here's one Lombardo you'll like. She's Rose Marie, sister to and vocalist for Guy and his brothers, and as sweet as the musical background to her solos.

Goldman Plans Mexico Branch

Los Angeles—Walton Goldman, the young publishing exec who now heads three firms, with offices in Hollywood, New York and Chicago, leaves here May 25 for Mexico City, where he will set up an office and plans to add an extensive catalogue covering the compositions of Mexican song writers.

Goldman's three firms are National Music Corp., Carmichael Music Publications, and Walton Goldman, Inc. He has two major hits going strong at present—Hoagy Carmichael's *Cranky Old Yank* in a *Clanky Old Tank* and Vick Knight's *I Love Coffee, I Love Tea*.

Under the Carmichael firm banner Goldman has now entered the motion picture field with two songs from the Republic picture, *Tahiti Honey*, by Charles Newman and *Lew Pollack Titles are You Could Hear a Pin Drop and This Gets Better Every Minute*.

Four Conductors For the Stadium

New York—The Lewisohn Stadium summer concerts will begin on June 17 for an eight-week season. A new stage has been constructed to replace the one which was destroyed by lightning last year. Four conductors, Frits Reinert, Alexander Smalens, Efrem Kurtz and Merton Gould will make appearances.

folio" by Jack Robbins to exploit the standard songs of "The Big 3" music group and his first assignment is to promote the Vincent Youmans-Harold Adamson-Mack Gordon song *Time on My Hands*. Tune is due for a radio build-up on the strength of Kate Smith's recording on Columbia Records.

Put Another Nail in Hitler's Coffin is proving a valuable song for Bond Selling Rallies. It was featured at a recent bond drive at Manhattan Center, New York, while a million dollars in bonds were sold.

New song-writing team, Al Kennedy and Sidney B. Holcomb, have written *Over Here*, a war song.

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DIALINGS OF THE NIGHT

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

SUNDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1:00 Horace Heidt . . . Blue 7:30 Hitch Hike . . . NBC 9:15 Chamber Music Society of Lower Basin Street . . . Blue 10:00 Phil Spitalny . . . NBC 11:15 George Starkey . . . Edison Hotel, N.Y. . . CBS	1:00 Jimmy Carroll . . . Astor, N.Y. . . MBS 7:00 Fred Waring . . . NBC 7:15 Harry James . . . CBS 8:00 Johnny Prentiss . . . Dave Ross, Olney Sims . . . NBC 8:30 Horace Heidt . . . NBC 9:30 Spotlight Band . . . Blue 10:00 Jazz Laboratory . . . CBS 10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS 11:15 George Duffy . . . Hotel Cleveland . . . MBS 11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue 12:00 Bob Allen . . . Hotel Pennsylvania, N.Y. . . MBS	7:00 Fred Waring . . . NBC 7:15 Harry James . . . CBS 8:00 Sammy Kaye . . . CBS 8:30 Tommy Dorsey . . . NBC 9:30 Spotlight Band . . . Blue 10:00 Kay Kree . . . NBC 10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS 11:15 Leo Reisman . . . Del Rio, Washington, D.C. . . MBS 11:30 Guy Lombardo . . . Hotel Roosevelt, New York . . . MBS	1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue 7:00 Fred Waring . . . NBC 7:15 Harry James . . . CBS 8:00 Sammy Kaye . . . CBS 8:30 Tommy Dorsey . . . NBC 9:30 Spotlight Band . . . Blue 10:00 Kay Kree . . . NBC 10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS 11:15 Leo Reisman . . . Del Rio, Washington, D.C. . . MBS 11:30 Guy Lombardo . . . Hotel Roosevelt, New York . . . MBS	1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue 7:00 Fred Waring . . . NBC 7:15 Harry James . . . CBS 8:00 Sammy Kaye . . . CBS 8:30 Tommy Dorsey . . . NBC 9:30 Spotlight Band . . . Blue 10:00 Kay Kree . . . NBC 10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS 11:15 Leo Reisman . . . Del Rio, Washington, D.C. . . MBS 11:30 Guy Lombardo . . . Hotel Roosevelt, New York . . . MBS	1:15 Vincent Lopez . . . Hotel Taft, New York . . . Blue 2:00 Leo McIntire . . . Hotel Lexington, N.Y. . . MBS 5:00 Gene Gray . . . "Navy Bulletin Board" . . . MBS 9:00 Your Hit Parade . . . CBS 9:30 Spotlight Band . . . CBS 11:15 George Starkey . . . Terrace Room, Newark, N.J. . . CBS 11:30 Xavier Cugat . . . Waldorf Astoria Hotel . . . CBS 11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue 11:30 Johnny Mesner . . . Hotel McAlpin, N.Y. . . MBS 11:45 Ray Merion . . . Hotel Belvedere, New York . . . MBS 12:00 Freddie Martin . . . Ambassador Hotel, Hollywood . . . Blue
A.M. 12:15 Eddy Howard . . . Aragon Ballroom, Chicago . . . MBS 12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue 12:30 Jan Savitt . . . Commodore Hotel, N.Y. . . CBS 12:35 Lani McIntire . . . Hotel Lexington, N.Y. . . MBS 1:00 Freddie Slack . . . Casa Manana . . . MBS 1:30 Chuck Foster . . . Blackhawk, Chicago . . . MBS	A.M. 12:15 Eddy Howard . . . Aragon . . . MBS 12:15 Abe Lyman . . . Hotel Lincoln, N.Y. . . CBS 12:35 George Starkey . . . Terrace Room, Newark, N.J. . . MBS	A.M. 12:35 Gracie Barrie . . . Terrace Room, Newark, N.J. . . CBS 12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue 12:30 Woody Herman . . . Palladium, Hollywood . . . CBS 12:35 Abe Lyman . . . Lincoln, N.Y. . . MBS 1:15 Jimmy Carroll . . . Hotel Astor, N.Y. . . MBS	A.M. 12:05 Bob Allen . . . Hotel Pennsylvania, N.Y. . . CBS 12:30 Freddie Martin . . . Ambassador Hotel, Hollywood . . . Blue 12:30 Jerry Wald . . . Hotel New York, N.Y. . . CBS 12:35 Gracie Barrie . . . Terrace Room, Newark, N.Y. . . MBS 1:00 Henry King . . . Mark Hopkins Hotel, San Francisco . . . MBS	A.M. 12:05 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS 12:30 Jan Savitt . . . Commodore Hotel, New York . . . CBS 12:30 Tommy Dorsey . . . Treasury Show . . . Blue 12:35 George Starkey . . . Hotel Edison, N.Y. . . MBS 1:00 Gracie Barrie . . . Terrace Room, Newark, N.Y. . . MBS 1:30 Freddie Slack . . . Casa Manana, Calif. . . MBS	A.M. 12:15 Vincent Lopez . . . Hotel Taft, New York . . . Blue 2:00 Leo McIntire . . . Hotel Lexington, N.Y. . . MBS 5:00 Gene Gray . . . "Navy Bulletin Board" . . . MBS 9:00 Your Hit Parade . . . CBS 9:30 Spotlight Band . . . CBS 11:15 George Starkey . . . Terrace Room, Newark, N.Y. . . CBS 11:30 Xavier Cugat . . . Waldorf Astoria Hotel . . . CBS 11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue 11:30 Johnny Mesner . . . Hotel McAlpin, N.Y. . . MBS 11:45 Ray Merion . . . Hotel Belvedere, New York . . . MBS 12:00 Freddie Martin . . . Ambassador Hotel, Hollywood . . . Blue A.M. 12:35 Abe Lyman . . . Hotel Lincoln, New York . . . CBS 12:30 Jerry Wald . . . Hotel New York, N.Y. . . CBS 12:30 Bob Allen . . . Hotel Pennsylvania, New York . . . Blue 12:35 George Starkey . . . Hotel Edison, N.Y. . . MBS 1:00 Abe Lyman . . . Lincoln, N.Y. . . MBS 1:15 Henry King . . . Mark Hopkins Hotel, San Francisco . . . MBS

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SINGLE SLANTS

MABEL MERCER

(Reviewed at Tony's Nightcap, New York)

If you'll drop into Tony's on 52nd Street some night, you'll probably find a number of name musicians and singers listening to the songs of Mabel Mercer.

A former continental artist who built up an enormous following in the better boites of Europe, Mabel is a good example of a singer with subtle material appealing to the hep few, along with that subdivision of the upper class called Cafe Society, rather than to the crowd.

However, a review of her work boils down to the fact that her unusual appeal lies not in her voice, which is a pleasant one, rich, clear, though limited in control and range, but in the kind of material she uses.

The songs of Alec Wilder, young composer-about-town, are Mabel's special meat. While nearly all of these compositions have the same



basic subject matter as the run-of-the-mill songs which come out of Tin Pan Alley—ways dalia (that is, spurned love or nostalgia in connection with a former affair), they differ widely from the viewpoint of technical construction. There is a refreshing lack of the conventional verse, followed by chorus, bridge, chorus, the rut in which most popular tunesmiths of the day seem stuck. The form of each Wilder song varies and the lyrics are always intelligent and adult.

Some of the Wilder ballads which Mabel seems to be using exclusively are *Songs Were Made to Sing*, *Trouble Is a Man*, *The Door Opened*, *I'll Be Around* and *Who Can I Turn To*. Only the last two have been published, by Embassy, should you care to look them up.

Lester Crosey's accompaniment for Mabel is excellent and the envy of other singers. An added treat at this spot is the proprietor, Tony, who contributes the only other entertainment supplied by standing on his head at intervals during the night, while singing operatic arias.

MIGUELITO VALDES

(Reviewed at La Conga in New York City)

If there's anybody around banging a better bongo drum than Miguelito Valdes, he's keeping himself well-hidden. Valdes, one-time vocalist with Xavier Cugat's band, has been on his own for the past six or seven months making nite-club and theater appearances around New York. *Down Beat* caught his act two weeks ago, shortly before he left for Mexico, where he may make a movie.

It's hard to describe Valdes' work because there's nothing comparable to it in American music. If you've seen one of the current news-reels which show American service-men watching natives in Cuba or the South Pacific work out their savage dance routines, imagine one of those natives in modern Spanish dress, with a striking face, a rich, full voice and a hep personality: that would be Valdes.

His press releases describe him

Bob and Joan Pull One



New York—It says here that Joan Edwards, the CBS *Hit Parade*, just couldn't learn the words to *Brazil*, so the lyricist himself, Bob Russell, comes around to teach her. Now you know that's a lot of malarkey, but we don't blame Bob. Any excuse to meet the fair Joan reaps its own reward.

as savage and he's nothing less than that. Valdes calls his music Afro-Cuban but it's more than that. It has touches of Flamenco from the Spanish Pyrenees, Latin-American congas, tangos and rhumbas and something different from all of these which Valdes brought with him from his home in Cuba. The something new is a way of singing that you might call shouting the blues in Spanish.

At work, he crouches and dances all over the stage, singing and pounding on a drum slung around his shoulders. Even though all the lyrics are in Spanish, like most artists, the use of a language alien to his listeners is no barrier to an enjoyment of his music. In fact, it's easy to imagine that you know what the words of his song mean.

At the present time, Valdes' work is available on the many record sides which he made while with Cugat as well as on the newly released Decca album, offering eight Valdes vocals with backing by Machito and his orchestra. But frankly, just listening to the records isn't enough. It would be like listening to a description of a bull-fight over the air. Valdes has to be seen to be really appreciated, because the whole spirit of his work lies in the furious movements and visible passion that he puts



into each song. Without equivocation, Valdes has one of the most vivid and natural talents that this reviewer has ever seen.

DOOLEY WILSON

(Reviewed at Greenwich Village Inn, New York)

Dooley Wilson, who, as you probably know by this time, made a terrific hit in the movie *Casablanca*, got his start in show business as a minstrel man. In his recent appearance at the Greenwich Village Inn, he went back to the old end-man days, in fact at least, if not in intent.

When Dooley sang *As Time Goes By* in *Casablanca*, the subdued atmosphere surrounding him and the easy grace of his singing made for something classy enough to impress every audience that saw

it. But lacking that atmosphere and stuck in the middle of a svelte nitery, the magic Wilson touch is gone. One disillusionment for the packed houses to which Dooley played was learning that he doesn't play the piano and needs



keyboard backing. This situation, coupled with his poor choice of material, excepting *As Time Goes By*, made for a big let-down.

Using old Bert Williams material with gestures on a smart club audience, which has been led to expect something smooth and velvet, is apt to result in a fizzle. Dooley's single fell pretty flat and if it weren't for his three or four closing choruses of the song he brought back into the hit class, his act certainly would have landed in the fourth-rate category.

TEST YOUR MUSICAL FACTS...

With FRANK FURLETT

QUESTIONS

1. How many tones has the Chinese scale?
2. Which four instruments comprise a string quartette?
3. Liszt was to the Piano what Pagnini was to the.....?
4. Who in his day was heralded as the "Raphael of the Piano"?
5. Which composers wrote the following operas?
 - (a) La Boheme.
 - (b) Cavalleria Rusticana.
 - (c) The Pearl Fishers.

(Answers on Page 14)

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Hollywood Stuntman Makes Musical Mark

New York—From Hollywood stuntman to organizer of top-notch vocal groups is a long jump in any man's double-talk. Ben Yost, front-man of the Yost Enterprises, made the leap with the greatest of ease. Ben, who is now in his early thirties, and still one of the better-looking impresario-singers on the Broadway-theater-radio circuit, was born in Chicago before it became the home of the pure and the rave jax-men, but early moved to the west coast with his mother and father, both of whom were musicians.



Ben Yost

After a normal boyhood, Ben somehow (he's not too sure exactly how, himself) became a freckle Hollywood stunter. He was the guy you saw breaking cardboard chairs over the heads of the black-moustached, black-sombroed villain and his treacherous hench-men, jumping out of the second story, swimming over the broken dam, stopping the runaway horse, and so on and so on, death-defyingly.

Start Was Accidental

Breaking into music was accidental. He was standing on the MGM lot one perilous day, waiting for a call to rescue six hand-maidens from the destructive path of a fast freight, when some assistant's assistant yelled: "Hey, aren't you a singer?" Since Ben had been everything else in the book except a terrifying tenor, and didn't see any reason why he shouldn't be one, he nodded yes. "Well, what are you waiting for," screamed the yes-man's acolyte. "Get over to set 8. They're waiting for you."

So Ben became a singer.

For some time, he worked with vocal groups in pictures, but in the '30's, Hollywood suddenly discovered that there was a surplus of musical movies and started piling them away in warehouses. Ben felt that it was time he thought of an angle and, noticing the need for and lack of established singing groups for vaudeville and radio work, jumped into the breach and began organizing them.

Builds Many Units

The first group was called the *Yostians*, consisted of twenty male voices, and played vaudeville dates on the Fanchon and Marco circuit. Later Ben did publicity for the Olympics and the Chicago World's Fair, but managed to find time to continue working with his singers too. He organized the *Variety Eight*, the *Co-eds*, the *Hollywood Eight*, the *Vikings*, the *Mimic-men* and the *Ben Yost Singers*, some of which are comparatively recent outfits and have done radio, vaudeville, and night-club work, as well as appearing in the *Ziegfeld Follies* of '36 and '37 and other ranking shows.

Today, Ben has control over eight singing units, the newest of which is the *New Yorker's* group, four boys and four girls. He sings with his proteges occasionally (right now he's doing the show at the Latin Quarter in New York), but spends much of his time finding new talent and getting it in shape for professional work.

Ben's business head has enabled him to handle all the booking and publicity for his singers, so that today his office is a big business affair with staff arrangers, talent scouts, booking and press agents, all doing a full-time job.

Has Many Proteges

Already more than 100 men trained by the Yost office have landed with Uncle Sam and, as this is written, are sending in requests from camps all over the world for Yost arrangements so that they can form trios and quar-

tets among fellow servicemen.

Ben has contributed to other phases of the music game as well, and his graduates include Larry Douglass, singer with Carmen Cavallaro's band; Lou Hurst, formerly with Frankie Masters as a featured vocalist and now in the navy; Everett West, one of the singing leads in the operetta, *Rosalinda*; Elisse Cooper, who sang last with Ben Bernie; Betty Rann, Blue network boogie-woogie pianist and singer; and the *Hi, Lo, Jack and a Dame* singers.

At the moment, Ben has groups in the shows *Dancing in the Streets*, and the *Follies*; in niteries like the Latin Quarter, the Diamond Horseshoe, and Roger's Corner; the Roxy theater in New York and on U.S.O. camp tours.

There can't be any mistake about Ben Yost's influence. One of the quiet figures in the business, he wields a power much stronger than that of many of the impresarios whose hollow voices reverberate up and down Broadway.

Add Nut Laws

Jersey City—A new and modified city ordinance holds that children up to seventeen years of age will be permitted to frequent places where juke-boxes hold forth between the hours of 9:00 a.m. and 4:30 p.m. and after 9:00 p.m. but, just as soon as the kids enter the spot, the operator must shut off the music-dispenser. An earlier law prevented children from so much as going into places where there were juke-boxes playing within the hours listed, so the new edict might be called a step in the direction of liberalism.

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RAVINGS at REVELLE

By "SARJ"

Pvt. Donald Leight of Company D, 105th Med. Tr. Bn., was worried when word got around that Al Sears and his newly formed USO band were coming to Camp Robinson, down in Arkansas. Because Private Don was in the hospital, and he knew he couldn't get over to the Field House to hear the band and see the show.

As if in answer to his prayer, however, Al brought the orchestra and the whole show to the hospital in the afternoon and entertained the patients. Pvt. Leight writes: "The Sears band was simply magnificent, despite my apprehension that he might get lost in the hidden corn fields here. But a sax section like Al's just couldn't get lost anywhere. The fine arrangements, with Lunceford-like sax scoring, were just made for the reed section, anchored by Fat Green's potent baritone and featuring Edgar Sampson, Buddy Johnson, Sears himself—and Lester Young!"

Georgia Cats Swing

The Reception Center Sentinels of Swing, Fort Benning, Georgia, were authorized about April 1st and now devote their time exclusively to music. Led by T/Sgt. Alton Davenport, once a featured Birmingham drummer, this fast colored outfit plays an average of five nights a week, as well as supporting the dancers, comedians and chorus of the monthly Reception Center musical hour.

Pfc. Thomas B. Dunlap (guitar), who fronted his own band in Memphis, is the Sentinels' most talented soloist and combines with Davenport to form the nucleus of a very solid rhythm section. The band employs five brass, six reeds and four rhythm in addition to a vocalist-frontman. Arrangers include Sgt. Robert Harrell (tenor), Pvt. Owen Hunt (tenor) and especially Sgt. Clyde Ewell (trump), formerly with Don Redman.

Sarj gets another frantic appeal for arrangements, this time from Pfc. Albert Krasic, a member of Local 10 in Chicago, who

played tenor for Gray Gordon and now is in charge of the 300th Infantry regimental dance orchestra at Fort Benning, Georgia.

"Need Music, But Bad" "We have fine musicians, but nothing to play," writes Al. "We need music, but bad. Anything at all in the line of orchestrations or arrangements would be so welcome!"

Members of the CRTG band from Fort Riley, Kansas, headed by Cpl. Eddie Henson, former Teagarden arranger, traveled to Topeka last month to catch Jack Teagarden and his band. Two of the trumpet men, Sgt. Everett McDonald and Pfc. Meredith Hare, were invited by Tea to sit in the chairs of two of his men who answered draft calls just before the band reached Topeka.

Cpl. Betti Gelhaus of the Headquarters Company, 2nd Training Regiment, Des Moines, Iowa, wants to know where Herbie Holmes is soldiering these days. Herbie was headed for the quartermaster corps, but where? . . . Sarj knows the whereabouts of Ernie Hughes, former pianist for Al Donahue and Jack Teagarden. He's a private at Fort Dix.

Tutt Shows Pride

Tutt Yarbrough, leader of a band at the University of Alabama, writes proudly that out of fourteen men into the service from his group since September, Lawrence Morgan, baritone, is the first to be made an M.P. . . . Pvt. Edwin Downen, sax and clarinet with the 357th AAF band at Kelly Field, Texas, wants Sarj to know that his Cleveland buddy, T/Sgt. Al Cornila, is head of the 79th Div. artillery band at Camp Blanding, Florida.

Johnny (Leonard) Vitale, from around Albany, N. Y., has traded his bass viol for a hand code key and a microphone, is on detached service at the advanced flying school in Frederick, Okla.

Artie Shaw in Hawaii



Three Rockford Boys in Camp

Rockford, Ill.—Russ Winslow, after losing Giah Gilbertson, to Jack Teagarden, landed Joe Kurtz, ex-bandleader at the Blue Diamond in Beloit, for the vacant chair. Kurtz plays fine sub-tone clarinet.

Bobby Stenstrom, band leader at the Jade Room of the Hotel Nelson, has been forced to use replacements for his regular men several nights a week, because most of the crew also work at defense plants.

Tops in Taps, formerly strictly a cocktail spot, may be converted into a floor show set-up. . . . Jeanne Lanning, lately featured with the Morrie Ludolph ork, is singing solo at the Rockford Tap. . . . Harry Carlson, Rockford drummer who did a stretch with Charlie Agnew, is now stationed with the

homa. . . Pfc. Richard J. Harris, former slipshorn man with Cab Calloway and Erskine Hawkins, is stationed with the army air force at the Blackland flying school in Waco, Texas.

Pfc. Ottone M. Ricco, 621 T.S.S., Brks. 2111, Trux Field, Madison, Wis., would like to correspond with someone to discuss and compare views on legitimate jazz, he writes. Although he doesn't agree with her opinion on Tex Beneke, Ottone would like particularly to exchange letters with Dorothy Stephens of Cleveland, whom he feels has insight and comprehension of the subject.

New Khaki Wearers

New khaki wearers are Jack Ferrier, Sonny Dunham alto, in the army air forces, and Neil Hefti, trumpet and arranger, with the coast guard at Manhattan Beach. . . . Mal Fayne, who had a trio at Bill Reibers restaurant, Elmsford, N. Y., is playing sax in the army band and fiddle in the symphony with the 76th Div. F.A., Fort Meade, Md.

George Strojec, Chicago pianist last with Howard LeRoy's orchestra at the Idle Hour club in Charleston, S. C., was inducted at Fort Jackson last month. . . . Ted Voeley, trom with BG, Fred Waring and Artie Shaw, is joining the station band of the NTS at Farragut, Idaho, according to Gerald Myerovich of that group.

Here are the first photos of Artie Shaw's navy crew which has been stationed in Hawaii. Above: Artie, swinging lightly on the clarinet here, probably is on his way to Australia and other Pacific outposts by now, may be scheduled for visits to key spots in the United States with his band later. Below: Vic Moore, drummer who recently returned to Chicago on a furlough, shakes hands with another tubman, Dave Tough, at the Breakers in Honolulu.

106th Field Artillery in Fort Jackson, S. C.—right across the street from yours truly. Also at Fort Jackson is Jimmy Smith, Rockford musician-cat.

Pete Galiano's five-piece continues at the Blue Diamond in Beloit, furnishing practically all the entertainment in the Line City. . . . Russ Olson has a band at the Blackhawk on Saturday nights only.

—Bob Fossum

Service Men Visit Regina

Regina, Canada—Once prominent western Canadian musicians glimpsed in Regina lately include: Andy Rothwell, former saxman; P/O Merv Coulter, trumpeter; Bill Winters, once leader of Hotel Saskatchewan orchestra here, and Harry Goundry, banjo, all with the armed forces.

Sam Hillier holds a job with a government war department in the city of Moose Jaw, but trips to Regina every Saturday night to lead his band for the weekly supper dance at Hotel Saskatchewan.

—Isabel Goundry

Davenport Local Has 70 In Army

Davenport, Iowa—Valvist Al Nielsen, of the Hal Wiese jive crew, has turned in his notice and is leaving for a defense plant.

In the navy pre-flight school at Iowa City are clarinetists Bob Bates, tubman Arnold Bode, and bassoonist Carl Paarmann, three of Davenport's finest young musicians.

Jack Manthey's former valvist, Al Broendel, is stationed at Hill Field, Ogden, Utah. . . . Local draft boards certainly are playing havoc with hide beaters in the Tri-Cities. Latest drummer to get called was George Everback, a sensational 18-year-old who has been playing at the Fort Grille. Local No. 67 now has seventy members in the service.

—Joe Pis

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BAND ARRANGEMENT REVIEWS

Philip J. Lang

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

Tropical

Pub. by Mills, Arr. by David Bennett

A large percentage of the recent publications for band are in the South American idiom. These offerings are almost equally divided between arrangements of native South American material and originals written in this style by American composers. Morton Gould's *Tropical* is one of the finest examples in this latter class.

The introduction sets a fast rumba tempo and leads to a rhythmic pattern for clarinets and claviers. The melody is first presented by a muted trombone and later a cornet with solotone mute. This is continued by a full brass with interesting clarinet and saxophonic figures.

The verse follows with clever brass voicing and fast staccato figures for woodwin. The first melody returns scored for full band with a double-time tempo accompaniment. The composition concludes as it began and has a fade-out finish. (Octavo Size)

Good Night Medley

Pub. by Robbins, Arr. by Paul Yoder

Robbins has a good coupling in this medley of *Sleep* and *Good Night Sweetheart*. The medley begins with *Sleep* and after a short introduction the bars, clarinet, and tenor sax begin the melody. This is later taken up by brass and the chorus is concluded with the addition of clarinet and saxes. After a short interlude, *Good Night Sweetheart* is first stated in staccato fashion by brass with woodwind figures. Saxs are added on the second phrase and the arrangement ends scored for full band. This should be a very successful addition to the library of every band. Both numbers are well known and the arrangement is simple and melodic.

That Naughty Waltz

Pub. by Forster, Arr. by Paul Yoder

Here is a popular old waltz in a good spirited arrangement. Paul Yoder has been very careful with the voicing and the counter-melodies are interesting and melodic. Following a rhythmic introduction the melody is stated by cornets with a rubato pickup. This first statement has an interesting background of baritone counter-melody and woodwind figures. The last half of the chorus begins with trombones taking the lead with clarinet figures. The chorus ends full. After a modulation the clarinets start the second chorus accompanied by a baritone counter-melody. Saxs and cornets are added later and the arrangement ends full with a retard on the finish.

Answers to Musical Quiz

1. Flute.
2. First violin, second violin, viola, and cello.
3. Violin.
4. Chopin.
5. (a) Giacomo Puccini. (1858-1924)
(b) Pietro Mascagni. (1863-.....)
(c) Georges Bizet. (1838-1875)

Band in German Prison



From Sgt. Derek H. Dunt, to whom *Down Beat* sent some orchestrations last October, comes this photo of the R.A.F. NCO's dance orchestra in a prison camp at Stalag, Luft III, Germany. "The set may look elaborate," writes Derek, "but the handstands are made from Red Cross packing cases, the uniforms from unserviceable clothing and the scenery from a spot of paint and silver paper."

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A Jumping Band, and There's No Argument!



Fort Bragg, N. C.—Self-styled critics may debate whether this or that band jumps, but in this case there won't be a single dissenting vote! Meet the boys in the 502nd Parachute Infantry dance band: W. Bircher, guitar; R. Bryant, E. Pacourek, T.

Phillips, E. Hebert, saxes; S. Woodson, C. Byrd, D. Whitted, trumpets; J. Jordan, trombone; R. Prout, piano; J. Reynolds, drums; Frances Tucker, vocalist. Lieut. Earl R. Hendricks is director.

Plenty of Woodshedding Musso's Tip to Tenors

by VIDO MUSSO

(One time leader of his own band, Musso has also worked as feature soloist with Benny Goodman, Harry James, Gene Krupa; currently with Woody Herman.)

Learning about music is a never-ending activity. You can never get to know too much. By that I mean that you've got to acquire a lot of experience playing with band, and the more hands you play with, and the harder you personally try to learn about becoming a better tenorman and about music in general, the better it is for you.

I know that sounds like something you might hear in school, but just the same the nature of your own musical temperament has a lot to do with your playing. Hard study and belief in yourself to the extent that you really enjoy blowing your horn—these are necessary. I know that some musicians feel differently than others about practice, so all I can say is that I think it's good, and that I do plenty of woodshedding off the job.

Constant Practice

I don't think it makes any difference whether a man is just starting out, or whether he's been playing in the big-time for years, I think a tenorman has to keep on his toes and gain every possible advantage out of actual playing experience (which means he has to enjoy himself). Then I would recommend additional and constant practice. The two together make a winning combination.

You might say that phrasing is another name for musical ideas. Here is where that matter of personal temperament enters in, and the matter of personal enjoyment in the music too. The best way I can explain it is to say that ideas, phrasing, have to come from within yourself. In other words, how you think and feel about music generally and about your own way of playing comes out of the bell of your horn.

Add Your Own Stuff

Of course, we all get ideas from hearing other men play, but unless we can add our own stuff, we're doing nothing but imitate. Every good man, I think, has added his own stuff. And he's also added something of his own zest for playing, his own delight in it. Do I have to say that good tone is important? It is, of course. In fact, it's so important that I personally feel that a tenorman should first acquire a good tone, and then he can concentrate on

ideas and phrasing and trick tones to play really good jazz. Good tone is a wonderfully fine foundation; from it you can build just about anything you're capable of.

Depends On You

Playing sustained notes, of course, is the best practice for improving tone. Pointers from your teacher, or from other musicians can be of great help. But it's only a help; more than anything, your ability depends on the naturalness of your disposition toward music. What comes from inside yourself is what really counts. If you possess that natural "feel" for music study and practice are but methods of more quickly learning how to use your natural ability.

On the more mechanical side, I might say that getting a good reed is something that can't be overlooked. We're all having trouble today, due to war restrictions, but that shouldn't stop us from trying to find one that's suitable—each man for his own particular taste. My own choice is a medium reed, one that feels good to the lips.

Influenced by Hawk

As for embouchure, that too is individual taste. Experiment until you find out what's most natural for you. I think, however, that a good embouchure should include what I call natural "bite" in addition to ascertaining the position in which the lips and mouth feel most comfortable.

The tenorman who influenced me most when I first started playing was Coleman Hawkins. I first heard him when he was with Fletcher Henderson. Hawk remains a favorite of mine; in addition, I would list among my favorites Ben Webster, Babe Russin, and the late Chu Berry, God rest his soul.

Palisades Opens

New York—The summer season of the Park Casino at Palisades Amusement Park began two weeks ago. Mal Hallett's band alternated with Russ Irwin's on opening night.

Guitars and Guitarists

During the next few months Down Beat is going to bring you samples of the styles of some of the country's leading guitarists with commentary by Allan Reuss and the well known Chicago guitar teacher, Gwynn Ray. To start the ball rolling Gwynn Ray analyzes the style of Reuss with a typical sample of his fine chord style work on the guitar.

by GWYNN RAY

One of the reasons the argument of one string versus chord style can go on and on is Allan Reuss. In the face of tremendous popularity of the one string style brought about by the increased use of the electric guitar, he has maintained his position as one of the country's leading guitarists.

The below is typical Reuss. Some of the formations are a little unusual and the piece should represent new material to many guitarists. To those who are experiencing difficulty in fitting the chord style to the electric, this should be especially true. In the first chord in the first measure (after the pick-ups) he uses the fourth finger on the second and third strings, making it easier for the first finger to reach F sharp.

Some may, however, prefer to use the third finger for the bar if they can make the first finger reach. The very first chord is not a mistake, the E is sharpened.

The importance of right hand technique in this style cannot afford to be overlooked. Not only is it necessary to strike two or more strings and miss others but an absolutely free and relaxed right hand is necessary for correct interpretation of the style. The chorus is in D, probably to take

advantage of open strings, a device used by many guitar soloists. Remember too, an odd key offers the opportunity of attracting attention to the solo by the change of key or the use of a modulation.

One advantage of the chord style that may be offered against the many of the one string style, is that it is much more fun to practice alone. The guitarist who will take the trouble to work this chorus out will find it a nice addition to his repertoire.

Service Men Dance Guests

New York—Frank Dailey, proprietor of the Terrace Room in Newark, has followed the lead set by Hugh Corrigan, manager of the Arcadia ballroom in New York City, and given over his dine and dance room to the U.S.O. for armed service dances on Monday nights. Corrigan's spot has been available to soldiers and sailors for free dancing every Monday (off night in the business) for several months.

Missouri Campus Crew Keeps Busy

Columbia, Mo.—Keith Parker and his orchestra are now playing many fraternity and sorority formal as well as holding down a spot at Deen's Golden Campus, campus rendezvous. Their latest was the recent Chi Omega formal.

The personnel is as follows: saxes, Paul Cheres, Bernie Sigoloff, John McHenry, Bill McMillin; trumpets, Bill Martin, Bud Breitenstein, Eddie Sigoloff; trombone, Bruce Baker; drums, Tracy Borst; piano, George Hamilton; bass, Tom Keyes. Parker fronts on trombone.

—Irwin Stein

North Islanders Jiving



San Diego—Ten former musicians, serving as metal smiths, radio-men, machinist's mates, etc., at the naval air station here, get together three times a week in leisure hours as a dance band called the North Islanders. Left to right: Joe Bloo, drums; Bob Alpizar, trumpet; Red Barrett, guitar; Hal Adair, tenor sax; Ralph Borelli, accordion; Miss Karen Raven, vocalist; George Gibson, leader and bass; Ray Chapman, piano; Miss Michael Shannon, vocalist; Roy Capshaw, clarinet; and Jesse Perdue, trumpet. Official U. S. Navy Photo.

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Infirmary Blues

Number below chord designates string on which chord is formed.

ALLAN REUSS

Musical score for 'Infirmity Blues' by Allan Reuss. It includes a key signature of one sharp (F#) and a 4/4 time signature. The score is written for guitar and consists of several staves of music with chord diagrams and fret numbers indicated below the notes. The title 'Slow Blues' is written at the beginning of the first staff.

Advertisement for AMPERITE microphones. The text reads: 'THE FINEST MICROPHONES FOR PUBLIC ADDRESS & RECORDING'. Below this, it says 'AMPERITE' in large, bold letters. Further down, it says 'MICROPHONES THAT SURPASS THE HIGHEST REQUIREMENTS OF BROADCASTING, PUBLIC ADDRESS AND RECORDING'. At the bottom, it says 'AMPERITE COMPANY' and '141 BROADWAY, NEW YORK, N. Y.' There is also a small image of a microphone at the top of the ad.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

The hot record re-issuing poll continues to mount steadily showing that there is a definite desire amongst record collectors to have some of the older classics made permanently available. One statement in the April 15th Hot Box should be corrected. It was said that the Victor Company might be forced to scrap some of their older masters to use the materials in current production.

W. W. Early, Manager of Recording and Record Sales at RCA has personally advised the Box that Victor has not or will not ever destroy any of their masters. He believes that such a rumor was probably inspired by the fact that in 1931 when the phonograph companies were at the bottom of their business spiral there was some consideration at Victor of scrapping some of the older masters. Our problem is therefore to show Victor and the other companies that there is sufficient interest in the old classics to pay them to include or more reissue on their lists at a regular rate. It is interesting to note that a high percentage of the artists and records requested in the poll are Victor.

Due to a twelve hour a day schedule and an unexpected trip out of town the publishing of the results have been slow. We have now received a total of eighty-nine (89) letters or lists. The request by artists now are as follows:

- Duke Ellington 31
 - Benny Goodman 30
 - Jelly-Roll Morton 27
 - King Oliver 17
 - Bunny Berigan 17
 - Six Bachelors 16
 - Louis Armstrong 14
 - Muggsy Spanier's Ragtime 13
 - Johnny Dodds 12
 - New Orleans Rhythm Kings 12
- (None under ten listed)

The voting on individual records continues to be quite widespread. Many people voted for any or all of a particular artist. These votes have been included on records by that particular artist that has garnered the most votes.

- | | |
|---|----|
| 1. Benny Berigan's I Can't Get Started, Victor 56308 | 15 |
| 2. Jelly-Roll Morton's Rhapsody, Victor 26772 | 14 |
| 3. Muggsy Spanier's Rhapsody at the Tons, Bluebird 10532 | 13 |
| 4. Frankie Trumbauer's Single at the Blue, Okah 40772 | 11 |
| 5. Louis Armstrong's West End Blues, Okah 8597 | 10 |
| 6. Jelly-Roll Morton's Doctor Jazz, Victor 20415 | 10 |
| 7. Cab Calloway's Ghost of a Chance, Okah 5487 | 9 |
| 8. Duke Ellington's Mopha, Victor 34486 | 9 |
| 9. Duke Ellington's Never No Lament, Victor 36610 | 9 |
| 10. Duke Ellington's Black and Tan Fantasy, Victor 34561 | 8 |
| 11. Leonard Hampton's On the Sunny Side of the Street, Victor 25592 | 8 |
| 12. New Orleans Rhythm Kings' Connors 5105 Tin Roof Blues | 8 |
| 13. Benny Goodman's Basin St. Blues, Victor 35258 | 7 |
| 14. Coleman Hawkins' Body and Soul, Bluebird 10583 | 6 |
- (None five or under included)

The poll will remain open so your votes are still welcome. There is a project in the air based on these results that will be announced when and if details can be worked out.

Miscellany: Received an interesting letter from M. E. Murphy, A.M.M. S/c U. S. Naval Air Station, Oakland Airport, Oakland, Calif. Better known as Turk Murphy, trombonist with Lu Watters.

Advised Frisco is heating up with Jazz Concerts and Lectures. William "Bunk" Johnson played one of the concerts at the Palace of Fine Arts. There is to be a big lecture and concert May 9th at the Geary Theater. The boys including Turk, Ellis Horne and Bill Bart who played with Watters will be in the pit band. On the stage will be Bunk Johnson, Kid Ory and Mutt Carey. Miss Bertha Gonsoulin, who played piano with King Oliver's Jazz Band many years ago while the King was on the West Coast accompanied Bunk at his first San Francisco concert.

William H. Evans, 233 Sheldon, Ames, Iowa, is a rabid Duke Ellington collector. Anyone with Ellington discs to trade or sell contact him.

Wanted—by the hot record club in the office of the Canadian Broadcasting Corp. One copy of Harry James You Made Me Love You. If anyone can supply a copy contact Percy Palef, P.O. Box 806 Ottawa, Can.

Earl McDonald, 405 West 21st St., Austin, Texas. Collects general jazz with emphasis on Goodman and Bennie Moten.

June Clark, onetime well known jazz trumpeteer in New York is now travelling with Earl Hines as an assistant.

Cleo Brown has been playing the Penguin new cocktail lounge on Chicago's Randolph St.

Boyce Brown (alto), Pat Pattison (bass) and a piano player are working the La Playa on Bryn Mawr Ave. on Chicago's far north side.

Jerome's Cats



New York—Here's four cats that dig the Henry Jerome band regularly. They've only been around the New Pelham Health Inn for three weeks, on account of that's all the older they are, but they crowd the band stand when the music starts. Latch on to that puss in the middle, with the V for victory nose!

James Tie-up May Promote Alec Wilder

New York—Alec Wilder, the composer, has been visiting Harry James' at the Paramount backstage rehearsals for conferences with the trumpet maestro concerning a series of compositions which James has commissioned him to do. To date, Wilder has finished eight



new tunes, ballads and jumpers, and some of a more serious nature, which James will use, if he can ever find time to rehearse them with his band.

Wilder has a big reputation with people in the business, but up to the present moment hasn't really clicked with the public. Not an ordinary song-smith, his music has charm and intelligence and might easily go over in a solid way if presented correctly. A tie-up with James' outfit could do the trick.

New Wilder compositions for James include *Perpetual Emotion*, *To a Russian Girl*, *Something for the Girls*, *Just to Walk by Your Side*, *Young People*, *Nostalgia*, *Fantasetto*, plus an arrangement of Debussy's *Golliwig's Cakewalk*.

Old McIntyre Gang Active

Hartford, Conn.—Last month Russ Schurer's ork started its eighth season at Lake Compounce. This outfit is the original band that Hal McIntyre organized in '36 and the present members of the orchestra, some of which were with the group under McIntyre's baton, include: Fred Mirlianni, Joe D'Agostino, Benny Meltzer, Ed Smith, Ev. Wickstrom, Joe Segvenza, Jack King, Carl Marino, Willie Mayer, Bill Kavanaugh, Matt Fiorita, Bob King, Jim Moto, and Shirley Lee.

Betty McGuire and her all-girl Sub-Debs, after leaving the Club Ferdinando for a midwest tour of theaters, will wind up in Rock Island, Ill.

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TIPS FOR TUBMEN

By GEORGE WETTLING

Ernie Anderson of Buffalo writes that he is a defense worker and is learning to play the drums on the side. He asks if two hours daily practice is sufficient? Well, Ernie, on my recent trip to Boston I called on my old friend George Lawrence Stone, who conducts the Stone drum studio in Beantown. Knowing George, who teaches a score or more pupils daily, would have the right answer on this, I asked him about this two hours daily business.

George sums it up like this. First of all, two hours practice daily is enough if you practice the right way, but most drum students put in their two hours a day and get very little out of it, as they don't practice what they really need to improve. The majority have a tendency to practice and concentrate on the things that they like, the reason being that what they like, they do best. What they really should practice are the things they don't like so well. This is what really makes progress.

Drum Record Exchange
It is Kenneth Colburn's hobby to collect records with drum solos on them, and Kenneth wants all my readers to know if they are interested in such discs, they may write him and he will exchange the names of records with them. His address is Talbot Apartments, Dover Street, Easton, Maryland.
Here's George Lawrence Stone's old fashioned remedy for smartening up your left hand. It is just the o.f. way of practicing the long roll, only you accent the second tap. Start roll very open, gradually closing it, using accent on second tap as far as you can go, and keeping it under control:

minutes. Now comes twenty minutes rest period, during which time he sorts out his favorite records, etc. Add another ten minutes here

for eating another apple, smoking a cigarette, thus consuming 110 minutes. The pupil spends the final and remaining minutes practicing the rudiments, then stretches out on a couch and waits for someone to come and fan him back to consciousness.

About Tom-Tom Heads
Stone was kind enough to write Keep repeating and don't forget the added tap.

Shirley Wood Solo Vocalist

New York—Shirley Wood, one of the four Bobettes in Bobby Sherwood's band at the Roseland ballroom, has taken over the featured vocal spot with the band, replacing Lucille Linwood. Both male members of the Bobettes are waiting to hear from their draft boards and, in the event that they

do go into the army, Sherwood plans to remodel his quartet and have four draft-proof girls. The guitarist-leader is also thinking of adding his sister, Gayle Sherwood, to the band as a ballad singer.

Mixed Ork Records Jump Number for Pic
Hollywood—Benny Carter, his trumpet section and his drummers were included in the 30-piece orchestra gathered by Ray Heindorf to record the *Well Dressed Young Man in Harlem* number for Warner Brothers' screen version of *This Is the Army*. A number of other ace Negro musicians were used in the group, including "Slim" (formerly of "Slim & Slam") Stewart, bass player now working with Art Tatum's trio at the Streets of Paris.

Hits FROM "TAHITI HONEY" A REPUBLIC PICTURE

"YOU COULD HEAR A PIN DROP"

"THIS GETS BETTER EV'RY MINUTE"

BY CHARLES NEWMAN & LEW POLLACK

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 WALTON GOLDMAN, Gen. Mgr.

ABE Lyman to make was the studied in-law, was a c formed ing of f them G leader. cago w played. In 192 nut Gro "big ban that time as Abe Ians. In 192 Good Ne musical. weeks. In with a played th London. Prince of how to pl came bac and open man's Ch wood wh years. He Wings an best reco He recors years. So have wor Logan, C Langford, Thibault, Wood. Ab lip's Mag radio pro He has w eluding I Can I Say Sorry and delay. . . and cowbo comedian. Would lik business f because h business w nice. ROSE I an amatez home tow decided to look. . . to ask Alex girl band addition. . . Toured E Worked th M. Y. with pieces. . . bal. . . Rogers. R

New Yo is smiling Hal McInt Kramer's Monroe w

PROFILING the PLAYERS

ABE LYMAN AND HIS ORCHESTRA

ABE LYMAN. A traditional name in the music world, Lyman deserves the credit for being the first bandleader to make records, movies, to broadcast by remote control and was the first leader to hire a vocalist. At the age of 14, he studied drums and xylophones with the aid of his brother-in-law, Dan Kopeland, who was a drummer. In 1917 he formed his first band, consisting of four musicians. Among them Gus Arnheim, the bandleader. The Eric Cafe in Chicago was the first spot he played.

In 1921 he opened at the Coconut Grove in California with a "big band." (9 musicians.) From that time on, the band was known as Abe Lyman and his Californians.

In 1926 he was hired for the *Good News Show*, a legitimate musical. He held this job for 78 weeks. In 1929 he toured Europe with a sixteen piece band and played the famous Kit Kat Club in London. While there he met the Prince of Wales and taught him how to play the drums. In 1930 he came back to the United States and opened at the famous Grauman's Chinese theater in Hollywood where he stayed for two years. He considers *Amen, Silver Wings and For Me and My Gal* his best records on Victor-Bluebird. He recorded for Brunswick for 13 years. Some of the vocalists who have worked for him include: Ella Logan, Gracie Barrie, Frances Langford, Frank Parker, Conrad Thibault, Dick Powell and Barry Wood. Abe has been on the *Phillip's Magnesia and Walts Time* radio programs for many years. He has written a few songs, including *I Cried for You, What Can I Say, Dear, After I Say I'm Sorry and I'll Sail Away to Mandalay*. . . Enjoys gin rummy, golf and cowboy pictures. . . Favorite comedian is Jack Benny. . . Would like to stay in the music business for another twenty years, because he knows of no other business where the people are so nice.

ROSE BLANE—vocalist—Won an amateur radio contest in her home town, Columbus, Ohio, and decided to go to N. Y. to try her luck. . . Gained enough courage to ask Alex Hyde (who had an all girl band of thirty pieces), for an audition. . . She got the job. . . Toured Europe with Hyde. . . Worked the Park Central Hotel, N. Y. with her own girl band of six pieces. . . Sang and played cymbals. . . Has been with Buddy Rogers, Roger Wolfe Kahn and

his seven months old son, George, Jr.
STANLEY WORTH—tenor, clarinet and flute—80 years old. . . born in New York. . . Has been around for twelve years. . . Played with Eddie Duchin, Tony Pastor, Vincent Lopez and Russ Morgan. . . Joined Lyman two months ago. Married. . . No children. . . Hobbies are photography, horse back riding and golf. . . Prefers Jimmy Dorsey's band next to Lyman. . . Would like to be financially independent in another ten years.

NICHOLAS RIVIELLO—baritone, alto and clarinet—Nick was born in New York 27 years ago. . . Attended De Witt Clinton High School and New York University. . . Worked with Clyde McCoy, Joe Marsala and Ivo Carroll. . . Has been with Abe for almost three months. . . Favorite relaxation is reading. . . Favors Paul Whiteman, Tommy Dorsey and the old Isham Jones band. . . Would rather listen to classical music programs than Jack Benny, Fred Allen, etc. . . His main ambition is to resume living in a world restored to peace.

JOHNNY AUSTIN—trumpet—Nicknamed "Zullo." . . Hails from Vineland, N. J. Went to school in Philadelphia. . . Has a brother Ernie who plays drums with Clyde Lucas. . . Married four years to a non-pro. . . Joined Lyman three months ago. . . Favorite band is Tommy Dorsey. . . Main ambitions are to have a farm and seven kids and drive a Mack truck.

CARL POOLE—trumpet—Also known as "Tiger." . . 22 years old. . . Comes from New Kensington, Pa. . . Has been around for six years. . . Married. . . Played with Will Bradley, Benny Goodman, Paul Whiteman and Johnny Long. . . Ambition is to get into a studio band. . . Would rather practice than do anything else. . . Favorite band is Duke Ellington. . . Favorite radio program is "one that pays the most."

ALFRED POLLAK—trumpet—known as Slim Parker. . . Was born in New York in 1909. . . Has been playing professionally for twenty-two years. . . Has been with Benny Goodman, Dick Stable and Nat Brusloff. . . Joined Abe three years ago. . . Married to a non-pro. . . Likes gin rummy, Duke Ellington and Jack Benny. . . Ambition is to get out of the music business.

J. ROY HEATH—trombone—27 years old. . . Birthplace, Toledo, Ohio. . . Has been playing trombone for ten years. . . Previous bands he worked with include Ossie Nelson, Vaughn Monroe and Horace Heidt. . . Likes sports. . . His ambition is to relax. . . Likes Count Basie. . . Favorite radio program is *Inner Sanctum*. . . Tunes he likes best are western ballads. . . married to a non-pro. . . Answers to the name "Skinhead."

SIMON H. ZENTNER—trombone—another Brooklynite. . . 25 years old. . . Played with Les Brown. . . Been with Lyman a little over a month. . . Married to a non-pro. . . Has a sixteen month old son, named Hank. . . Likes Tommy Dorsey. . . Favorite hobby is photography and his favorite radio program is *Easy Aces*. . . Ambition is to get out of the music business.

BILL CLIFTON—piano—Born in Boston, 1916. . . Has been in the business for seven years. . . Played with Paul Whiteman, Ray Noble, Glen Gray and Benny Goodman. . . Enjoys good books. . . Lists James Joyce as one of his favorite authors. . . Likes tennis, golf and swimming. . . Rates Jack Benny as his favorite comedian. . . Would like to compose serious music. . . Good looking, quiet personality and last but not least he's single.

SID WEISS—bass—Age 29. . . Born in Schenectady, N. Y. . . Attended Schenectady High School and New York University. . . Has been in the music business for fifteen years. . . Lists Artie Shaw, Tommy Dorsey as the bands

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he has enjoyed playing with. . . Been with Lyman for three months. . . Married and has a son 2 years old. . . Name is Mark. . . Would like to be a motion picture director. . . Tommy Dorsey and Duke Ellington are his favorite bands. . . Enjoys checkers and motion pictures. . . Listens to Arch Oboler, Orson Welles, Fred Allen and Jack Benny.

WILLIAM HENRY BAUER—guitar—Hails from New York. . . 27 years old. . . Married to a dancer. . . Has a girl one year old. . . Played with Carl Hoff, Dick Stabile and Jerry Wald before joining Lyman a month ago. . . Enjoys good plays. . . Favors Duke, and the Benny Goodman Sextet. . . Would like to have a six piece jazz band.

ROBERT SPANGLER—drums—plays all percussion instruments. . . Hails from Philadelphia 31 years ago. . . Went to Temple University. . . Has been playing with bands for twelve years. . . Has been with Glenn Miller, Jan Savitt and Vincent Lopez. . . Married and has a daughter fourteen months old. . . Woodworking is his hobby. . . Has been with Lyman for five months. . . Favors Benny Goodman and Count Basie. . . Ambition is to be a good musician.

MARTIN GOLD—violin—Born in Brooklyn 37 years ago. . . Twenty years in the music business. . . Has been with Lyman for seven years. . . Married and has a daughter 18 years old. . . Lists Andre Kostelanets as his favorite band and Jack Benny as his favorite comedian. . . Ambition is to conduct a musical show.

PAUL LOWENKRON—violin and viola—Born in 1908. . . Has been playing with name bands for twelve years. . . Among them are Horace Heidt, Xavier Cugat and

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MISCELLANEOUS

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Harry James. . . Married to a pianist. . . Has a son three years old. . . Enjoys a good game of golf. . . Favorite orchestra besides Lyman is Kostelanets. . . Rates Jack Benny and Bob Hope as his favorite comedians.

WALTER NYBERG—violin—Age 40. . . Birthplace, Bridgeport, Conn. . . Married to a former socialist. . . Has been playing for twenty-three years. . . Was with Al Donahue. . . Hobbies are drawing and golf. . . Likes Tommy Dorsey and any program with Bing Crosby. . . Would like to have a home of his own some day.

ALFRED J. RICKEY—violin—Born in Philadelphia November 3, 1908. . . Wife is non-pro. . . Has two sons and a third child on the way. . . Alfred, Jr. plays piano. . . Likes Glenn Miller, the Dorsey brothers, Artie Shaw and Claude Thornhill. . . Has conducted ten radio shows and would like to be a musical director in radio.

Lyman Still at Lincoln



New York—Abe Lyman, seen here with a portion of his dance band, is smiling in spite of his recent booking headache. Scheduled to follow Hal McIntyre at the Hotel Commodore, Abe was held over at Maria Kramer's Lincoln. In the meantime, Hal checked out and Vaughn Monroe was brought back into the Commodore as a replacement.

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Where the Bands are Playing

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

Agnew, Charlie (Trionon) Seattle, Wash., b
Alexander, Will (St. Paul) St. Paul, Minn., h
Allen, Bob (Pennsylvania) NYC, Clng. 5/22, h
Allen, Red (Rainbow Parade) Salt Lake City, Utah, Clng. 5/19, b; (Garrick Stagebar) Chicago, Omg. 5/21, no
Almerico, Tony (SS President) New Orleans, La.
Aminstrom, Louis (Aragon) Omsa Park, Cal., b
Arheim, Gus (Sherman's) San Diego, Cal., b
Astor, Bob (Frolic) Miami, Fla., b
Atkins, Boyd (Faust Club) Peoria, Ill.
Ayres, Mitchell (On Tour) GAC

Baker, Kenny (On Tour) FB
Banika, Billy (Barn) Newport News, Va., Clng. 5/24, no
Bar, Vic (Utopia) Seattle, Wash., b
Baron, Bill (Lyria) Bridgeport, Conn., 5/23-25, t; (Falls) Waterbury, Conn., 5/24-26, t
Barnet, Charlie (Stazley) Utica, N.Y., 5/18-20, t; (Howard) Washington, D.C., 5/21-27, t
Barris, Grace (Tyrone Room) Newark, N.J., b
Barrow, Bice (Orpheum) Omaha, Neb., 5/14-20, t; (Capitol) St. Louis, Mo., 5/21-27, t; (Paramount) Des Moines, Ia., 5/24-27, t
Barral, Jeno (Lexington) NYC, b
Bartha, Alex (Steel Pier) Atlantic City, N.J., b
Basia, Count (One-nighters) WMA, 5/17-25; (Orpheum) L.A., Cal., 5/24-31, t
Becker, Bubbles (Wind) Detroit, b
Becker, Denny (Grand Mill) Charleston, S.C., no
Benson, Ray (Draize) Chicago, b
Bestor, Don (WHN) NYC
Bezak, Dick (USO Club) Chicago
Black, Teddy (Club Chicago) Baltimore, Md., no
Bondahu, Neil (Blackstone) Chicago, b
Botha, Russ (Agnon) Chicago, b
Brantaba, Ty (Rhumboc) Chicago, b
Brangie, Vincent (Warwick) Philadelphia, b
Brandwynne, Nat (Capitol) NYQ, Clng. 5/24, t
Bratcher, Washie (Washington) Washington, D.C., b
Braun, Buddy (One-nighters) Rochester, N.Y.
Brigode, Ace (Flo-Mer) Kansas City, Mo.
Britton, Milt (Pleinings Gardens) Hollywood, Cal., Clng. 5/25, no
Broome, Drex (Hilton) Long Beach, Cal., b
Brown, Charley (Andy's) Lorain, O., no
Brown, Les (One-nighters) JG, 5/18-27; (Sherman) Chicago, Omg. 5/23, h
Burns, Mel (Palma) Malden, Mass., b
Buss, Henry (Palace) San Francisco, Cal., h

Butler, Jan (Casino Gardens) Omsa Park, Cal. Omg. 5/18, b
Cerkia, Joe (Cas Nova) Elmwood Park, Ill., r
Goodman, Benny (20th Century-Fox Studios) Hollywood, Cal.
Gordon, Gray (USO Tour) GAC
Graffler, Francis (Babe's) Des Moines, Ia., no
Grant, Larry (Chin Lea) NYC, b
Gray, Glen (Orpheum) L.A., Cal., 5/19-26, t; (Golden Gate) S.F., Cal., 5/27-28, t
Gunpe, George "Shorty" (Banker Park) Baltimore, Md., r

Haley, Hal (Firemans Social Club) Allentown, Pa.
Hamilton, George (Peabody) Memphis, Tenn., Clng. 5/25, h
Hampton, Lions (Fay's) Philadelphia, 5/14-20, t; (State) Hartford, Conn., 5/23-27, t; (Howard) Washington, D.C., 5/25-31, t
Harri, Ken (Atlanta Biltmore) Atlanta, Ga., b
Hawkins, Coleman (Kelly's Stable) NYC
Hawkins, Erskine (On Tour) MG
Heaton, Ray (Biltmore) NYC, b
Hecksher, Ernie (St. Anthony) San Antonio, Tex., h
Heidi, Horace (Orpheum) Minneapolis, Minn., 5/14-20, t; (Chicago) Chicago, 5/23-27, t; (Circle) Indianapolis, Ind., 5/23-30, t
Henderson, Fletcher (One-nighters) FB, 5/18-21; (Club Madrid) Louisville, Ky., Clng. 5/24, no
Herbeck, Ray (USO Tour) Fred. Bros. Herman, Woody (Palladium) Hollywood, Cal., Omg. 5/18, b
Herk, Milt (Copley Plaza) Boston, h
Hill, Ray (On Tour) FB
Himler, Richard (Chase) St. Louis, Clng. 5/24, h; (Peabody) Memphis, Omg. 5/23, h
Hines, Earl (Blue Ribbon Salute Tour) WMA
Hoglund, Everett (Oro's) Mexico City, Mexico, no
Horton, Aub (Cloter Club) Ft. Worth, Tex., no
Howard, Eddy (Forest Park Highlands) St. Louis, Mo., Clng. 5/23, b
Hummel, Jack (Washington Club) East Overport, O.
Hutton, Ida Ray (Palace) Cleveland, 5/16-20, t; (Flagler) Miami, Fla., Omg. 5/25, r

Ink Spots (On Tour) MG
International Sweethearts of Rhythm (On Tour) FB
Jacquet, Russell (El Dorado) Houston, Tex., b
James, Harry (Astor) NYC, Omg. 5/17, b
Jenny, Jack (Tune-Town) St. Louis, Mo., Clng. 5/24, b
Jernice, Henry (New Palham Heath Inn) New York, b
Johnson, Cee Pee (Swing Club) Hollywood, Cal., no
Jones, Billy (Club 91) Idaho Falls, Idaho, no
Jordan, Louis (Blue Ribbon Salute Tour) GAC
Joy, Jimmy (Bismarck) Chicago, h

Kassel, Art (On Tour) MCA
Kavelin, Al (One-nighters) GAC, 5/16-23; (Blue Moon) Wichita, Kan., Omg. 5/27, h
Kaye, Don (Clement) Meriden, Cal., b
Kaye, Sammy (Circle) Indianapolis, Ind., 5/14-20, t; (Palace) Akron, O., 5/21-24, t; (Palace) Youngstown, O., 5/25-27, t; (Chicago) Youngstown, 5/28-31, t
Keane, Bob (Grand Fitzgerald, N.H., t)
Keener, Art (Club Royale) New Orleans, La., no
Kelly and His Band (The Delta) Savannah, Ga., no
Kemper, Bonnie (Last Frontier) Las Vegas, Nev., h
Kenton, Stan (One-nighters) GAC, 5/18-20; (Eastwood Gardens) Detroit, 5/21-27, t
King Cole Trio (El Club) Los Angeles, Cal., no
King, Henry (Mark Hopkins) San Francisco, Cal., h
King, Harrison (Aragon) Omsa Park, Calif., b
Kirby, Andy (One-nighters) JG, 5/18-20; (Grand) Evansville, Ind., 5/20-24, t
Korn, Lobbers (Rogers Corner) NYC, no
Korn, Monte (Tonipans) New Orleans, La., no

Florida, Ernie (On Tour) FB
Kris, Billy (V.F.W. 848 Club) Cleveland, O., b
Krupa, Gene (Paramount) NYC, Omg. 5/19, t
Kuba, Dick (Stellar) Buffalo, N.Y., b
La Bonta, Harry (Moonhead Inn) New Bedford, Mass.
Laird, Lloyd (Darling) Wilmington, Del., b
Landra, Johnnie (Club Shalimar) Fort Walton, Fla., no
Lang, Geo. Al (Rhythm Club) Boston, Mass.
LeBaron, Eddy (Trocadero) Hollywood, Cal., no
Leonard, Ada (USO Tour) Fred. Bros.
Leroy, Howard (Hunt's Villa Grill) Madison, Wis., no
Lesniak, Stanley (Lith-American) Hartford, Conn., b
Levan, Phil (On Tour) FB
Lewis, Ted (On Tour) MCA
Lombardo, Guy (Roosevelt) NYC, b
Long, Johnny (Riverdale) Milwaukee, Wis., 5/21-27, t; (Eastwood Gardens) Detroit, 5/26-31, t
Lopez, Vincent (7th) NYC, b
Lovely, Burr (Sly Club) Chicago, no
Lucas, Clyde (Cas Madrid) Louisville, Ky., 5/17-23, no; (Roosevelt) New Orleans, La., Omg. 5/27, b
Lunsford, Jimmie (Golden Gate) S.F., Cal., 5/20-26, t; (Orpheum) Oakland, Cal., 5/27-31, t
Lyman, Abe (Lincoln) NYC, h

McCreary, Edward (Jung) New Orleans, La., h
McQuinn, Bert (Club Ferdinand) Hartford, Conn.
Maitre, Lani (Lexington) NYC, b
McIntyre, Hal (Riverdale) Milwaukee, Wis., 5/14-20, t; (Orpheum) Omaha, Neb., 5/23-30, t
McLean, Jack (Paris Inn) San Diego, Cal., no
McShann, Jay (On Tour) GAC
Mehner, Matty (Biltmore Bowl) Los Angeles, Cal., h

Frank Meets School Editors



Newark, N. J.—Editors of high school papers in the New Jersey and New York area ganged up on Frank Sinatra, the boy who's collecting all the marbles these days, in a mass interview at Frank Dailey's Terrace Room here. The proceedings were broadcast by Paul Brenner over his *Requestfully Yours* program on WAAT. That's Paul and Frank at the mike.

Mannarone, Joe (LaSalle) Chicago, b
Marcolino, Mussy (Flaminio Gardens) Hollywood, Cal., Omg. 5/23, no
Mario, Don (Beachcomber) Providence, R.I.
Marzala, Joe (Olea Island Casino) New Rochelle, N.Y.
Marzala, Marty (Drug Lounge) Chicago, O., b
Martin, Freddy (Ambassador) I.A., Cal., h
Marz, Chico (Lakeside Park) Denver, Colo., Clng. 5/27, b
Masters, Frankie (Trionon) South Gate, Cal., no
Mattings, Tony (Riverdale) Casper, Wyo., no
Melotones (Eagles Club) Mt. Vernon, O., b
Melvyn, Earl (Minerva) Boston, Mass., h
Menka, Al (Excalibur Park) Excelsior, Minn., Omg. 5/23, h
Messner, Johnny (McAlpin) NYC, b
Michener, Les (Crystal) Upper Darby, Pa., b
Miller, Herb (On Tour) FB
Millider, Lucky (On Tour) MG
Mills, Alonzo (Green Tree Inn) Wichita, Kan.
Molina, Carlos (Solroader) Milwaukee, Wis., Clng. 5/20, h; (Del Rio) Washington, D.C., Omg. 5/24, no
Monroe, Vaughn (MGM Studios) Culver City, Cal., b
Morgan, Russ (Edgewater Beach) Chicago, h

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddie Martin
ARAGON, Chicago — Buddy Franklin
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—Jan Savitt
EDGEWATER BEACH HOTEL, Chicago—Russ Morgan
GLEN ISLAND CASINO, New Rochelle, N. Y.—Joe Marzala
HURRICANE, New York—Duke Ellington
LINCOLN HOTEL, New York—Abe Lyman
MARK HOPKINS HOTEL, San Francisco—Henry King
NEW YORKER, New York—Jerry Wald
PALLADIUM, Hollywood—Glen Gray; May 18, Woody Herman
PALMER HOUSE, Chicago—Griff Williams
PENNYSLVANIA HOTEL, New York—Bob Allen; May 24, Charlie Spivak
ROSELAND, New York—Joe Venuti
SHERMAN HOTEL, Chicago—Tommy Dorsey; May 28, Les Brown
SYRACUSE HOTEL, Syracuse, N. Y.—Bernie Cummins
TERRACE ROOM, Newark, N. J.—Grace Barrie
TRIANON, Chicago — Lawrence Welk
TRIANON, South Gate, Cal.—Frankie Masters
WALDORF-ASTORIA, New York —Xavier Cugat

Philharmonic Charges Are Withdrawn

New York—Calmen Fleisig, spokesman for the fourteen musicians dismissed from the N. Y. Philharmonic Orchestra by its new maestro Artur Rodzinski, withdrew his charges against the orchestra's conductor for the coming season two weeks ago. In withdrawing the charges, which would have called for a union trial, Fleisig gave the implication that some effort was being made to reinstate some of the discharged men.

After talking with Fleisig, the executive board of Local 802 cancelled the proposed trial of Dr. Rodzinski. No word was forthcoming from the union, however, of what disposition would be made of Fleisig's charges against 802 executives themselves, which grew out of the original Philharmonic-union men fight.

Fleisig earlier claimed that 802 had not backed its union members in its argument and asked that impeachment charges be brought against all executives. Word was also lacking at press time on the new contract negotiations between 802 and the Philharmonic but developments were expected shortly.

Talley, Henry (The Tavern) Mansfield, N.Y., no
Newton, Frankie (Cafe Society Dwan), NYC, no
Norvo, Red (Famous Door) NYC, no

Obman, Phil (Moonbo) Hollywood, Cal., no
Oliver, Eddy (Rico) Houston, Tex., Clng. 5/25, h
Oshorus, Will (Majestic) Dallas, Tex., 5/19-27, t; (Metropolitan) Houston, Tex., 5/20-26, t; (Majestic) San Antonio, Tex., 5/27-31, t
Owens, Harry (St. Francis) San Francisco, Cal., h

Montreal Clubs Use Two Bands

Montreal—The El Morocco club, which has been featuring a Saturday afternoon matinee floor show, has been packing them in with Hal Hartley's band and Buddy Clayton's combo. The Samovar, with a floor show nightly, also features two bands, Will Skinner and Bill Moodie.

Monday nite is service men's nite at the club Esquire. Armand Meerte's ork, and the Julio Reyes rhumba band dish out the jive... May 15 was set for opening of the Belmont park pavilion, with Stan Wood and his ork scheduled... Len Howard at Gayety... Blake Sewell doing well at Ritz... Don Turner catering to society on the Normandie roof.

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The BANDBOX

By BILL DUGAN

As usual, my desk is piled with mail for this column, so let's dig as much of it as possible. In the last issue, we announced an Alvino Rey Fan Club for Jim Riegert but it seems he has changed his mind about it since the Rey band is now doing defense work. However, he is still president of a Hal McIntyre Fan Club and his address is 34 Lindie-Farne Ave., Westmont, New Jersey.

Bill Cole is president of a Frank Sinatra Fan Club which has members from all over the country. The fee for joining his club is only 10 cents and for that you get your membership card and an autographed photo of Frank Sinatra, plus the satisfaction of contributing to a worthy cause as Bill is turning all the money over to the Red Cross. Later he hopes to publish a newspaper. Write to him in care of Schneiders Record Shop, 228 Broadway, Long Branch, N. J.

Martin Whitehead, Chestnut St., Keyport, N. J., has a Woody Herman Fan Club and will send all members a picture of Woody suitable for framing, a newspaper and membership card.

Joe Kotch, 263 Fifth Ave., Roebing, New Jersey, has a new Hal McIntyre Fan Club, No. 26, and is anxious for additional members. Joe also has a Charlie Spivak club.

A new Charlie Spivak Club has been started by Elwood Hughes, 788 Riverside Drive, New York, N. Y., who would welcome all members.

Marjorie Hogg of Cleveland writes in to say she was unable to handle the Bobby Sherwood Club which was turned over to her by ex-president Randall Archer, so that particular Sherwood Club is no longer in existence.

Walter Dickstein, 647 H. St., N.E., Washington, D. C., has more than 600 members in his Harry James Fan Club. The club is issuing a paper and Walter would like to have all presidents of the various Harry James Clubs contact him.

Carmela Cino, 6 Bowden St., Newark, N. J., is anxious for

Send Birthday Greetings to:

- May 16—Woody Herman
- May 18—Meredith Willson
- May 19—George Auld, Bunny Shawker
- May 20—Rod Cless
- May 21—Horace Heidt, Jimmy Sands, Fats Waller
- May 23—Freddy Gay, John Harrington, Edgar Hayes, Helen O'Connell
- May 25—Ginny Simms, Pha Terrell
- May 26—Harold Baker, Pat Davis
- May 27—Jock Caruthers
- May 28—Dan D'Andrea, Dave Barbour, Skeets Herfurt, Andy Kirk
- May 29—Saxie Dowell, Dick Stabile
- May 30—Benny Goodman
- May 31—Ben Bernie, Otto Hardwick

Bobby Sherwood fans to contact her.

A letter from Donald C. Goins, Y.M.C.A. Box 309, Fort Wayne, Ind., President of Hal McIntyre Fan Club No. 27, states that the club desires new members, especially in the Middle West, but will welcome members from all over the country.

Another Frank Sinatra Club just recently organized and seeking new members is well on its way with fifty members already in, states President Ann Troiano, 68 Fourth Avenue, Brooklyn, N. Y.

Edith Landsman, 256 East 68th Street, New York, N. Y., is president of a new Marion Hutton Fan Club called the Marlonsaires, and wants new members.

Frances Haggard, 218 S. Franklin St., Rocky Mt., N. C., President of a Gene Krupa Fan Club, also wants new members.

The Writers Swing Club, formerly presided over by Norman Brown, and The Chuck Foster Club, formerly presided over by Dave Houser, have combined with The Modern Music Makers Club. Members of these two clubs please contact Steve H. Frank, 200 Myrtle Ave., Jersey City, N. J. Also any new members who wish to join The Modern Music Makers Club.

James Chehey, 617 West 170 Street, New York City, is issuing a call for all Charlie Spivak fans to join his club. He is planning big things.

Bob Reitman, 4722 Bernard St., Chicago, Ill., has a new Harry James Fan Club and would like to hear from all presidents of Harry James Fan Clubs.

Betty Seidell and Audrey Swenson, president and secretary respectively, have started a fan club for the Town Criers and trombonist Dick Noel, all of the Les Brown orchestra. Betty's address is 159-00 Riverside Drive, Apt. 4B-70, New York City. Audrey's address is 661 W. 180 St., Apt. 5G, New York City. She is also president of a Gene Williams Fan Club.

The Solid Set has been re-organized and the new address is in care of Jack Myers, 48 Clarence Ave., S.E., Minneapolis, Minn.

Agnes DeWitt, 6466 N. New-castle Ave., Chicago, Ill., wants it known that The Buddy Moreno Boosters are still going strong.

Honey Morgan, 3235 Gr. Conc., The Bronx, N. Y., is starting a new Harry James Fan Club.

Bill Beattie, Box 9, St. Jovite Sta., Que., Canada, has his new Ina Ray Hutton Victory Swing Club going pretty well now but is in need of more members. He will soon have the Ina Ray Hutton Boost-Her Journal ready and is offering each member

I Love Coffee



Hollywood — Swamped here with more than 40,000 replies in the I Love Coffee contest are Ginny Simms, star of the NBC "Johnny Presents" program on Tuesday nights, and Walton Goldman, music publisher.

Dick Todd Has Radio Series

New York—Dick Todd, vocalist, has a new NBC solo show which can be heard three times a week, on Tuesdays and Thursdays at 1:30 p.m. and on Saturdays at 4:15 p.m. Todd, who started his musical career in Toronto over the Canadian network, recently completed a six-month army camp tour. His recordings are available on Bluebird.

'sfact!

New York—Most music union news these days is on the unpleasant or controversial side. Here's a late news item that probably no one will find fault with. The executive office of the AFM in New York has been moved from 1450 Broadway to 570 Lexington Ave.

who joins a photo in Ina Ray, a 25¢ war savings stamp and every issue of the club's paper.

Paul Carlson, President of a Glenn Miller Fan Club, 1 Watson Avenue, Worcester, Mass., wants all interested in joining to write to him.

Lillian Dunton, 12 Oliver Road, Watertown, Mass., has changed her mind again but says this time it's final and she will definitely continue her Johnny Long Fan Club.

Bob Muenberg, 515 E. Lexington Blvd., Milwaukee, Wis., is still after new members for his Woody Herman Fan Club. And still another Woody Herman club, offering special rates to service men, pictures of the band, and a newspaper soon to be published, has Sidney D. Jaffe for its president and Fred C. Weiss, secretary, 1254 South Keeler Ave., Chicago, Ill. The paper will be edited by Irwin Gootinsky.

In closing, I want to thank everyone who sent in honorary membership cards, club newspapers, etc., all of which I appreciate and find very interesting.

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- DANNY FERMI, guitarist
- AL DROOTIN, alto saxist, formerly with Happy Spanier
- WOODY WILSON, former orchestra leader
- MARTHA WAYNE, vocalist, formerly with Claude Thornhill
- PUNCH MILLER, trumpeter
- "HAPPY" RUGGLES, drummer, formerly with Don Warner
- VICTORIA SPIKEY, vocalist
- HERB STEWARD, formerly with Bob Chester
- JIMMY PRIDDY, trombonist, formerly with Glenn Miller
- RALPH BREWSTER, formerly with Glenn Miller's Madonnaires
- ERNE AUSTIN, drummer, formerly with Frankie Masters
- RUCK ANDREWS, saxist, formerly with Charlie Bernos
- ANDY PHILIPS, arranger, formerly with Claude Thornhill
- LOU POLLACK, tenor saxist, formerly with Hal Davis
- JIMMY BLAKE, trumpeter, formerly with Tommy Dorsey
- IBANCES GAYNOR, vocalist, formerly with Hal McIntyre
- BOB McREYNOLDS, trombonist, formerly with Johnny "Scupper" Davis
- JIM LOCK, trumpeter, formerly with Jack Parrish
- JOHNNY MAY, drummer, formerly with Russ Morgan
- BOB WILLIAMS, saxist, formerly with Frankie Masters
- MARTY CLARKE, formerly with Frankie Masters
- COBEN RUDD, tenor saxist, formerly with Sonny James
- JOE MURO, bassist, formerly with Les Castle
- ARNOLD FISHER, bassist, formerly with Les Brown

WE FOUND

- CAROL KATE, new with George Sternay's orchestra at Jack Dempsey's, New York
- AUSTIN WYLIE, now at Fisher Body Division, General Motors, Cleveland, O.
- TONY HASTIER, now with Vaughn Monroe
- "WESTY" WESTERFIELD, now with Leslie Frima
- BOB SPANGLER, now with Abe Lyman
- JIMMY STEVENS, now Steve Clifton, 196th Inf., Co. B, A.P.O. 980, c/o Postmaster, Seattle, Wash.
- BOBBY BOWELL, leader, Naval Air Station Blue-Jackets, U.S. Naval Air Station, Cape May, New Jersey.

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