

DOWN BEAT

CHICAGO, JULY 1, 1943

Vol. 10—No. 13

FORM B REARS ITS HEAD AGAIN

Record Firms Have Hot Race On Vocal Discs

Columbia and Decca Wax Sinatra, Haymes Sans Orchestras

New York—Columbia and Decca records pulled a couple of fast ones three weeks ago when they tried to beat each other to the punch with releases of new tunes made by Frank Sinatra and Dick Haymes, respectively, and using no instrumental background. Music insiders have been waiting for someone to make a big-time circumvention of the Petrillo ban ever since its inception but the feeling has been that the disc outfits were wary of cutting sides without instrumental backing because of possible unfavorable AFM reaction.

However, the ice was first broken by the big three (Victor, Columbia, Decca) with the release of discs recorded by vocal groups some weeks ago. Those releases did not and scarcely could come under AFM disapproval in as much as recordings have always

(Modulate to Page 3)

Transcribers May Mediate On Disc Ban

New York — Attorney Walter Scowlow, representing seven transcription companies, has submitted plans for mediation between the transcribers and the AFM to the United States Conciliation Service of the Department of Labor. In the hope of ending the recording ban.

This labor branch has no connection with the War Labor Board. No answer from the AFM to the mediation proposal had been received at press time, but the transcribers expect a favorable reply.

BLUE NOTES

By ROD REED

Despite rationing, nobody's starving. Half are getting meat and the other half are taking a bite out of Frank Sinatra's income.

After the war, phonograph records may be made on film instead of wax—if the process and Petrillo can be perfected.

Paul Whiteman's alumni radio series should last through 1980. Pope has more alumni than Yale, Harvard and the School of Hard Knox.

There's a new sulfa drug that can be dangerous to rising music stars if taken in overdoses. It's self-acclaim.

The fellow revolving in his grave is Jesse James. He just heard about another James boy getting all that with a trumpet instead of a gun.

Should 'Burn' the Swooners



New York—We expect a flock of mail about this pose, Frank Sinatra giving a congratulatory hug to Mary Jane Yeo, star of the Ice Terrace revue at the Hotel Yorker. Members of the Sighing Society of Sinatra Swooners don't approve of their hero getting this close to strange gals, especially when they're as nifty as Mary Jane.

Anita O'Day to Quit the Herd Pasadena Deb Sings for BG, Called E'lane

Herman Singer Takes Location Job on Coast

New York—Anita O'Day, who came back into the music game to sing with Woody Herman's band at the Palladium, will not travel with the Herd when it leaves the west coast, according to word received here from the singer.

Instead, the former Gene Krupa vocalist will open sometime in July at Slapsie Maxie's club in San Francisco for a reputed \$200 per week, doing two shows nightly.

Ella Fitzgerald In Broadway Club

New York — Ella Fitzgerald opens at the new Zanzibar Club on Broadway tonight. The nitery, formerly the Frolics, has the reputation of being a jinxed spot, several promoters having flopped there. The Street is going to watch Ella's venture with superstitious interest.

Doors of Savoy Remain Closed

New York—The police inspired closing of Harlem's Savoy ball-room remained unchanged at press time, although there were indications that an agreement might possibly be reached whereby the ball-room would be permitted to throw open its doors.

WIN \$100.00 CASH

WE WANT A NAME!

See Back Cover

Pasadena Deb Sings for BG, Called E'lane

Los Angeles—Benny Goodman's new singer is a society deb from Pasadena who will work with the band under the name of "E'lane." Chick is a discovery of Gil Evans, former arranger for Claude Thornhill and now at an army camp not far from Pasadena.

Evans arranged the audition for "E'lane" while Benny was at the Orpheum theater here and the singer dashed in from Pasadena so that Benny could hear her between shows the last day he was here. She was to join the band for his opening at the Astor in New York.

Those who have heard her say she is solid without being jaxxy, which is what Benny likes in a singer.

Artie Shaw Due Back Next Fall

New York—Naval bandleader Artie Shaw is supposed to be set to bring his crack band back to the states sometime next fall for a bond selling tour. When the Shaw band left Pearl Harbor for Australia not long ago, they left pianist and former bandleader Claude Thornhill behind to form an orchestra of his own.

Beat Moves

When you read this issue, *Down Beat* will be established in its new quarters, Suite 2100 at 203 North Wabash, Chicago. And there will be a new telephone number, too: ANDOVER 1612. The move was made because the new location in the Loop is more convenient to all theaters, hotels and clubs. Please take note of the new street address and the new phone number!

KrupaOrkFolds Band Leaders Gates Scatter

Roy Eldridge May Form Own Band, Aided by Verniere

New York—The Gene Krupa band broke up as *Down Beat* went to press. Vocalist Gene Howard left to join Teddy Powell's band at the Hotel Roosevelt in Washington, as did tenor-man Charlie Ventura and trumpeter Mickey Mangano. Joe Triscari, trumpet, who was inducted recently, is going out to the coast to sit with Skinny Ennis' service band.

Gal singer Gloria Van has gone to see her husband, saxist Lynn Allison, stationed in Atlantic City before joining a Glenn Miller Army Air Force band. Herb Harper, trombone, is now with Charlie Spivak. Other members of the outfit are either going into service or defense jobs or are scouting for berths with a new band.

As trumpeter Roy Eldridge, who is under contract to Frank Verniere, Krupa's manager, may organize a band of his own.

Krupa, who was due to come for trial in a San Francisco court June 8 on a narcotics charge, was ill at that time and the trial was set back until a later date.

Ebbins Grabbing Films for Basie

Hollywood—Milt Ebbins set the first of several new picture deals for Count Basie by signing the Count for a featured band spot in a big budget, untitled musical at Universal in which studio plans to put the biggest names it can muster.

In the talking stage was a deal to put Basie and his band in MGM's forthcoming edition of *Broadway Melody* in a sequence which will feature Lena Horne.

Wettling for BG at Astor

Los Angeles—Benny Goodman announced before leaving here for San Francisco and New York that he had secured George Wettling, veteran drummer highly regarded by serious jazz fans as one of the notable "Chicago stylists," to open with him at the Astor Hotel. Wettling was to replace Howard Keith, who, as expected when he left Alvino Rey's Lockheed air craft worker band, is about to be inducted.

Benny was also combing the coast for an alto man about the time this was written. He was reported to have made a hefty offer to Archie Rosate, Hollywood's No. 1 clarinet (and alto) man.

Art Hodes Band Gets Location

New York—Art Hode, and his band return to the Hofbrau in Lawrence, Mass., on July 4, a return engagement for an indefinite period.

Band Leaders Await Ruling On Tax Stuff

Government May Set Aside Union Contract Form

New York—Bandleaders at press time were anxiously awaiting word from Washington as to what ruling the Treasury Department would make on the War Labor Board decision that all leaders earning \$5,000 a year or less are "independent contractors." If the treasury does not agree with the WLB, then Form B, an AFM contractual set-up which describes leaders as "employees," will be a thing of the past, at least for the \$5,000 and under class. A separate judgment would have to be made before the larger profit-earning maestri could tear up their Form B.

The Form B contract, briefly, was a circumvention of a ruling made by the courts several years ago in a number of test cases. What it set out to do was to classify bandleaders as employees rather than as employers so that the leaders would be able to avoid

(Modulate to Page 3)

'Min' Leibbrook, A Wolverine, Dies on Coast

Los Angeles—That small coterie of musicians actively identified with pioneer days of jazz music lost another important member as death came to Wilford ("Min") Leibbrook, bass player who was one of the original members of the Wolverines, the band regarded by many historians of jazz as the one that first evolved an authentic brand of good "white" jazz.

Leibbrook, who for several years has been playing with Manny Strand's orchestra at the Earl Carroll theater here, died on June 8 following a brief illness. He was 40 years old.

As a member of the Wolverines, Leibbrook was a fellow bandman of Bix Beiderbecke. He spent eight years with Paul Whiteman and came to the coast with Eddy Duchin.

Jean Beats the Victory Drum

On the cover of this Fourth of July issue is curvaceous Jean Dean, Auburn-tressed College Inn model from the Panther Room of the Hotel Sherman in Chicago, the same lass who decorated our July holiday number last year. Jean, who also poses for those Varga drawings in *Esquire*, is the vivacious favorite of musicians in the many name bands which play the Panther Room in the course of the year. Here she poses prettily with the Victory drum, in celebration of the Fourth.

Howsabout a Day In the Sun With an Enticing Band Chick?



"A smart guy invented these open cabs," says Betty Bonney, singer with Jerry Waki, as she takes off for a batch of sunshine in Central Park.

"That strange odor must be the fresh air folks are always talking about," observes Betty, as the sun gives out.

The balloon doesn't signify a thing. Betty is in front of the elephant cage. Who wants to see them?

Well, what do you know? That sun wasn't kidding! A little lotion ought to fix that up. Just anything for health.

"Can't get with this outdoor stuff, Bambi. Keep your eye on the Down Beat, maybe we'll see ourselves in it soon." Photos by Warren Rothchild.

Lee Wiley and Jess Stacy Wed

Goodman Pianist And Jazz Singer Surprise Friends

Los Angeles—Jess Stacy, pianist with Benny Goodman, and winner of the No. 1 piano spot on most "All-Star-Band" polls of the past several years, married Lee Wiley, singer of radio and recording fame here, just before the band left for San Francisco. It was Stacy's second marriage.

The ceremony was performed at the home of Miss Wiley's sister in Beverly Hills. Lee accompanied Jess to San Francisco, where the band was to play a week at the Golden Gate theater, and planned to go east with him.

Lee Wiley is close to the jazz tradition as a singer. She made some Commodores with Jess and Muggsy Spanier that are highly regarded by collectors and made a number of good records with Victor Young's recording ork accompanying her.

Band Leaders Await Ruling On Tax Stuff

(Jumped from Page 1)

the payment of the Social Security taxes. The AFM felt that the S.S. tax was too much of a drain on the profit margin of the rank and file leaders and the Form B contract placed the responsibility for the payment of the taxes on whoever hired the band, whether it was a theater owner, one-night booker, or the proprietor of a ballroom or hotel.

Some Funds in Escrow

But since the courts had already ruled that the leader was an employer and an independent contractor, many users of bands protested having the taxes passed on



to them and indicated that at some later date they would attempt to recover the extra money which they had to put out. In some cases, they not only squawked, but held the money in escrow until some later settlement could be made.

Now it appears that the AFM is interested in discarding Form B because of protests from band buyers, who claim that salary increases asked for by certain bands today make for a violation of wage stabilization. If, however, Form B is thrown out and the leaders are classed as "independent contractors," then they wouldn't be held down to any salary level and could legally ask for and get more money for their bands.

But again, of course, the smaller leaders, in whose interest the Form B plan was designed, will be forced to pay the Social Security taxes. With the high prices for which the smallest outfit is selling today, however, it is generally felt that no leader, no matter what his size, will find difficulty in paying the taxes.

May Benefit Leaders

Besides clearing up the wage stabilization problem, having leaders ruled as "independent contractors" will also help the bandleader

Five Years Ago This Month

July, 1938

Guy Lombardo fronted the Benny Goodman crew on the latter's July 19 radio show. BG was in England . . . Duke Ellington was recovering from an operation at the Wickersham hospital in New York . . . Cy Manes quit Jimmy Dorsey and Billy Burton replaced him as road manager.

Larry Clinton was at the Glen Island Casino, and the band's canary was named Ben Wain . . . Baby Dodds and his drums were the attraction at the Three Deuces in Chicago . . . Tommy Dorsey told the Buffalo Times in an interview that he was leary of motion pictures, and would think twice about making any. Said they could ruin a band.

The Dean Hudson band, with Frances Colwell, were rounding out a strong four weeks at the Totem Pole in Massachusetts . . . The late Jelly Roll Morton challenged Ripley's statement that W. C. Handy was the originator of jazz, stomps and blues . . . Glen Gray and the Casa Lomana had 'em dancing in the aisles at the Majestic in Dallas.

Jimmie Lunceford switched from pope to standards like *Old Apple Tree* on the wax, so the discs would sell longer . . . Lesro Day was singing with the Gene Krupa band . . . Count Basie opened at the Famous Door, where Jerry Kraeger was featured . . . Max Kaminsky left Artie Shaw and joined BG.

Dottie Lamour thrilled the people of Galveston for three nights by going there between pictures to sing with hubby Herbie Kay's band . . . Marian Leonard and his Rockets returned to Kansas City after a tour of the south . . . And Boris Morria, music head at Paramount, predicted an early doom for saxophones.

with his Victory tax and imminent 20 per cent tax. Here band-buyers have been taking 5 per cent of the band's gross, that is, the full amount of money which they pay the leader, and which includes the cost of everything necessary to get a band to a date and have it play. With Form B, the leaders will pay only their own Victory tax and deduct 5 per cent each on their men's salaries for their contribution.

Whether or not band-users will sue for a recovery of the Social Security taxes which they've laid out in order to secure the services of a band, and who the government will sue for a payment of these taxes in the cases where the money has been held remains to be seen, if Form B is rescinded. In any case, orchestra accountants are sure of a busy and confusing summer.

The Beat covers the music news from coast to coast.

Donna King Is Bride of Navy Lieutenant

Los Angeles—Donna King, only unmarried sister of the four singing King Sisters, was scheduled to become the bride of Lieutenant James Conkling of the U. S. Navy on June 28.

Wedding ceremony was to be held at the Encino, Calif., home of Louise King, who is in private life Mrs. A. H. (Alvino Rey) McBurney. The other sisters, who



Mrs. James Conkling

were also to be in attendance, are Mrs. Sidney de Azevedo (Alyce King) and Mrs. Bud Cole (Yvonne King).

Lieutenant Conkling, who is in the intelligence service, planned to fly here from Wilmington, Del., for the wedding. He played trumpet and arranged for dance bands while at college but has never followed music professionally. He and Donna have been acquainted for three years.

The King Sisters are currently working in pictures at the MGM studios.

Four Bands Set For Dailey Spot

New York—The Terrace Room in Newark has a fine line-up of bands slated for the rest of the year: Bob Chester will follow Johnny Long in on July 12, then in succession tentatively booked are Shep Fields, Tommy Dorsey and Al Donahue, with the last named due in November.

Cozy Boys Not Prima Donnas

Trio Objected to Playing Behind Assorted Acts

New York—The alleged temperament of the Cozy Cole Trio at the Onyx on 52nd Street here, which drew comment from local columns wasn't prima donna stuff at all. The trio, made up of three top-ranking musicians, Cole, drums, Hank D'Amico, clarinet, and Johnny Guarneri, piano, and brought into the spot purely on the strength of their superior musicianship, asked that they be excused from playing music behind the floor show acts.

The whole point of the booking was to get jazz music lovers to visit the spot and there seemed to be little point in having the three men waste their time playing *Over the Waves* while somebody hoofed it. The band suggested too that a solo piano would sound better behind Billie Holiday, also featured at the Onyx, than would the trio attempting to read arrangements in the dim light of a nitery.

Johnny Guarneri has given his notice to CBS's Raymond Scott, in whose band he has been featured, but will continue doing free-lance radio work, doubling at the Onyx.

Eddie and Billie Play Theater

New York—Violinist Eddie South with a seven-piece band opens at the Loew's State theater here July 15 with Billie Holiday featured as an extra attraction on the same bill. South will continue with a road tour aimed at theaters after his State date.

Another famous singer, Mildred Bailey, who has just concluded a record-breaking engagement at Cafe Society uptown, has a State booking which begins today with instrumental backing supplied by Van Alexander's new band.

Big Town Gets Big Top

New York—The circus band has come to town. And right plunk in the middle of Manhattan, Larry Sunbrook's Big Top opened two weeks ago in what used to be a vacant parking lot on 50th Street between the Roxy Theater and Radio City Music Hall with a ten-piece band fronted by Jimmy Victor. Another music figure in on the sawdust doings is Bill Kelsa, disc-spinner over local station WNEW, who acts in the capacity of emcee while the elephants amble and the tigers roar.

Charlie Spivak Off for Coast

New York—Charlie Spivak moved out of the Hotel Pennsylvania on June 24 to go directly to the west coast for the filming of a new musical called *Pin-Up Girl* which stars Betty Grable. Spivak trombonist Paul Tanner, now in service, was replaced by Herb Harper from Gene Krupa's band shortly before the band left New York. Will Osborne took over the bandstand at the Penn.

Dallas Dear



Dallas, Texas—All Texas gals are beautiful, they say, but Myrnell Allen, titian-tressed lovely, is especially gorgeous. Only 18, Myrnell has sung and danced professionally for a couple of years, has a flair for acting and finds time to be a model, too.

Solo Vita

Plans of service men earth. Bel by a soldi newly com . . . U.S.C entertainers, haven't re About six our last j the arrival the eager men greet offerings hungry th entertainm have are good radi only a han Beer gar bars . . . of which no more. help us in accrue the saint, at le us up here ords. All k If any of that you'd soldiers, get local U.S.O. tion called R ing Men, a soon will a members ou canvassing that are pro your attic r play.

These plat manufacture so obtained, purchased as lonely outpo and where a out a swing difference be and a very a

Only Men W

New York are awaiting had been on in the Duke Hurricane at Haughton is Jones is fillin rene Brown in California Williams, ancin ing for Rex Dick Ballou club in Mexi Junior Raster, tenor, a Ray Nance, ing to hear time. Beverly vocalist, has Roche still, Jimmy Britt turned to St.

Dil

New York Carl Post have quite hands com week. Three demanding working on theaters: Ch Strand, Jim the State, an the Roxy fo flacks are a wheels with mind that H of their c hooked into the period.

Entered as sec 2-1000, at the Illinois, under Copyright 1943 ing Co., Inc. us, Chicago Subscription price year, \$10.00 the for Canada. Dow monthly. Printed Pat. Office.

Soldier's Letter Shows Vital Need for Discs

Please continue to come in all the time for recordings for service men, training and fighting in the four corners of the earth. Below are a few quotes from a letter sent to the *Beat* by a soldier stationed somewhere in Alaska and attached to a newly commissioned radio station there: "We have no U.S.O. . . . U.S.O. shows, talent, entertainers, or what-have-you haven't reached us yet. . . . About six months ago we saw our last juke-box. . . . With the arrival of the radio station, the eagerness with which the men greeted the very humble offerings showed just how hungry they'd been for such entertainment. . . . All we have are old movies and a good radio station that has only a handful of records. . . . Beer gardens, dance halls, bars . . . they are the stuff of which dreams are made, no more. . . . If you could help us in any way you would accrue the glory of a minor saint, at least, in the eyes of us up here. . . . We need records. All kinds."

If any of you fans have discs that you'd like to send to these soldiers, get in touch with your local U.S.O. or with an organization called Records for Our Fighting Men, a non-profit group, which soon will send American Legion members out on a house-to-house canvassing for old scrap records that are probably tacked away in your attic and which you never play.

These platters are sold to record manufacturers and with the money so obtained, new recordings are purchased and sent to soldiers in lonely outposts where fun is rare and where a phonograph spinning out a swing tune may make the difference between a happy soldier and a very sad and homesick one.

Only Three New Men With Duke

New York—Although four men are awaiting an army call, there had been only three replacements in the Duke Ellington band at the Hurricane at press time. Chauncey Houghton is in the army, and Nat Jones is filling his sax chair; Lawrence Brown is awaiting the call in California, replaced by Sandy Williams, and Taft Jordan is blowing for Rex Stewart, who is with Dick Ballou at the Patio night club in Mexico City.

Junior Ragin, bass; Ben Webster, tenor, and Harold Baker and Ray Nance, trumpets, are expected to hear from Uncle Sam any time. Beverly White, former Hines vocalist, has joined Duke. Betty Roche still with the band, but Jimmy Britton, singer, has returned to St. Louis.

Dilemma

New York—The Leo Miller-Carl Post publicity office will have quite a problem on its hands come next Christmas week. Three of their big and demanding band clients will be working on the stage of local theaters; Charlie Barnett at the Strand, Jimmie Lunceford at the State, and Jimmy Dorsey at the Roxy for a return date. The flacks are now spinning prayer wheels with the vain hope in mind that Harry James, another of their customers, won't be booked into the Paramount for the period.

Entered as second class matter October 6, 1922, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1943. By Down Beat Publishing Co., Inc., 201 North Wabash Avenue, Chicago (1), Illinois.

Subscription prices, \$4.00 a year, \$7.00 two years, \$12.00 three years. Single copy for Canada, Down Beat is published twice monthly. Printed in U.S.A. Registered U.S. Pat. Office.

Jimmie Gives

New York—Usually when a key side-man leaves a band, one replacement for him is a tough enough problem to solve, especially in these drafty days. With that in mind, take pity on the Jimmie Lunceford band. Recently one of its main-stays, vocalist and altoist Dan Grissom, left for other parts. Jimmie not only had to get a good vocal replacement, but a saxist in the bargain. It didn't take him long to find out that that kind of an available doubling expert was a thing of the past. So he compromised. He hired Ted Smith to sing the songs and for the first time in years, J. Lunceford picked up his sax and came in on the section work with the rest of the boys.

Showmen Aid Army Morale

New York—On June 15, 16, 17, the Second Army Corps held a three-day seminar here for special services officers of the camps and bases in the Second Army Corps' territory. The seminar, designed to bring better understanding of entertainment and morale program-building for the camps, introduced several members of the music and entertainment world.

Dick Gilbert showed the group how to make up interesting and varied recorded programs, even with a small record library. The WHN singing record-spinner is also one of the co-chairmen for the new scrap drive of Records for Our Fighting Men.

Record Firms Have Race on Vocal Discs

(Jumped from Page 1)

been a legitimate enterprise. But the performance on shellac of top, and hitherto unrecorded, songs of the day by well-known solo singers is distinctly an innovation. There is little or nothing that the AFM can do about it, it is felt, because the recording ban can only apply to AFM membership and not to singers. The latter have no connection with the union.

It is also felt that, should the union attempt in any way to force vocalists away from recording mikes through picketing or any other methods, such pressure would be legally held as a kind of conspiracy and unlawful, in the same

which some of them were made and issued. Columbia's Sinatra pressings were made some time ago but Decca, hearing through the grape-vine that the other firm intended to put the discs out for retail sale, auditioned, signed, recorded and released the Dick Haymes' sides with a speed that was magical.

The singer's contract wasn't inked until as late as June 3 and within two weeks, Haymes' voice was crooning away in your neighborhood corner-store juke-box, while Sinatra's chest tones weren't ready for public consumption until today.

The four Haymes sides already



way that the music publishers seemed to regard the AFM's recent request that they withhold recording rights from alleged "bootleg" recording firms.

Most interesting aspect of all to the release of the vocal recordings, however, was the speed with

released with vocal backing by the Song Spinners are: *In My Arms* and *It Can't Be Wrong*; and *You'll Never Know* and *Wait for Me, Mary*. To date, only one Sinatra disc is available, although several others are already on wax: *Closer to You* and *You'll Never Know*.

Cover Girls Sell Bonds



Hollywood—Anita Colby and her fifteen glamorous cover girls were responsible for the sale of \$44,000 worth of war bonds in a novel dinner-dance date at the Palladium recently. Above: Harry Mitchell, actress, announces Woody Herman's bid of a \$1,000 bond for the privilege of dancing with Anita herself to the music of his own band. Below: Vaughn Monroe collects on his \$1,000 bid with Casey Moagher.

Local Band Plays Boston Ritz Roof

Boston—Phil Saltman, pianist and teacher, has opened at the Ritz Roof here with a 16-piece band made up of local musicians.

Herman Loses 88er, Tubman

Los Angeles—Woody Herman said goodbye to two of his star men in Hollywood as the band prepared to leave for the east. Frankie Carlson, Woody's south-paw drummer, decided to remain here and make it his permanent residence. Jimmy Rowles, the ace 88-man Woody wangled from Benny Goodman last year, was scheduled for army induction. No replacements were set at writing.

The Herd will have a new vocal feature shortly in a Negro quartet, which will join the band in Chicago. Supplemental combo was set by Mike Vallon as one of his last acts before entering military service. Vallon, Woody's p.m. for the past several years, was due for induction last week in June, according to word received here.

Fats Waller's Tunes Clicking in Show

New York—Fats Waller's tunes in the new show, *Early to Bed*, which opened in Boston, May 24, and put in a record-breaking run of three weeks there, got plenty of favorable notice in the Boston papers. Written in collaboration with George Marion, Jr., Fats' numbers chalked up as potential hits are *Long Time No Song*, *Ladies That Sing with the Band*, *You're Slightly Less Than Wonderful*, and the title song, *Early to Bed*.

According to Waller's manager, Eddie Kirkeby, the numbers were written in record time, with an oversupply of 12 tunes. The show's New York opening was at the Broadhurst, June 17, and Fats moved into the Tic-Toc, Boston, June 20.

Linda to Balto

New York—Vocalist Linda Keene left the Famous D or to go into the Club Charles, Baltimore, June 14, for a two-week engagement. Teddy Black is the band at Club Charles.

Sherwood May Draw Holdover At the Lincoln

Band Snags Eight Radio Shots Weekly, Wins Approval

New York—It looked at press time as though Bobby Sherwood would be held over at the Hotel Lincoln, where his band opened three weeks ago. Sherwood has been more than lucky with his air-time in the spot, grabbing both CBS and Mutual wires for a total of 8 air-shots a week, which is exactly what the young bandleader on the build-up is looking for.

Gwen Davies, the new gal with Sherwood, came into the Lincoln almost cold, having joined the band just a few days before and barely had a chance to rehearse. Nevertheless, the opening crowd, made up, as is the tradition, of other music game figures, voiced a definite approval.

Now that Sherwood is off the road, he's trying to create a flock of new arrangements, both for Gwen and the band and has already scored a number of new vocals for the girl vocalist. Dave Pell, on opening night, was the side-man whose tenor-horn work stood out most, particularly the job he did on *The Man I Love*.

Paul Creston Gets Award

New York—The Music Critics Circle of New York has chosen Paul Creston's Symphony No. 1 as the top orch composition by an American composer played in this city during the 1942-43 season. Previous season's award was given to William Schuman for his Third Symphony.

Lawrence Welk To Play Capitol

New York—Lawrence Welk's band, which has been playing the Chicago Trianon for the last year, is set for a Capitol theater date here next October.

Bob Crosby and Band Set for Radio Show

New York—Bob Crosby and a band begin a new NBC program on July 9 which will be heard every Thursday at 7:30 p.m.

Beau Catcher



Hollywood—It takes hows to catch beaux, according to captivating Janet Blair, former band vocalist, who trims her bathing suit with one, wears another in her blonde hair. Janet should worry about beaux. What about Pianist Lou Bush, now in the army? Her next film will be *Victory Caravan*.

CHICAGO BAND BRIEFS

Imminent induction of Chuck Foster left conditions rather unsettled at the Roth emporium on Wabash, the Blackhawk, the latter part of the month. Exact date of Chuck's khaki fitting was not known, but it was arranged for Billy Blair to front the band if it occurred before the end of the engagement on July 26. Carl Ravazza seemed likely to follow Foster as the Beat went to press.

Amy Arnell, singer with Tommy Tucker, was taken off stage the day before they closed at the Chicago theater and was rushed to the Illinois Masonic hospital for another spinal operation, similar to the one she underwent in New York five weeks previously. She was due for release about the time you read this, and hopes she will be through with surgeons for awhile.

Lawrence Welk and Eddy Howard, the hardy perennials of the Trianon and Aragon respectively, are due back on the home grounds this week. . . Les Brown, after a sensational three weeks in the Panther Room, went to Milwaukee for a week, comes back to the Chicago theater on July 2. . . Andy Kirk begins a week at the Regal on the same date.

Muggsy Spanier received cuts and bruises when struck by an automobile here last month, but recovered sufficiently to act as star of Albert Marks' weekly jam session at the Hotel Hamilton on June 20. . . Pete Brown and Red Saunders were added starters at this bash, which was marked by the absence of Bud Freeman, who finally was inducted.

Jan Savitt, the proud papa, followed Les Brown into the Panther Room on June 25 and will stay

until July 16, when he will be relieved by Sonny Dunham and Dorothy Claire, who played the Oriental last month. . . The Club DeLisa, one of those closed because the liquor they served was older than the customers (that's Billy Rowe's line), re-opened a couple of weeks ago.

Don't be too surprised to see Frank Swoonstra drop into one of the Loop's most popular spots for a short stay, after he finishes his picture chores on the west coast. . . Ann Richardson and Irwin Rose of Consolidated are rather monopolizing Windy City spots with their cocktail units and entertainers. They have talent in the Sherman Dome, Admiral, Towa Casino, Russell's Silver Bar, Club Detour, Helmsing's Montrose and the Dram, to mention a few.

Jimmy Dorsey, closing at the Chicago theater on July 1, was slated for a minor operation before heading for Hollywood. . . Uncle Joe Sherman is optimistic about the future of Sylvia Grey, who has been singing upstairs in his Garrick Stage Lounge, and not without foundation. She'll continue with the Ascot Boys, who come in on July 17.

Benny on Roof

New York — Benny Goodman, with many of his old side-men back in the band, opened at the Hotel Astor Roof June 28, replacing Harry James.

Happy Pop



Chicago—A few issues back, we showed you Jan Savitt re-baring his worried expression for his floor pacing act. Now the stork has landed with a fine baby daughter, and this is Jan's pleased papa look. The Savitt crew is playing currently in the Panther Room at the Sherman. *Rube Lewis Photo.*

Walter Fuller Crew Opens Peoria Club

Peoria, Ill.—Walter Fuller and his solid jump crew moved from the Talk of the Town, after a successful three-month's engagement, to open Tony's Subway, a smart new club operated by the same genial Tony of Tony's Fairway.

Fuller, ex-Earl Hines trumpeter, and his combo, consisting of Ralph Tervalon on piano, Elmer Ewing, guitarist and drummer Hillard Brown are the main attraction at

Les Brown Band Splits Ball Games

Chicago—Besides going over big in a musical way at a recent date at VMI, the Les Brown band scored a victory in another department when the Brown baseball team won one game from the cadets at VMI—and evened up things by losing one.

Other triumphs on the tour which brought Les into the Sherman Hotel included his three day theater date at the Palace in Canton, Ohio, where the band was credited with giving the best stage performance in the last three years. Much of the credit grew out of the work of the band's new drummer, Dick Shanahan; of trumpet man Randy Brooks, and guitarist, Teddy Walters.

New faces in the Brown lineup are Clint Neagly, formerly with BG, Johnny Hayes, lately of the Hal McIntyre band, and a west coaster, Verne Rowe.

Murphy Band Set

New York—Frederick Brothers has signed Don Murphy's 12-piece band and has a scheduled July 6 opening set for it at the Dutch Mill in Delavan, Wis. Murphy's outfit hailed from Baltimore originally.

Tony's Subway and are so popular with the customers, Tony hopes to keep them there indefinitely. The weekly Sunday jam sessions have been switched from the Fairway to the new downtown spot. The Subway opened with a bang and with Fuller scheduled to remain, should continue to be one of the town's most popular clubs.

Boyd Atkins is still packing them in at the Faust Club. Hobart Dodson was recently inducted and Boyd is looking for a trumpet player.

Louie Bellson Feted Before His Induction

Davenport, Iowa—At a recent meeting of Local 67 Jimmy O'Dette, popular ork pilot, was elected secretary to fill the unexpired term of the late Al B. Woeckner.

Jack Manthey and the members of his band are planning a big party and farewell dance in honor of Louie Bellson, the Tri-Cities ace drummer who recently left Benny Goodman's five crew prior to his induction in the service.

A romance is brewing between Doris Sonners and Clive Webber, vocalists with the Hal Wieser swingers. . . Corporals Vern Hintz, tram man, and Dick Grove, hide buster, were recently home on furlough. Both are former members of the Wayne Rohlf ork.

The Rock Island Arsenal Employees' Band took a forty mile trip to Clinton, Iowa, to play for the service men who are recuperating in the new Shick Memorial hospital.

Blames Ears

Dr. Walter H. Rubenstein, professor of music at the University of California, sort of got out on a musical limb a couple of weeks ago. Seems the good doctor feels that American medical cars have become so accustomed to syncopated rhythm that martial music no longer appeals to them. It's on this basis that Dr. Rubenstein accounts for the lack of good spirited songs coming out of the present war. There'll be plenty who'll disagree with the doc, but maybe he's got something there at that.

(Note: See interesting pictures on department page)

Stage production American surprise. What was clambake movie sture in known, names in unusual simple lit try soldi love with actresses at Canteen.

The minor rol picture a the Cante for the bands antions.

Musical is notable quality. T tions lines cludes the man, Cou Guy Lom Kay Kyez Kenny Ba ny Ros, Yahudi M

Those their own are most Benny G away as are concer own Bugi Don't You Lee's sultr terial that bands and with the n

MICRO MUSICAL PRODUCTS CORP., 10 WEST 19TH ST., NEW YORK, N. Y.

3 "MICRO" REASONS WHY MUSICIANS WILL NEVER BE WITHOUT THE FINEST REEDS

1. "MICRO" REEDS ARE MADE OF THE FINEST SEASONED CANE PROTECTED WITH A NEWLY DEVELOPED PLASTIC COATING!

2. "MICRO" REEDS ARE 75% MOISTURE PROOF, ALLOWING JUST ENOUGH MOISTURE INTO THE CANE TO INSURE PERFECT INTONATION AND FULLNESS OF TONE!

3. "MICRO" REEDS ARE MADE OF THE FINEST SEASONED CANE PROTECTED WITH A NEWLY DEVELOPED PLASTIC COATING!

Write to Dept. 5 for Free "MICRO" Catalog

For complete satisfaction always demand MICRO "SHAS-TOCK" Mutes and other genuine "MICRO" Products. For sale at all leading music stores.

MICRO "PLASTICOAT" REED PRICES

Eb or Bb Clarinet 60c	Alto Sax 75c
Bass Clarinet 75c	C Melody Sax 90c
Tenor Sax 90c	Bariitone Sax 90c
Soprano Sax 75c	(Made in Fine Strathgairn from Soft to SHH)

★ SAVE FOR VICTORY . . . BUY WAR BONDS REGULARLY ★

Ann MU

WOOD

Instrument
BLUE FLAME
BASIN STRE
YARDBIRD
I AIN'T GC

WOOD

DOWN

WOOD

BISHOPS B

WOOD

CHARLIN

- Blue Fla
- Basin St
- Yardbird
- I Ain't G
- Elise
- Jubilee
- Rosetta
- After You

Name . . .
Check here
 C.O.D.
 Check and

MOVIE MUSIC

by Charles Emsge

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

Stages Door Canteen (Sol Lesser production in association with American Theatre Wing) is the surprise package of the year. What was expected to be just a clambake turned out to be, by movie standards, a Grade-A picture in which a handful of unknowns, supported by the biggest names in show business, sustain unusual narrative interest with a simple little story of a back country soldier who meets, falls in love with, and leaves a young actress at New York's Stage Door Canteen.

The picture's big stars play minor roles. They appear in the picture as they might appear at the Canteen. The same idea is used for the introduction of the dance bands and other musical attractions.

Terrific Talent List

Musically, *Stages Door Canteen*, is notable for quantity rather than quality. The list of musical attractions lined up for the picture includes the bands of Benny Goodman, Count Basie, Xavier Cugat, Guy Lombardo, Freddy Martin, Kay Kyser; Singers Gracie Fields, Kenny Baker, Ethel Merman, Lanny Ross, Ethel Waters; Fiddler Yehudi Menuhin.

Those who do selections from their own established repertoires are most effective. For example, Benny Goodman scores a walk-away as far as the other bands are concerned because he does his own *Bugle Call Rag* and *Why Don't You Do Right* with Peggy Lee's sultry vocal. It's proven material that couldn't miss. The other bands and singers don't do so well with the new songs turned out for

the picture by Jimmy Monaco & Al Dubin.

Gracie Fields Good

Others who are strong because they work with proven material are Menuhin in Shubert's *Ave Maria* and *Flight of the Bumble Bee* (he can still play it faster on the fiddle than James can on the trumpet), Gracie Fields in *The Machine Gun Song* and Albert Hay Malotte's *The Lord's Prayer*, in which she proves again that a great singer isn't necessarily one with a great voice.

Ethel Merman, who should have done one of her great Cole Porter, sings a flag-waver (in a picture where flag-waving is out of place), *Marching Through Berlin*.

Ethel Waters, accompanied by Count Basie's band, does *Quicksand*, one of the numerous new Monaco & Dubin songs turned out for the picture. It was typical of Hollywood to pair Basie and Waters because they are of the same race, completely ignorant of the fact that musically they are of two different worlds, and that each has established a list of classics from which something truly important could have been drawn for this occasion.

Tiff Over Credits

Credit for the musical direction and scoring of *Stages Door Canteen* is a matter of argument. Freddie Rich was engaged to supervise the music and compose the background score, and the picture was, it seems, completed under him. Then, after studio showings, Rich and Producer Lesser had an argument over certain musical sequences and RKO's Constantin Bakaleinikoff was called in to re-score certain portions.

The picture was released with Bakaleinikoff credited as "musical director" and Rich with "musical score by." As a result several people in Hollywood are no longer drinking together.

An example of what a musical score can do to improve a dramatic picture is Warner Brothers' *Action in the North Atlantic*. Contrary to what many people think, this is not a great picture, although it is a stirring picturization of great events. The dialogue

Johnny Wins Ginny—Here



Hollywood—Johnny Long makes out okay in his first film venture, *The Ice*, a Universal picture to be released early this month. Notice how he is giving Ginny Simms the business in this scene? Well, he marries her before the picture is over. That's Junie Mays with his back to the camera.



Boris Morros and S. P. Eagle, 20th-Fox producer team, have assigned writers to work up script for a picture based on *Lucky Strike's Best Tunes of All*, etc.

is terrible in spots and many of the sets are too obviously miniatures. Adolph Deutsch, who used to arrange "salon music" for Paul Whiteman (example: PW's recording of *Stardust*) turned out a score that supplies an emotional foundation to every sequence in the picture that requires it—and is eloquently silent at the proper points. He avoided the obvious ideas that would have been tempting to many picture scorers; for example, in the sequence that shows the ships of the United Nations assembling at a Canadian port to form a convoy, the only strain of a national anthem heard is that of Canada (used to denote the locale).

The "front office," which often tells Hollywood composers just what to put in their scores slipped over one cliché on Deutsch (who hates clichés) by insisting on the use of "taps" in the sea burial scene. Deutsch freshened the idea by employing a "piccolo" trumpet (an octave above the standard B-flat) played by Ben Klatakin, the only man on the coast who can play one, to sound an answering call which seems to come from some great distance from the scene, an effect contrived by dubbing the "piccolo" trumpet notes into the sound track after the score was recorded.

Rey Doubles War Plant to Aragon Spot

Los Angeles—Alvino Rey and his aircraft worker-musicians from the Lockheed plant near here were virtually set to follow Count Basie at the Aragon ballroom as this was written. Contracts weren't signed but Harry Schooler, the Aragon's youthful operator, who is himself an aircraft worker at the Douglas Santa Monica plant, said he had decided on the Rey Band after giving consideration to Vaughn Monroe and Eddie Miller. He said he hoped to have Miller at a later date.

Alvino Rey and his bandmen will be in for a tough grind doubling from the war factory to the Ocean Park Ballroom. They work the "graveyard" (12:30 to 7:30 a.m.) shift. It was understood that their hours would be adjusted somewhat on both jobs to enable them to handle the deal.

idea. Tiny Hill figured to get band spot.

Columbia's Ross di Maggio, doing musical research for forthcoming film biog of Ted Lewis, discovered that *Wear a Hat with a Silver Lining*, used by Lewis on the stage for years, has never been published.

The "Tailor Girls," femme vocal trio, set by GAC's Ralph Wonders for six spots at Universal.

Three studios angling for services of Stan Kenton band, opening at the Palladium June 29.

Julie Gibson, former band singer, due for good breaks as actress at Paramount. She's been doing stage and screen work here.

Paramount Arranger Gene Rose turned out swing-style version of Chopin's *Fantasy Impromptu* for use in *Henry Aldrich Swings It*. Leo Erdoty scoring *Isle of Forgotten Sins* (Producers Releasing Corp.) with 42-piece orchestra and chorus of 18 voices.

Hans Salter, Universal composer-conductor, will be seen in picture for first time playing role of bandleader in Deanna Durbin production *Hers to Hold*.

Lou Bonnee (guitar), Archie Rosato (clarinet), Earl Hatch (accordion) and Ray Turner (piano) engaged to dub music for Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler for scenes in which the girls are seen as an instrumental quartet in Paramount's *And the Angels Sing*.

Barney Bigard, Lee Young and Fred Trainer spotted in 60-piece orchestra recording numbers for MGM's *I Dood It*. Trainer recorded trumpet solos and also will be seen as trumpet player in picture in scenes with Lena Horne and Hazel Scott.

Another "Cavalcade of American Songs" will be RKO's *Show Business*, which will cover 35 years of theatrical history starting with 1908. RKO's music department busy clearing rights to a dozen or so song hits of yesterday. Producer Eddie Cantor will

Nan Wynn Gets Good Film Spot

Will Sing 'Brazil' In Feature Scene Of 'Jam Session'

Hollywood—Nan Wynn, much of whose movie work to date has been that of anonymous and uncredited vocal "double" for Rita Hayworth and other beautiful but poorly piped screen celebrities, draws the featured billing in a big production number in *Jam Session*, singing Ary Barroso's *Brazil*. Musical arrangement was made by Paul Weststein, former Bob Crosby scorer now handling the baton assignment on the new air show "Johnny Mercer's Music Box".

Mario Silva, music supervisor, who went back to New York to handle recording of musical numbers by Teddy Powell and Charlie Barnet for the picture, arrived back in Hollywood with soundtracks of Charlie Barnet in *Cherokee* and Teddy Powell in *Murder, He Says*. Jan Savitt, who was slated for the spot in the picture appears to have been dropped for reasons which were not revealed.

All the bands lined up for the picture, which in addition to those mentioned above include Louis Armstrong, Alvino Rey, Cam Loma, and Jan Garber, are doing numbers on which they have turned out successful phonograph discs.

probably play only a small role in the picture.

Uncanny, suspense-brewing effects noted in Bronislaw Kaper's score for MGM picture *Bataan* were achieved by using strings and woodwinds in monody.

Producers Releasing Corp. has scheduled a jitterbug epic titled *Jive Junction*. Script in preparation. No musical assignments announced as yet.

Leigh Harline, scorer of many Walt Disney comedies, signed as general musical director for James Cagney starrer, *Johnny Come Lately*.

Beer Barrel Polka spotted in score of Paramount's *The Howl Before Dawn* because it was the hit song in England in 1939, time of the story is supposed to have taken place.

Announcing . . .

MUSIC PUBLICATIONS

that are different!

WOODY HERMAN WOODCHOPPER SERIES

The modern orchestration for all small combinations.
Instrumentation—Piano, 3 Saxes, Trombone, Trumpet, Bass (guitar), Drums

BLUE FLAME (Woody Herman Theme Song)	ELISE (Decca #4353B)
BASIN STREET BLUES	JUBILEE BOOGIE
YARDBIRD SHUFFLE (Decca #4353B)	ROSETTA
I AIN'T GOT NOBODY	AFTER YOU'VE GONE

List price, 50c each

WOODY HERMAN'S RECORDED CLARINET SOLOS

DOWN UNDER (Decca #18544) • GOLDEN WEDDING (Decca #3436)
LAS CHIAPANECAS (Decca #4176)

List price, 50c each

WOODY HERMAN'S MODERN ORCHESTRATIONS

BISHOPS BLUES (arr. by Jiggs Noble) • GOLDEN WEDDING (arr. by Joe Bishop)
DOWN UNDER (arr. by Joe Bishop)

WOODY HERMAN CLARINET DIGEST

The most important clarinet publication in years.
A modern work book designed specifically for technique-development of the serious clarinetist.

List price, 75c

tear off here

CHARLINS MUSIC CORP.—MAYFAIR MUSIC CORP. (sole selling agent)
1619 Broadway, New York, 19, N. Y.

Please Send Quantities Indicated

Blue Flame	Down Under (Clarinet Solo)
Basin Street Blues	Golden Wedding (Clarinet Solo)
Yardbird Shuffle	Las Chiapanecas (Clarinet Solo)
I Ain't Got Nobody	Bishops Blues (Orchestration)
Elise	Golden Wedding (Orchestration)
Jubilee Boogie	Down Under (Orchestration)
Rosetta	WOODY HERMAN
After You've Gone	CLARINET DIGEST

Name _____

Check here Address _____

C.O.D.

Check enclosed City _____

GUITARISTS

It's No Secret

that MILT WOLF has the finest all metal set of violin strings in the world. Tell all your friends how well Milt Wolf's Dur-A-Glo and Lektro-Magnetic Guitar Strings have served you and that his Violin Strings are doing the same trouble free job—NO BREAKAGE—NEVER OUT OF TUNE—regardless of weather conditions. Used by all the boys in the "Know." Thanks Milton.

—Milt Wolf

MILTON G. WOLF

The String Master
1220 C Kimball Hall, Chicago 4, Ill.

Please send me:

<input type="checkbox"/> Dur-A-Glo Violin Strings . . . set \$3.50
<input type="checkbox"/> George M. Smith Modern Guitar Method 3.50
<input type="checkbox"/> New Baroque Guitar Method 1.50
<input type="checkbox"/> New Lektro Guitar Picks . . . 7 for 1.00
<input type="checkbox"/> Baroque Solo Book 1.00
<input type="checkbox"/> Lektro-Magnetic Strings (for electric guitar) set 1.50
<input type="checkbox"/> Dur-A-Glo Strings (for non-electric) set 2.00
<input type="checkbox"/> Dur-A-Glo Jumbo Scales set 2.25

(Also other fretted & bowed inst. strings)

Name _____

Street _____

City _____ State _____

PERMA-CANE

THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

1st Choice at NBC—CBS—Mutual!

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

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

Sold by all leading dealers or write to:

PERMA-CANE

218 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

(Slightly higher in Canada. Canadian orders to Whaley Royce & Co., Toronto, Canada)

First Year Establishes Capitol

New Record Firm An Important Factor in Phonograph Industry

Los Angeles—As Capitol Records, Inc., the new recording enterprise established here just a year ago celebrated its first anniversary, a survey of the firm's progress indicated it had, during its first year of operation, become an important factor in the music industry.

The firm's operators can derive satisfaction from the fact they set up the new outfit and put it over at a time when all the so-called smart boys in the music business said it couldn't be done. The gloom-spreaders pointed to the shellac shortage, the musicians' strike against record manufacturers (which was ordered by AFM Boss Petrillo just two months after Capitol was launched last year) and other wartime conditions and shook their heads. It would be "just too bad for Capitol," said the so-called smart boys.

Has Strong Set-up

The gloom-spreaders overlooked the fact that actually Capitol had everything it needed—adequate financing from B.G. ("Buddy") De Sylva, one of the best talent judges in the business in Johnny Mercer, and an able, aggressive business manager in Glenn Wallicha.

Capitol started off with a bang by ringing up a major hit in its first group of releases, *Strip Polka*, which was sung by its writer, Johnny Mercer, backed by a band organized by Freddie Slack. *Strip* has gone well over 300,000 copies to date and is still in demand.

Strip was followed almost immediately by another and even bigger hit, *Cow Cow Boogie*, which is Capitol's biggest seller to date (over 500,000 and still moving). *Cow Cow* also demonstrated Capitol's unusual proclivity for introducing new names. Freddie Slack and Ella Mae Morse, prior to the success of *Cow Cow* were virtually unknown.

New Names Developed

The same combination turned up another major hit in *Mr. Five by Five*, which might have outsold *Cow Cow*, had it been, like *Cow Cow*, a Capitol exclusive.

Capitol's big hits have all been turned in by names new to the recording business. Some of them include Freddie Slack's *Old Black Magic*, with vocal by Margaret Whiting; Johnny Mercer's *They Didn't Believe Me*, Bobby Sherwood's *Elk's Parade*, Johnnie Johnston's *Old Black Magic* backed

by *Can't You Hear Me Calling*, *Caroline*.

Paul Whiteman didn't come up to Capitol's expectations. Of his four pressings, only *Trav'lin' Light*, with vocal by "Lady Day" (Billie Holiday) had a big sale. It is understood that Mercer and Wallicha, who were completely sold on PW as a good bet and gave him big money for his waxings, are still confident that the veteran band-leader can be worked up into one of the firm's valuable names.

May Have Process

Some months ago a story broke that Capitol had secured the exclusive rights to a new process for manufacturing records without all-important, war-scarce shellac. Capitol's execs are very reticent on the subject. Business Manager Wallicha's "partially confirmed" the story at the time it broke but prefers to remain silent on the subject at present. Dealers have to turn in scrap to get Capitol records as they do those of other companies. From an engineering and musical standpoint Capitol records are certainly as good as any on the market.

Capitol's big boom is expected to come when the Petrillo ban on recording work for AFM musicians is lifted. Capitol execs naturally aren't talking about deals with talent for records to be made when the ban is lifted, but it's believed here in Hollywood that some of the biggest names in the business now identified with other companies are among those who will be heard on Capitol records.

Have Year's Supply

For Capitol, whose operators were just as smart as those of Victor, Columbia and Decca in laying up a "back log" of masters before the AFM strike went into effect, the strike has been just as much a boon, up to this time, as it has been for the others. The strike enabled the record manufacturers to eliminate costly experimentation and bidding for talent (which is also getting scarce) at a time when all were more than willing to put available material into sure-fire sellers, inexpensive re-issues, albums, revivals, etc.

Up to this time, the shellac

Genial Glenn Grins Gleefully



Los Angeles—Glenn Wallicha, business manager of Capitol Records, has earned that grin of satisfaction. The firm just celebrated its first anniversary, finding itself well established in the industry after a single year. Much of its amazing success was due to the astute manipulation of young Mr. Wallicha.

Theaters' Suit On ASCAP Tax Being Heard

Owners on Coast Seek Million From Music Society

Los Angeles—Trial of the anti-trust suit brought against ASCAP by the Independent Theater Owners opened in federal court here with nothing more exciting than some preliminary legal skirmishes by both parties.

Federal Judge Harry Holzer granted ASCAP Attorney Guy Knupp's petition for a bill of particulars and at the same session consented to a request from ITO attorneys to file an amended complaint.

Suits against ASCAP for astronomical amounts of money are nothing new in the Society's history. This one, which is based on many of the familiar monopoly charges which have been made against the music rights pool from time to time, asks for triple damages under the provisions of the Sherman act, which total up to approximately \$1,000,000.

ASCAP charges theaters on the basis of seating capacity, with the scale ranging from 10 cents per seat per year up to 20 cents per seat.

Disc Jockey Has Pact for Year's Show

Los Angeles—AFM officials who figured that the recording strike would put a crimp in the business of the disc jockeys, will be disappointed to learn that Al Jarvis, founder of the "Make Believe Ballroom" idea, has just signed his longest, most lucrative contract to date.

Jarvis has signed a 52-week contract to present a platter show from KNX, the CBS outlet here, for a manufacturer of scalp and hair products, every Sunday at 11 to 11:30 a.m. Occasion marks the first time KNX has featured a daytime record show since it became part of the CBS system.

shortage and AFM strike has had the effect of putting Capitol on practically equal terms with the "majors." However, if the strike lasts indefinitely (which it can't, since the record manufacturers can "break" it any time they choose) Capitol might be "caught short." It is understood that the firm's back log will permit the release of four new platters every four to six weeks for another year.

Jury Awards Large Sum to Mrs. Rainger

Los Angeles — Mrs. Elizabeth Rainger, widow of Ralph Rainger, noted songwriter who died in the crash of an American Airlines passenger plane last year, has been awarded a judgment of \$77,637 against the operators of the air line.

Mrs. Rainger's suit, in which she asked for \$227,637, was tried in superior court here before a jury, which handed down the verdict after several hours of deliberation.

Ralph Rainger was a talented and prolific songwriter. His hits included *I'll Take an Option on You*, *Moanin' Low*, *Love in Bloom*, *It's June in January*, *Thanks for the Memory*, and many others.

Hollywood Digs Jam Sessions

Los Angeles—Monday night jam sessions, staged at Herb Rose's 331 Club by Norman Granz, jazz connoisseur who left the army recently on a medical discharge, are packing the club to capacity, and not with jitterbugs and zoot suiters, but with movie celebs and folk prominent in the show world.

The special band put together by Granz for the opening session of the series was drawn mainly from Count Basie's band. It contained Joe Jones, drums; Red Callender, bass; Nat Cole (from the 331 House combo, the King Cole Trio), piano; Snooky Young, Harry Edison, trumpets; Buddy Tate, tenor.

What's This 'General' Stuff?



Hollywood—This photo of Freddie Rich, Merle Oberon and Freddy Martin, released by the Sol Lesser publicity department while *Stage Door* continues still was in production, referred to Rich as "general musical director" in the caption. But when the film was released, Constantin Bakaleinikoff copied that title in the credits. "Just Hollywood politics," growls Freddie, when queried.

Earl Bostic to Play With Hamp

New York—Earl Bostic, well-known altoist who had his own small outfit for several years at Small's Paradise in Harlem, has left Hot Lips Page's band to join Lionel Hampton. Bostic replaces Rudy Rutherford with Lionel and in addition to his work on alto, will be featured on trumpet, guitar, and clarinet.

WHEN IN DETROIT
Bring Your
Instrument Troubles to
IVAN C. KAY
DETROIT HOME OF
SELMER and BACH

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

WE ARE devoting our entire resources, all our skill and determination to do our full share in the fight for victory. Twenty-four hours a day the Frank plant produces thousands of precisely machined parts for airplane carburetors and other war materials, and when peace is won we shall apply our vast war production experience, precision equipment and new war stimulated developments to building band instruments finer than you or we have ever dreamed about in the past.

FOR VICTORY . . . BUY WAR BONDS and STAMPS

WILLIAM FRANK COMPANY
Manufacturers of Band Instruments since 1907

Lucky Bacon, v early thi went thro wood Ci with th would n Brothers during t which m who ha that long City to l be able t Stan K Palladium ing plenty friends hei real home the local b cidentally, Palladium (just a bl street) me who inana and Kent with himse

Ma Frankie he had no many year the Triano mark ther geles after follows He more Bowl replaces T town hotel Jimmie dicted in back, is h the cash re Jimmie wi Louis Prin Southgate Harlan I Club Alaba Lee Young deal.

J Gene Au (formerly a good sta King Sertel might go as "tells" still di telephone is nobody answ the Swing (a contract sent it back signature. Club contin rhythm of C toms.

Ne Zesty Si of the "E show at th and took i Hollywood might moe Hollywood with Benny if it goes t Peggy M Mrs. Charlie with Alvino army) is A chirper; an mentioned i Jerry Feldm at the plant ing war plan vent of Alvin (July 13) H drop the in and install a

Art Kates has worked around here, store at 5554 known as th Ozzie Nelson job at Univer moon and left tour of key ci

Arranger handling ba Mercer air e as Paul W Spivak was Hollywood J starting dat ing been ad Austin Ma for Joe E. l on an enterta Pacific comb

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Lucky Millinder, supported by Sister Sharpe and Trevor Bacon, was in line to follow Benny Carter at the Casa Manana early this month if negotiations in progress as this was written went through. . . . Benny Carter's opening date for the Hollywood Casino was advanced, with the indication Benny would move into the Zucca Brothers' Sunset Blvd. spot during the first week of July, which means that a lot of us who had difficulty making that long jaunt out to Culver City to hear Benny will now be able to catch him oftener.

Stan Kenton's advent at the Palladium (June 29) was arousing plenty of interest among old friends here who were planning a real home-coming celebration for the local boy who made good. Incidentally, the proximity of the Palladium to the Hollywood Casino (just a block apart on the same street) means that Carlos Gastel, who manages both Benny Carter and Kenton, will be competing with himself. . . .

Masters Returning

Frankie Masters, who although he had not visited the coast for many years when he opened at the Trianon, turned in a good b.o. mark there, returns to Los Angeles after a tour of the coast. He follows Henry King at the Biltmore Bowl early in August. King replaces Ted Lewis at the downtown hotel spot July 6.

Jimmie Lunceford, as we predicted in this column a while back, is hitting a fast pace for the cash register for the Trianon. Jimmie will make it tough for Louis Prima, who reports to the Southgate nitery July 21.

Harlan Leonard goes into the Club Alabam July 13, replacing Lee Young. Another Reg Marshall deal.

Jive Jottings

Gene Austin's "Blue Heaven" (formerly "Jive Junction") off to a good start with the Saunders King Sextet ably holding down the musical assignment. Looks like it might go this time. . . . "Louisiana" still dark at writing, but the telephone is still connected, though nobody answers. . . . Billy Berg of the Swing Club signed his line on a contract for Louis Jordan and sent it back to N.Y. for Jordan's signature. Meantime the Swing Club continues to rock away to rhythm of Cee Pee Johnson's tomtoms.

Zatty Singleton left the stage of the "Black-Outs of 1943" show at the El Capitan theater and took his swingsters to the Hollywood Club. Looked like he might move from there to the Hollywood Casino to trade sets with Benny Carter—a good deal if it goes through.

Peggy McCall, in private life Mrs. Charlie Brosen (formerly sax with Alvino Rey and now in the army) is Alvino Rey's new gal chirper; and in case we never mentioned it, Alvino's Arranger Jerry Feldman is also out there at the plant with the boys building war planes. . . . With the advent of Alvino Rey at the Aragon (July 13) Harry Schooler plans to drop the intermission band idea and install a solo piano player.

Notings Today

Art Kates, local saxman who has worked with many bands around here, has opened a music store at 5554 Santa Monica Blvd., known as the Music Center. . . . Ozzie Nelson band completed pic job at Universal in Second Honeymoon and left on 10-week theater tour of key cities.

Arranger Paul Wetstein, now handling later on new Johnny Mercer air show, is billed on air as Paul Weston. . . . Charlie Spivak was due to arrive in Hollywood June 27, his picture-starting date at 20th-Fox having been advanced.

Austin Mack, piano accompanist for Joe E. Lewis, who left here on an entertainment tour of South Pacific combat areas, took along

an accordion on which he planned to practice frantically while going over on the ship. No pianos available on those island battle fronts. . . . Wingy Mannone was set to open at a downtown L.A. spot, the Babalu, June 29.



Current

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

Stage Door Canteen (Lesser), Count Basie, Benny Goodman, Xavier Cugat, Guy Lombardo, Freddy Martin, Kay Kyser.

The Powers Girl (United Artists), Benny Goodman.

Cabin in the Sky (MGM), Duke Ellington orchestra, Louis Armstrong (as a single). (Reviewed June 1.)

Reveille with Beverly (Columbia), Count Basie, Freddie Slack, Duke Ellington. (Reviewed June 1.)

Johnny Comes Marching Home (Phil Spitalny).

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

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

To Be Released

Beat Foot Forward (MGM), Harry James.

Girl Crazy (MGM), Tommy Dorsey.

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

Follow the Band (Universal), Alvino Rey.

I Dood It (MGM), Jimmy Dorsey.

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

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, Jan Savitt, Charlie Barnet.

Ridin' High (Paramount), Milt Britton.

Mr. Big (Universal), Eddie Miller.

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.

Meet the People (MGM) Vaughn Monroe, Spike Jones' City Slickers.

Girls, Inc. (Universal), Casa Loma.

Larceny with Music (Universal), Alvino Rey.

Around the World (RKO), Kay Kyser.

Pin Up Girl (20-Fox), Charlie Spivak.

Sleepy Lagoon (Republic), Milt Britton.

Second Honeymoon (Universal), Ozzie Nelson.

Here's Peggy



Chicago—Peggy Paull, who is pert, pretty, peppy, piquant and a prize package if we ever saw one, is singing in the Balinese Room of the Blackstone hotel.

'You'll Never Know', From Song of Same, etc.

Los Angeles—An unqualified denial was issued here in reply to the news syndicate stories from Canon City, Colorado, reporting that *You'll Never Know*, one of the leading songs of the day (it was sung by Alice Faye in the picture *Hello, Frisco, Hello*) was written by Charles Forbes, an inmate of the Colorado state penitentiary, and not by Harry Warren and Mack Gordon, long recognized as two of Hollywood's leading tune-smiths.

Harry Warren, for 25 years one of the most successful melody writers in the business, told *Down Beat's* Hollywood reporter that he was completely mystified by the stories. He said:

"I wrote the melody to *You'll Never Know* more than a year ago."

(Newspaper accounts have it that the convict wrote the music on a piece of brown paper in the prison bake shop in October of 1942.)

Helped Mack Write

Mack Gordon, who is as well known as a lyricist as Warren is as a composer, was in New York at the time the story broke and couldn't be reached here for comment, but Lee Finburgh, west coast representative for Bregman, Vocco & Conn, publishers of the song, provided an interesting angle. He said:

"I was with Mack Gordon when he wrote the lyrics to *You'll Never Know*. We were riding around in Mack's car at the time and I jotted them down as he worked them out, frequently asking me for my reactions to the lines."

Warden Backs Inmate
The latest newspaper stories to reach here on the controversy said that Warden Roy Best had taken up the prisoner's side of the argument and was ready, reportedly, to substantiate his story. Forbes, who is in for stealing cars, claims, according to the news stories, that he sent the song to a girl singer in Chicago who sold it through an agent. He also claimed he could produce the contract and that he had already received payments on the song.

Tropicana (Columbia), Xavier Cugat.
Tale of Two Sisters (MGM), Harry James.

1. AT THE FAT MAN'S
2. BLUE BLAZES
3. ANOTHER ONE OF THEM THINGS
4. BLUES NO MORE
5. FOUR TRUMPETS ONLY
6. IT AIN'T WHAT YOU THINK
7. JUMP TIME
8. JUST BLUES
9. LOOSE LID SPECIAL
10. LOSERS WEEPERS
11. LOW COTTON
12. MAKE ME KNOW IT
13. MIX UP
14. MINOR GOES MUGGIN'
15. NOT SO QUIET PLEASE
16. OLIVER'S TWIST
17. QUIET PLEASE
18. SERENADE TO THE SPOT
19. SO WHAT
20. SWANEE RIVER
21. SWING HIGH
22. SWINGIN' ON NOTHIN'
23. TAKE IT
24. WE'LL GIT IT
25. YES INDEED!

USE THIS CONVENIENT ORDER FORM

ORCHESTRATIONS ONLY

75¢ EACH

AT YOUR LOCAL DEALER OR

EMBASSY MUSIC CORP.
1619 BROADWAY • NEW YORK CITY

Dear Sir

Please send me: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25.

For which I enclose \$ _____

Name _____

Address _____

City _____ State _____

See and hear . . .

★ **GLENN MILLER**

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

Send for Descriptive Folder

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

DIGGIN' the DISCS

WITH JAX

When Decca fell heir to the vast legacy of old masters once pressed on the defunct Brunswick label, Milt Gabler was called upon to leave his thriving Commodore enterprise and take charge of Decca's anticipated reissuing activities. For all concerned this was a smart move, since Decca obtained a man of great foresight, ability and experience in the field of hot jazz, while Milt in turn acquired a wealth of material that would otherwise have remained unavailable to him.

With the new Brunswick albums Gabler has recommenced his favorite work and renewed the faith in his judgment held by hot fans the world over; and with the Brunswick Collectors' Series Decca has taken over a project of significant jazz reissues that pioneers U.H.C.A. and H.R.S. have been forced temporarily to abandon.

To deplore the wax on all new-process discs is a waste of energy, but rest assured these Brunswicks, in spite of their higher intrinsic and material value, suffer no less than any other platters in this respect. A crying shame!

Hot Jazz

Pinetop Smith

B-1002, Decca

And here is Pinetop, four of his best numbers, including his famous Blues and even more famous Boogie Woogie. Fortunately for most collectors, the second master of *Jump Steady Blues* is used this time, while the relatively unknown *I'm Sober Now* ought to provide lots of listeners with lots of new kicks.

Ellingtonia

Vol. 1, B-1000, Decca

After finding expression in Columbia's earlier album and Victor's subsequent showcase, the recent, almost universal if somewhat belated, surge to the Ellington banner reaches an appropriate culmination in this carefully se-

lected album. Eight typical and wonderful sides, all well known, featuring Ellington compositions, Ellington arrangements, Ellington soloists—what more could you ask? Here is the Duke in all his glory, from Bubber's *Black and Tan* to Barney's *Wall Street Walk*.

Red Nichols Classics

Vol. 1, B-1001, Decca

Red Nichols and several Pennies from his later stages—Jack Teagarden, Glenn Miller, Benny Goodman, Jimmy Dorsey, Gene Krupa, Charlie Teagarden, etc.—offer here a variety of numbers heralding the advent of swing. All eight titles are reliable standards, some fast, some slow, which allow ample elbow-room for free, uninterrupted improvisation. Early white jazz—unhindered, unimpeded, unrestrained, even uninhibited! (Extra: Note Benny on *Indiana* on a real Teach kick. The jazz that man played fifteen years ago!)

Boswell Sisters

B-1003, Decca

Venuti, Lang and the Dorsey Brothers assist this trio, the first and best of its kind, through eight sides of enormous variety and characteristic scope. These vocalists practice much of what they learned from cornetist Emmett Hardy, sing with more purpose and swing than any of their successors. Soloist Connie, likewise, easily surpasses the later efforts of the Pickens' Jane or the Andrews' Patti. When I Take My Sugar to Tea was their best song then, it seems so still today.

Cab Calloway

B-1004, Decca

Minnie the Moocher, *Kickin' the Gong Around*, *St. Louis Blues*, and *You Rascal You*, all sung by the Cab, are but half the titles included here. What his orchestra may have lacked in polish at that

Bing and Alec Jive Lightly



New York—While waiting to cut a *Treasury Song Parade* disc, Bing Crosby and Alec Templeton decided to have a little keyboard and vocal ball of their own. Take a good gander at the background, gaudy! That's the inside of the Decca recording studio, which musicians don't see the inside of these days.

time, Calloway himself made up in personality and showmanship. These discs made jazz history once. Listen, remember, and see why!

Boogie Woogie Piano

B-1005, Decca

Have you heard Montana Taylor play his *Detroit Rooks*? Or Speckled Red, *The Dirty Dozen*? Or Romeo Nelson, *Head Hop Rag*? Or Cow Cow Davenport, *State Street Jive*? If not, here's your chance; if you have, there are four more in this album just as exciting. These are the men who, together with Yancey and Pinetop, wrote the opening chapters of Boogie history. And these are the songs they played.

Duke Ellington Panorama

P-138, Victor

This Victor album, unlike the Decca, covers fully fifteen years of the Duke's recording career, showing the development of his technique and the growth of his instrumentation. From the first record, *East St. Louis Toodle-oo* (his theme), to the last, *Warm Valley*, his many great soloists have individual and collective field days. All eight sides exemplify some phase of Ellington's versatile genius. There are as many moods here as there are titles, yet all are typically Ellingtonian.

Eddie Condon

C-1510, Commodore

Commodore's latest 12-inch platter offers an all-star personnel and little else. If the material as a whole is disappointing, two breaks by Pee Wee Russell and two choruses by Joe Sullivan do much to redeem the general flagging. Not up to standard for Commodore, however.

Swing

Quintet of the Hot Club of France

Vol. 2, A-334, Decca

Decca presents eight more sides featuring guitarist Reinhardt and violinist Grappelly, divided equally between four old favorites and four new originals. To anyone interested in the erratic gypsy genius of the guitar—and who is not?—these pressings will have, as the first number in the album is appropriately entitled, a *Direct Appeal*.

Woody Herman

Decca 18544

Charlie Barnet

Decca 18547

The two white bands who (recording for Decca) have recently concentrated on an Ellington groove provide several additional kicks this month. Woody contributes *Down Under* and *Ten Day*

Furlough, while the Mad Mab throws the spotlight on *Peanuts Holland*, who trumpets on *Washington Whirligig* and sings on *Oh! Miss Jaxson*.

Bob Crosby

Decca 4415

Jay McShann

Decca 4418

Matlock, Miller and Lawson take solo honors on the last sides Decca has issued of the late Crosby band, two swell Phil Moore compositions, *Blus Surreal* and *Black Zephyr*. Quite different but just as excellent in their way are Jay McShann's two newest Decca waxings, *The Jumpin' Blues* and *Get Me on Your Mind*, both of which showcase the leader's 88 work and furnish further evidence of his band's encouraging promise.

Vocal

Ethel Waters Souvenir Album

A-348, Decca

Dinah, *Moonglow* and *Miss Otis Regrets* are the best of the ten sides in this new Decca album, which will serve to introduce a great entertainer and a wonderful woman to a younger generation that may never have had an opportunity to hear her before. To those already acquainted with this talented singer such a group of selections should bring fond memories and wistful recollections of a carefree, happier day.

Sister Rosetta Tharpe

8548, 8610, 8634, 8639, Decca

Decca has released four more records with Sister Tharpe swinging her spirituals and providing her own primitive guitar accompaniment. All eight sides will appeal to those who like this type of vocal, none to those who do not. Some may, of course, prefer Rosetta's work with the Millinder band.

Golden Gate Quartet

6712, Decca

This particular disc does not show this phenomenal vocal group at its best, but it will have to do until the real thing comes along. The boys who, in *Star Spangled Rhythm*, stole the opening scene right out from under the noses of Dick Powell and Mary Martin go to work on an opportunistic ditty, *Statin Waon't Statin*, but do a great deal better on *Dip Your Fingers in the Water*, something more in their line.

WIN \$100.00 CASH

WE WANT A NAME!

See Back Cover

Count Basie

36675, Columbia

The Count's latest Columbia platter finds Jimmie Rushing selling out on the fine lyrics of *Rusty Dusty Blues*, which should hit the jackpot both commercially and critically. The reverse finds Lynn Sherman doing nicely on that old good one, *All of Me*, with a chorus of Buck Clayton's trumpet added as a definite clincher.

Dance

Jimmy Dorsey

18545, Decca

Typical of J. Dorsey's band, these two Decca numbers are not distinguished by anything sensational in the way of scoring or soloing but do afford an easy, even beat for dancing. *I'll Find You* is good enough in its way, and that hardy perennial, *Only a Rose*, is somewhat better.

Harry James

36672, Columbia

As the latest efforts by the band-of-the-moment Columbia offers *Valet Moon* and *Prince Charming*, with plenty of Harry's horn and enough of his swinging strings to suit everybody. Good dance music, adequately arranged and evenly executed.

Benny Goodman

35869, Columbia

These two sides, *Taking a Chance on Love* and *Cabin in the Sky*, are not played by the same fine bunch that Benny has with him now but should hit pay dirt in the acid test just the same. The former is already a juke-box leader, while the latter is the title tune from a much publicized picture, without doubt a commercially successful combination.

Novelty

Louis Jordan

8525, Decca

Decca continues to tap its junior gold mine, Jordan's *Tympany Five*, finding the vein still rich with saleable ore. Here Louis gets with T-Bone Walker's marvelous *T-Bone Blues* backed by Pinetop's *Boogie Woogie*, a sure-fire coupling if there ever was one.

Spike Jones

30-0812, Bluebird

America's new King of Corn sells his nonsense for Bluebird, with laughs for all guaranteed by the whacky vocals and clowning instrumental work. *Oh by Jingo* is on the reverse of *The Sheik of Araby*, and either one could push the plate into the big money.

POLKAS

and Old Time Favorites



CONTINENTAL RECORDS

Unusual Classics on



USICRAFT RECORDS

BIBLETONE RECORDS

"The Voice of the Bible"

EVERPOINT NEEDLES

FOREIGN LANGUAGE RECORDS

(ask for special lists of languages requested) Selected and shipped from Chicago

LATEST RELEASES

C-5009—Sussex River El Rancho Grande Harry James & orch.

C-1135—Cushoo Waltz Dark Forest Folks Polka King

J. F. BARD

"Your Chicago Distributor"

48 EAST OHIO ST. • CHICAGO

GET ON BOARD—RECORD BUYERS

WITH THESE FOUR NEW Smash HITS

Capitol Records

NATION-WIDE DISTRIBUTION

Now! Write, Wire or Phone DISTRIBUTING COMPANY, Inc.

- ★ NEW YORK CITY (Entire East Coast) 619 TENTH AVE., NEW YORK CITY 19, N.Y. Phone LOngacre 3-2087
- ★ DALLAS (Texas, Oklahoma, Arkansas, Louisiana, New Mexico) 1500 YOUNG STREET, DALLAS 1, TEXAS Phone Central 8188
- ★ CHICAGO (Mid-Central States) 322 N. MICHIGAN AVE., CHICAGO 1, ILL. Phone CAleasant 2810
- ★ HOLLYWOOD (Entire West Coast Area) 1453 VINE ST., HOLLYWOOD 29, CALIF. Phone NEmpalwood 3148

3 New Distributing Centers

Capitol Records will be distributed from these offices only after July 1, 1943.

Yo



(One of the...)

- 1—As T
- 2—Loi's
- 3—Don't
- 4—Velve
- 5—Takin
- 6—Cabin
- 7—All on
- 8—Murd
- 9—You'l
- 10—Brazil

It Can't Be

Why Don't

That Old B

In the Blu

Paper Doll



Being B-17E. P

A STA

HIT

There's

After t

tuned o

sweeter

your B

good re

MADE B

Your Automatic Hostess



Shirley

Selects the . . .
MOST PLAYED RECORDS!

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

Song	Artists	Label
1—As Time Goes By	Jacques Renard	Decca
	Rudy Vallee	Victor
2—Let's Get Lost	Kay Kyser	Columbia
	Vaughn Monroe	Victor
3—Don't Get Around Much Anymore	Ink Spots	Decca
	Duke Ellington	Victor
4—Velvet Moon	Harry James	Columbia
5—Taking a Chance On Love	Benny Goodman	Columbia
	Sammy Kaye	Victor
6—Cabin In the Sky	Benny Goodman	Columbia
7—All or Nothing at All	Sinatra-James	Columbia
8—Murder, He Says	Dinah Shore	Victor
9—You'll Never Know	Willie Kelly	Hit
	Xavier Cugat	Columbia
10—Brazil	Jimmy Dorsey	Decca

OTHER FAVORITES

It Can't Be Wrong	Dick Haymes	Decca
Why Don't You Do Right	Benny Goodman	Columbia
That Old Black Magic	Glenn Miller	Victor
	Charlie Barnet	Decca
In the Blue of Evening	Tommy Dorsey	Victor
Paper Doll	Mills Bros.	Decca



Boeing B-17E Flying Fortress

Photo courtesy Boeing Aircraft Co.

A STAR IN AMERICA'S HIT PARADE

There's plenty of percussion when America's Flying Fortresses blast Mr. Schickelgruber's Fortress of Europe. And here's one discordant performance we're mighty glad to be in on! Parts made with Buescher skill and equipment are helping in this biggest hit parade.

**IN THE AIRWAYS TODAY . . .
ON THE AIRWAYS TOMORROW**

After those sour notes in Berlin and Tokyo are permanently tuned out, Buescher instruments will be back on the airwaves sweeter and better than ever. For now . . . get the best out of your Buescher in spirit-lifting tunes . . . and let us keep it in good repair. See your Buescher dealer or write direct to us.



BUESCHER MUSIC BUILDS MORALE



MADE BY MASTERS • PLAYED BY ARTISTS

A Thousand of the TOP DRAWER DISCS

PICKED BY
MIKE LEVIN

Events of the past few weeks have proven that this column wasn't such a bad idea after all. Our original theory, advanced to a skeptical boss, was that good old records are even more newsworthy than hot off the griddle stuff, mainly because they are tried, true, and what have you. Also in the past ten years, so many good records have been turned out, that not even the label collectors can stay up with them.

Up until the Petrillo scuffle, record companies were inclined to scoff at this notion, claiming that re-issues as a whole meant nothing. Now the boys are re-issuing with a vengeance and discovering that not only can they revive records, but also tunes. We smirk with justified pride and continue with the eighth reel of our feature, a column of records that's bound to have something in it of A-1 interest to everyone, and which shouldn't prove too corny in any one particular part.

Hot Jazz

Lionel Hampton

I'm in the Mood for Swing and Shoe Shiner's Drag
Victor 26011 (1936)

If my memory serves me correctly, this date was organized right after Benny Carter returned from Europe. On it were Joe Jones (drums), John Kirby (bass), Billy Kyle (piano), Freddy Green (guitar), Benny Carter and Toots Mondello (altos), Herschal Evans and Babe Rusin (tenors), and "Jimmy Brack" trumpet, said party being Harry James. Lionel of course played vibes. On *Mood* James plays good trumpet, while Benny Carter plays a superlative chorus. Evans is excellent on the fipover, and even Tootie, usually considered a lead man, comes through with a tasty bit. Listen above all to the section tone of the reeds and pray that some day you too may have saxes that sound like that.

Dance

Artie Shaw

Nocturne and Through the Years
Victor 27703 (1942)

This is where Shaw excels everytime: straight lead work. His clarying on *Nocturne* is lovely, not at all like the hard, unattractive things he pulls when trying to "get hot." Spotted also are Billy Butterfield's and Les Robinson's lead horns, latter's altoing showing up as particularly pretty. Reverse not only makes the You-mans hack-tune sound good, but even builds it up to a climax by good use of strings and brass. Balance on these sides is very good, being one of the few times when Shaw's strings and brass seem to be in the same band.

Swing

Paul Leash's Sophisticats
I'll Say and Harold Hawkins Hobbie
Decca 3351 (1939)
This is one of the best records-

WHERE IS?

GEORGE ZACK, pianist, formerly with Hoagy Carmichael
BILL DEPEW, saxist, formerly with Benny Goodman
RAY DECKER, tenor saxist, formerly with Johnny "Ham" Davis
HERB MOTT, tenor from Oakland, Cal.
MILTON CHARLES, organist, formerly on KMOX, St. Louis

WE FOUND

JOHNNY AUSTIN, now with Abe Lyman
DONNA MASON, now a Wave at Hunter College, N.Y.

ings ever made by any radio band in the country. Done several years ago by a group at WJR (Detroit), this is a fine disc for a relaxed tempo, clever arranging ideas, and a good trumpet solo. Scores were by Bill Stegmeyer, alto player formerly with Bob Crosby. The ideas are all tasty, and played cleanly and with a bounce almost unheard of in radio circles. I've heard plenty of radio bands with fine blend and what have you, but none that "swang" the way this gang does.

Vocal

Lee Wiley

(accompanied by Jess Stacy and Muggsy Spanier)

Sugar and Down to Steamboat Tennessee
Commodore 1507 (1940)

There are many people who don't like Lee Wiley. There are many people who have never even heard of Lee Wiley. I think that there should be more people who hear her. For my dough she sings a lot like Mildred Bailey, though not as well. Whether Mildred will bounce me for this, I do not know.

Ellingtonia



Toronto, Canada—Jack Barker, publicity man for Famous Players here, has four hundred Ellington records, the result of collecting them for seventeen years. All of them are original pressings, many of them long out of print and not to be re-issued. Jack has refused substantial offers for all or part of his collection, is determined to keep it intact.



**REEDS
DERU**

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

Select DERU REEDS! They merit quality performance at all times. Suitable individual strengths . . . from No. 1 Soft to No. 8 Hard . . . for sax and clarinet.

Ask Your Dealer!
F. DERU CO., 1450 Broadway, N.Y.C.

Cincy School Grads Relax At the Prom

Cincinnati—New in the history of high school proms was the recent yearly affair by the Woodward High grads, who came dressed, not in the formal wear of years gone by, but in neat suits and the girls in their jitterbug skirts and sweaters. The George Smith band playing this date admit this was new stuff to them.

Jimmy James in bed with chickenpox . . . Harry Raibourne moved into the Gibson Hotel replacing Tommy Flynn who had the best suit so far this season. Outstanding in the group was a young gal pianist from down St. Louis way by the name of Ehler.

The demand is so great for dance men that musicians who put their instruments on the shelf years ago are back in the field helping out where they can . . . Bernie Cummins recently played a one niter at Castle Farm. Still the home town boy, he packs 'em in.

But Miss Wiley sings with a high, slow vibrato, that while sometimes overdone, is often refreshingly tasteful. On this disc, backed by Stacy and Spanier (piano and cornet) she does exceptionally well, especially on the blues, *Down to Steamboat Tennessee*. If you like lyric jazz singing, as opposed to the kazoo-in-throat style, try this one—you'll probably get with it.

Novelty

Horace Heidt

Parade of the Wooden Soldiers and Kerry Dance
Columbia 35462 (1940)

Relax, old man, I haven't become all of a sudden a Horace Heidt fan, nor am I pointing out the advantages of having triple-tongues in your band. But this disc has one of the most amazing transitions you've yet heard on wax. One minute it has trumpets buzzing to beat Busse, the next minute it swings, and the third it goes back to the tinklings of Frankie Carle's piano. Middle spot of course is held by Bobby Hackett, trumpeter extraordinary. He only plays sixteen bars, but what happens to the band in back of him is amazing to hear. It actually starts to *Swing!* The explanation for this phenomenon, I still don't know.

The World's
Finest

PHONOGRAPH NEEDLE

The STAR
SAPPHIRE

Enjoy living, breathing music in your own home, with the Duotone Star Sapphire. Its highly polished, gemstone sapphire point, unique construction, and 5 patented features eliminate distortion and needle scratch. Assure your favorite records gem like reproduction with the Star Sapphire. Acclaimed and used by the world's most critical musicians! At better record shops, or Duotone, 799 Broadway, N. Y. C.

\$5

FOR TRUER TONE
Duotone
THE WORLD'S FINEST NEEDLES

THE TRADE PAPER FOR MUSICIANS

DOWN BEAT

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

203 NORTH WABASH, CHICAGO (1), ILL.—ANDOVER 1612

Business		Editorial	
ED PARO	Adv. Mgr.	MIKE LEVIN*	Asst. Editor
ROBERTA V. PETERS	Auditing	GENE EUGENE	Chicago Editor
FRANK W. MILES	Circ. Mgr.	EVELYN EHRLICH	Assistant

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

PACIFIC COAST OFFICE
CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles (26), Calif.

Entered as second class matter October 6, 1935, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1943. By Down Beat Publishing Co., Inc. Subscription prices, \$4.00 a year, \$7.00 two years, \$10.00 three years. Nothing sent for Canada or foreign. Down Beat is published twice-monthly. Printed in U.S.A., Registered U.S. Pat. Office.

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

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

DOWN BEAT • Address All Communications to 203 North Wabash • Chicago (1), Illinois
Printed in U.S.A. by John Maher Printing Company, Chicago

Can't Blame Jazz For Flaming Youth Delinquent Acts

There are some very peculiar things going on these days—both south of the border and the Mason-Dixon line. In such widely separated states as Alabama, Oklahoma, New Jersey and North Carolina, we find the city fathers, guardians of the local churches, and other sniffers at the social keyhole hawking what they choose to call "the unfortunate pollution of the jook joints." These hepsters label the drop-a-nickel spots as the cause of the juvenile delinquency which has been sweeping their localities—and, we might add, the whole country.

They claim that the presence of music in these spots causes the unhappy youths of our flaming generation to foregather, whereafter dire acts, such as lusting windows, occur.

Now far be it from us to condone some of the jive that is being pulled off these days. But we'll personally listen to Guy Lombardo all evening if anybody can show us why jazz can be held responsible for this condition in any way. In England right after the start of the war, authorities noted and finally stopped a rise in delinquency that makes our rate look like piker stuff. But they didn't have the number of juke boxes we have, nor did they consider jazz or any other music a root of the problem.

They recognized quite sensibly that the unrest, the breaking up of families, the high salaries, and everything else that goes with war was the trouble—and that the answer lay in correcting that and in giving kids a chance to do something with their money and time besides skating around the country-side, searing the heck out of the same agesters who are criticizing them.

As far as we're concerned, the answer doesn't lie with abolishing juke boxes. Kids will get together in gangs if they want to—always have, always will. The idea is not to break up those gangs, but to get them together and make them useful. If the kids like music that much, give 'em a chance to dance, or play.

The problem doesn't lie with the juke box—it lies with the kid. And banning the juke box is just as stupid as was the 18th amendment. Abolishing the juke box is like outlawing the walls in a speakeasy. The steaming platter of Joe's Sloppy Seven may create much commotion, but it isn't going to incite much crime. It may cause kids to huddle around the loud-speaker, but they would have gotten together to shoot craps if they weren't doing that.

No, brother, we do not get with this juke box banning jive. As far as we're concerned, it is an excellent substitute for the social program we should be offering not only our kids, but 130,000,000 people in this country. As long as we see 'teensters screaming and shouting about Harry James, we ain't worried about the future of the country.

When we see the juke box joints empty, and the gin joints

Musicians Off the Record



Honolulu—Cpl. Jack L. Walker, who has played with Les Brown, Raymond Scott, Ina Ray Hutton and others, is a member of an infantry band stationed here. Jack has gone slightly native here, but clings to his trumpet.

Bean Bag Mgr.



Corpus Christi, Texas—Paul Schlegel, former bass player with the McFarland Twins, is manager of the bean bag team at the naval air station here and is seen training for the coming season. Paul plays with the station band.

RAGTIME MARCHES ON

NEW NUMBERS

LINEHAN—A son, Bryan Dudley, to Mr. and Mrs. Tommy Linehan, May 14, in Hollywood, Cal. Father is former Woody Herman pianist.

SAVITT—An 8 1/2 lb. daughter to Mr. and Mrs. Jan Savitt, June 14, in New York City. Father is well-known violinist-band-leader.

DARE—A daughter, Donna Jeanne, to Mr. and Mrs. Ronnie Dare, June 18, at Waterbury, Conn. Father was former road manager for the Jay McShann org.

SPATZ—A son to Mr. and Mrs. Jack Spatz, June 6, in Brooklyn, N.Y. Father is professional manager of Bregman, Vanzo & Conn.

WEBSTER—A daughter, Judith, to Mr. and Mrs. Dick Webster, May 12, in Los Angeles, Cal. Father is booker in General Amusement Corporation's Hollywood office.

CARSELLA—A son, John Thomas, to Mr. and Mrs. Johnny Carrella, May 22, in Chicago, Ill. Father is NBC staff musician.

BECMER—A son, Kenneth, to Mr. and Mrs. Mae Becker, May 16, in Chicago, Ill. Father plays sax with Tommy Tucker's org.

HOLTON—A son, Richard, to Mr. and Mrs. Torz Holton, recently, in Los Angeles, Cal. Father is trumpet player at NBC, Hollywood.

REARICK—A daughter, Janice Elaine, to Mr. and Mrs. George Rearick, recently, in San Bernardino, Cal. Father is with Colonial Club Orchestra.

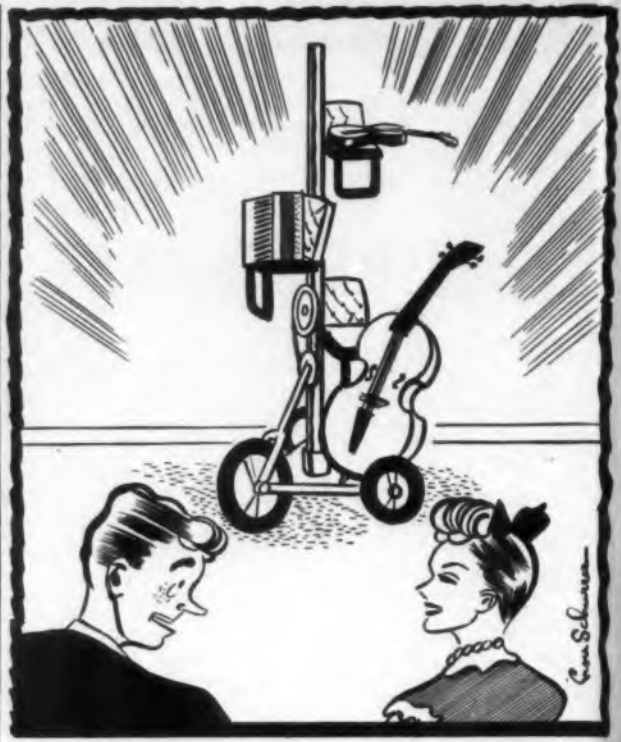
TIED NOTES

CATHCART-GARLAND—Egt. Jack Cathcart, former Artie Shaw-Dave Ross sideman, now in charge of band at Camp Roberts, Cal. to Sgt. Garland, sister to Judy Garland, recently, at Camp Roberts.

CONKLING-BRIGGS—L2. (J.G.) James Brewster Conkling to Donna Olivia Briggs, better known as Donna King of the King Sisters, June 28, in Encino, Cal.

VANLAROS-BARTHOLOI—Tommy Vanlaros, trombonist, formerly with Red

full; when the Paramount no longer draws, and those nickels go for hooch a lot stronger than most kids get in jook joints, then we'll begin to worry—and we'll start yelling for legislation, not against the juke box, but against these same city fathers (as happened recently in Buenos Aires) who claim jazz is immoral. They aren't immoral—they're morons.



"That's the only way my strolling combo can get around in these crowded joints!"

CHORDS AND DISCORDS

Tommy is Happy

San Francisco, Cal.
To the Editors:
Well, after many months, my "Beats" finally caught up with me in New Guinea and at last I'm able to rest, knowing that my two

favorite bands finished one, two in the swing poll. However, I'm sorry that the "King" has slipped so much but as Mike suggests and I'll bet, he will settle down with Yank on ride horn and Jess on 88 and really put out some of the superb stuff of which only he and the "Duke" are capable.

Nothing here at all in the way of jive, although you can pick up some short wave stuff if you have a radio. I ain't Haven't heard any of the discs of which you write and plug nowadays except Duke's *Perfidio* which I dug of a juke box in a honky tonk, rum cokes joint in Panama last year.
PVT. TOMMY SHOEMAKER

'Cuthbert's Solid'

Ithaca, N.Y.
To the Editors:
Thought I'd returned to the days of the Original Dixieland Jazz Band when I caught Charlie Cuthbert's outfit here in Ithaca.

Charlie and the boys all work at the Hardine Brothers Machine and Tool Shop in Elmira, N.Y. as they have been playing for dances in and around Elmira, but this is the first time they have romped in Ithaca, and we all hope it isn't the last time.

So when you're around Elmira and want to hear good solid Dixieland Jazz, look up Charlie and the boys and you'll hear plenty.
DON TOWNSEND

'Bobby's a Comer'

Jersey City, N.J.
To the Editors:
Sometimes a person has to wait a long time before their big (Module to Page 11)

LOST HARMONY

MUSOFF—Lillian Musoff from Aaron B. Musoff, orchestra leader known as Ray Benson, recently, in West Palm Beach, Fla.

FINAL BAR

LEIBROOK—Wilford F. Leibrook, 46, member of Manny Strass's orchestra at Earl Carroll's in Hollywood and formerly with Paul Whitman, recently, in Hollywood, Cal.

FLACK—H. James Flack, 42, President of the Fort Wayne chapter of the AFM and former musician, June 1, in Fort Wayne, Ind.

SIBEL—Sarah Sibel, known as Sair Lee, 31, radio and literary singer, May 28, in Boston, Mass.

AUSTIN—Kathleen Berenford Austin, music critic, composer and pianist, recently, in Boston, Mass.

Chicago, July 1, 1943

Chor Disco

(Just chance and what it through w itself. In over, in fact, gather, w fortune to and his o ing the p "young ba To thos to the Ro is no str favorite o for severa ance has ever he ha right by many adr come thir opportunit

Likes D

To the Ed This is create anti the Sinatra ously claim front row that fact. hearts and roses, and lades that his shoulde forth "my tance). One

Neut PLAS RI LATEST The CANE PLASTIC

It took mon to perfect-- the Combina UNSURPA PLAYING LONG PROTECT YOU It takes years to de in this it. Any rea no moisture it. Man This traxer your ins tials and, must in damage in the play your protection-- RICO PLASTIC

If Your Supper C Write Us For RICO PROD 487 East Los Angeles

Chords and Discords

(Jumped from Page 10)
chance arrives, but if they have what it takes, they will come through when that chance presents itself.

In every home, night-club, and, in fact, any place where people gather, who have had the good fortune to hear Bobby Sherwood and his orchestra, they are singing the praises of the new-found "young band of 1943."

To those of us who have been to the Roseland Ballroom, Bobby is no stranger. He has been the favorite of patrons of that place for several months. His appearance has been limited but wherever he has appeared he has done right by his followers and his many admirers knew he would come through when given the opportunity.

STEVE H. FRANK

Likes DuLany

Gary, Ind.

To the Editors:

This is not being written to create antipathy in the hearts of the Sinatra devotees, who vociferously claim that "their boy" is front row center. I won't contest that fact. He is. But, with all the hearts and flowers, moonlight and roses, and other charming accolades that are being heaped on his shoulders, I would like to put forth "my boy" (at a safe distance). One Howard DuLany, erst-

while Krupa "Groaner", and now being featured in the "Khaki Kongress," that is becoming so increasingly popular.

I'm trying, unsuccessfully, to battle my way thru the maize of Sinatra eulogies, and give Howie just a dash of recognition. He deserves it.

CPL. FRANC SAULINE, JR.

Oh, Mr. Lucas!

Fremont, Nebraska

To the Editors:

I've dug your Beat for a long time and I think you've got a swell mag. The one thing tho, that's a trifle beyond my mental range is why you let a guy like this John Lucas louse up an entire page. (I'm referin' to the June first issue, page 14, "Beatin' It Out With the Tubmen").

For the first half page I agreed with him—then he foxed me up with this "Krupa Knocks Self Out" stuff. Oh, brother, did that hit a discord!!!

As for Buddy Rich's imagination, dig his "Not So Quiet Please". If you can find a good savage rhythm pattern in it, you're lettin' your imag run away with you—or you're usin' an ear trumpet!

ALICE MARIE HOWARD

Well, Nancie?

Nashville, Tenn.

To the Editors:

In the May 15 issue, I was attracted to the letter by Nancie Alderman of New Haven, Conn. I agree with her implicitly and can sympathize with her on her feelings toward the "up and coming" name bands.

This is merely a letter of request for the young lady's address so that I may reach her by letter and attempt to help her with some ideas of my own on the same topic.

AV/C
GEORGE E. KOSYLENSKY
16137467
Squadron H, Group 3
N.A.A.F.C.C
Nashville, Tenn.

BANDS DUG BY THE Beat

GRACIE BARRIE
FRANK SINATRA

(Reviewed at the Paramount Theater, New York)

Gracie Barrie has everything to be THE girl bandleader of all time—beauty, poise, a real voice, backed up by invaluable experience in several shows (*Strike Me Pink*, her first, at the age of 16, with Jimmy Durante and Lupe Velez, the *Scandals*, *The Show Is On*), in clubs and vaudeville as a single, and singing with the bands of Abe Lyman and her husband, Dick Stabile, whose outfit she has been fronting for six months since Stabile joined the coast guard. She fronts the outfit with style and confidence, and as though she liked it, which she does.

The band behind her is a capable one, conclusively demonstrated at the Paramount. The four fiddles in the conventional 5 brass, 5 saxes, 4 rhythm lineup, provides a refreshing touch and never sound as though they were an afterthought. Her plans to add two flutes and a bass clarinet should

HOLTON Electric OIL



The same secret formulas and processes discovered by Frank Holton in 1894 are faithfully used in Holton oil today.

It cleans, lubricates and lasts longer.

AT DEALERS EVERYWHERE

Wee Bonnie and Herb Miller



Hollywood—On a profile shot, Herb Miller doesn't look quite so much like his brother, Glean, despite the specs. This is a scene with Bonnie Baker from Monogram's musical, *Spotlight Revue*. That's Herb's band in the background.

make for heightened musical interest.

At the show caught, Gracie's opener, *I'm Taking Over for My Man* stated her status effectively, and un sentimentally. Among numbers that clicked were *One O'Clock Jump*, *Pack Up Your Troubles*, musically arranged by Gene Hammett, featuring a clever interpolation on Adolf, Benito, and Tojo, sung by Miss Barrie, her smart *I Gotta Get Hot*, a holdover from the *Scandals*, and an unidentified number used to introduce all the boys in the band, beginning with the drummer and following through the rhythm section to the fiddles to the saxes to the brass, until the whole band is rocking.

Gracie should have had more numbers to sing, she sings so irresistibly, but Frank Sinatra (or Swoonatra, as a local wag has it), *The Voice*, was on the bill, too. The Sinatra phenomenon is fascinating. To believe Frank is naive in the ways of giving the front rows what they want—moonlight moods—would be to be fooled by his schoolboy charm, apparently so innocently devastating. The Sinatra spell is not as artless as it looks. He knows his feminine audiences and sings the romance at them with deadly aim.

After leaving the Paramount, Gracie Barrie and the boys played a week in Washington en route to Florida engagements. Florida's in luck.

SINGLE SLANTS



PETE BROWN

(Reviewed at Club Silhouette—Chicago)

Pete Brown, the dean of hot jump style music, has finally ventured far from 52nd Street. Brought to the outskirts of town (Club Silhouette is an alcoholic oasis across the street from a dry but eager Evanston) and sold as a jazz personality, Pete adequately fills the small stage-bar bandstand. Brown prefers to work with a small band and on this date he acquired a rhythm trio after reaching Chicago. This reviewer caught Pete on his first Saturday night, on which occasion he had also acquired (probably through no fault of his own) an exuberant harmonic player in a straw hat.

There is no doubt but what Pete is one of the alto saxist royal family. His musical individuality is characterized by an unusual vibrato from which is derived his large and emotional tone. This virtuoso also plays, or has played on occasion, the tenor sax and trumpet. Influence from both of these instruments have been carried over to his alto sax style.

Sinatra Moo Still Flowing 'Steen Ways

New York—Frank Sinatra's finances are still in a jumble although talk goes on of a possible settlement between him and T. Dorsey, who owns the largest slice of the Sinatra pie. The singer recently found himself a lawyer and an accountant who will attempt to settle his legal and money worries respectively. AFRA (American Federation of Radio Artists) is said to be looking into the alleged inequitable deals to which Sinatra is signatory.

Other news has Sinatra's movie date with R.K.O. to shoot *Higher and Higher* pushed back to August 15, and there is a strong possibility that Stan Kenton's band will also appear in the same film.

TD Back on Lot, Has New Chirp

Hollywood—Tommy Dorsey troupe is back in town, after several weeks of camp and theater appearances, to start work on Tommy's fourth picture for MGM, which now comes up, after several title changes, as *Broadway Rhythm*.

Tommy has a new girl singer, Betty Brewer of New York. She was to make her first appearance with the band on their Raleigh program of June 16. She replaced Liz Tilton, sister of Martha Tilton, who joined Tommy when he left on the tour from here. Liz said she felt she needed a rest.

In this small combo. It avoids an un-ending razz-ma-tazz to favor an all-around repertory, which even the most relentless jazz fan would find hard to criticize. And, significantly, business at Ryan's continues to improve.

THE DE PARIS BROTHERS

(Reviewed at Jimmy Ryan's, New York)

Not all the good bands are big ones. A new proof of that is the six-piece outfit which the de Paris brothers, Wilbur and Sidney, are fronting at Jimmy Ryan's.

Until the recent debut there of this group, Ryan's catered exclusively to the tastes of the pure jazz lovers and consequently lost a lot of patronage from the ecstatically unhelp whose chief fault is that they like good dance music more than they like innumerable choruses of *Jazz Me Blues*, even if the latter is played by the demigods of jazzdom.

There is, of course, a case for both viewpoints, but it seems rare to have occurred to musicians that there is another possibility open: that of playing danceable, interesting music and good jazz alternately.

More than one observer has pointed out that a thorough musician should be able to play any kind of music with equal ease and quality, whether the music be show tunes, standards, blues or ragtime.

The de Paris band seems to have that thought in mind. Their music is at times subtle and sophisticated, blue and lowdown, then bright and chock full of ideas.

Both of the brothers are well known to jazz lovers. Sidney has a great reputation on trumpet and has played at some of the best jam sessions around NYC. Wilbur, less of a jazzster, plays either valve or slide trombone excellently and has worked with several name bands. The two, together with a tenor, piano, bass, and drums, have hit upon something novel and good

UNA MAE CARLISLE

(Reviewed at the Plantation Club, New York)

Una Mae Carlisle played this spot several weeks ago as a single—coupling vocals with her own piano background. This last booking, however, which was cut short when she left the music game temporarily for a badly-needed rest, featured Una fronting a small novelty jam band.

Your first impression of Una Mae at work is apt to be a good one. She's exotically good-looking, sings in a weak but nevertheless attractive style, using excellent ballads that she writes herself like *I See a Million People*, *I'm Walking by the River*, and *The Rest of My Life*.

Nobody has ever doubted Una Mae's ability to do the best work, but a willingness to keep her nose to the grindstone has left undeveloped a natural talent which looked originally like a cinch for a short cut to big time. Her performance on two successive nights reviewed was sloppy and uninspired.

The rest of the band consisted of bass, drums, tenor-clary double, trumpet and a guitar. Not a well-rehearsed group, its head arrangements were few and uninteresting excepting a couple of tricky novelty tunes with unison singing by the band and some very loud tom-tom drumming.

WM. S. HAYNES
FLUTES! PICCOLOS! CLARINETS!
Sterling Silver!
Sterling Value!
Sterling Craftsmanship!

Is a word:
PERFECTION!
Expert repairing all makes

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

Neutralized
PLASTICOVER REEDS

RICO'S
LATEST SENSATION

The Combination
CANE REED with
PLASTIC COVERING!



It took months and months to perfect—but here it is—the Combination Reed with UNSURPASSED CANE PLAYING QUALITY and LONGER LIFE

PROTECT YOUR EMOUCHURE!
It takes years to develop but only moments to ruin it. Any reed which absorbs little or no moisture is "Non-Neutralizing" in action. This causes poor intonation, unnecessary scale and, most important, considerable damage to the player's embouchure. For your protection—demand the original RICO PLASTICOVER REEDS.

If Your Dealer Cannot Supply You Write Us for Further Information

RICO PRODUCTS, Ltd.
467 East Pico Blvd.
Los Angeles, California

Bobby Sherwood's Luck Changes, Band on Way After Few Sad Breaks

By FRANK STACY

Everybody's entitled to a guess once in a while. . . I'm taking my 1943 one right now. Quote: Bobby Sherwood is a good bet for the top of the name band pile for '43; end of quote. It was just a little more than a year ago that the youthful Sherwood outfit got its

start. Songwriter Johnny Mercer had been hammering away at Bobby Sherwood to organize a band for a long time.

The four letter man (Sherwood plays guitar, trumpet, and sings and can pinch-hit with trombone when necessary) had been working around the Hollywood movie studios for more than five years doing arranging and recording for films and was fairly satisfied with his lot in life.

Mercer Was Angel

Mercer felt that Bobby had music-maker makings and couldn't understand why he was so reluctant to venture out with a band. After a lot of persuasion, the songwriter talked him into it.

Sherwood had had some band experience before (a string group), had worked with trios and played the guitar passages on many of Bing Crosby's records. Besides that, he had a stage background and feeling which he'd inherited from his parents, who were trouper-ers from the word "curtain."

It was Mercer who advanced the money necessary to get the band going and, it should be pointed out, didn't take a piece of it as is the custom, but merely offered the moola as a loan in friendship.

Poor Start in East

After two weeks of rehearsal, during which time the band recorded its four sides for Capitol records, the two-beat Sherwood aggregation with the accent on *Elk's Parade*, opened last May at the Casa Manana nitery in Los Angeles, booked by the MCA office. One more date at another night club was followed by a road tour which took in Portland, Oregon, Salt Lake City, and Columbus, Ohio.

At this point, things were so bad financially that a change in road managers was made (lead trumpet Eddie Green taking over the business end), and the band limped into its Glen Island Casino summer engagement.

Bobby Discouraged

Tough luck struck again. Glen Island was forced to close because of war restriction and Bobby and his boys were left high and dry in the east, comparatively unknown and with no immediate blue sky in sight.

Followed a period of one night-ers and dates in suburban theaters and a point where Sherwood was ready to say: "o.k. you win" and throw in the towel. As late as a couple of months ago, Bobby was

so discouraged that he could see no reason for going on and felt that the band was jinxed.

Then came the break. Confusion at the Paramount theater in NYC a few weeks ago brought up an empty booking and Sherwood and his gang were picked to follow Harry James in for a week.

Grabbed Hotel Spot

If life were a class B movie, the band would have clicked instantly and rocketed to fame. I don't have to tell you that it didn't happen that way. But the band did well. Better than that, it attracted a lot of attention. Maria Kramer, owner of several hotels where name bands are featured and given the all-important air-time, booked Sherwood for her Lincoln Hotel in New York.

Right now, with a few more breaks, I think that the band can make it.

Assets are, first of all, Sherwood himself. He's handsome, extremely talented and is pretty sure of what he wants to do with his band. Secondly, the shortage of

top name band material today gives any orchestra a tremendous advantage which no band had even a year ago. Third, and most important of all, there can be no doubt that the impression which Sherwood has already made on the young, hep, music audience is very favorable and, more than anything else, that's what counts.

Some Changes Needed

On the debit side: there should be several changes made in key side-men in the band. Sherwood should develop a more distinct tone and style for the band and keep it that way. As it is now, it varies between a Dixieland two-beat and a pretty ordinary medium for ballads and jump tunes, played without enough originality or enthusiasm, with the exception of a couple of spot-lighted numbers.

There's an adage which, when paraphrased, says: "Take a look around, Jackson, before you do any jumping."

Well, I'm looking and it seems to me that Bobby Sherwood is all set to start jumping . . . if he hasn't already started.

Blue Drake Gets Door's Solo Spot

New York—Vocalist Blue Drake, last with Ben Cutler's band at the Arcadia ballroom here, opened a new show at the Famous Door two weeks ago. Hot Lips Page and his band, previously featured on a double bill with Red Norvo's jam outfit, took over the solo band spot for the Door at the same time.

Tony Almerico and his orchestra, New Orleans favorites, are now on the beautiful new Steamer President.

Makes Everybody Happy



Atlantic City—Alberta Di Riso, 19, and Betty Jane Crommer, 18, are happy because they are comfy in their swim suits while performing their musical chores at the Steel Pier. And the customers are happy, because the costumes don't detract from the girls' visual charms.



Texas has its Peck Kelly, and Syracuse, New York, has its Al Chard! Currently at the Club Royale in Syracuse, Al has his own trio, in which he gets the largest slice of choruses, nicely complemented by the easy-riding, idea-sparked tenor of Pedro Lozano, Jr. On the night caught, drummer Charlie Brown whaled the beats steady-

ily out of high-hats, snare, cymbals, and rima. Wednesday and Sunday nights, Chard's drummer is Doc Manguso.

Occasionally sitting in on piano with Al Chard's trio at Club Royale is Carleton James, one-time theater organist at Loew's theaters in Brooklyn and New York, and Keith's and the Strand in Syracuse. Now employed in a defense factory in Syracuse, James spends his brief leisure time teaching, composing and playing Hammond organ or Novachord programs over local radio stations.

Bud Waples and his Men of Melody are playing an indefinite engagement at the Anley Hotel in Atlanta, Georgia. The band is comprised of eleven people with Bud fronting from the piano, and the vocals capably handled by lovely Charce Moyse.

Eddie Gilmartin, well-known figure in amusement circles from coast to coast, has been appointed to manage Lake Lawn's Victory Ballroom in Delavan, Wisconsin, for the seventh straight season. Gilmartin staged the grand summer opening on June 25th by presenting Ace Brigade and his Virginians, who hold the all-time high record for attendance, over such bands as Lawrence Welk, Tiny Hill and other well-known bands who have played the spot.

Billy Banks and his orchestra are currently at the Fair Park Casino, Greensboro, N.C. The band plays a Kirby style, using all specials and can be heard nightly over WBIC. Personnel consists of Joe DiPolia, piano; Ted Fulmer, guitar; Billy Banks, drums; Eddie Kaighn, trumpet; Leo Tausler, tenor; Mickie Clements, clarinet.

Glenn Henry and his orchestra recently played their last job for the duration at the Pacific Square Ballroom in San Diego, California. Glenn was inducted in the army June 18th. After playing long engagements at such spots as the Trianon in Seattle, Salt Air, Salt Lake City, Jantzen Beach, Portland, and numerous one-nighters on the entire west coast, the Henry orchestra gained much popularity and plan to reorganize after the war. Evelyn Dinamoore, vocalist, will remain in Los Angeles to return to studio work. Roy Munson and Bob Dodds, trumpets, have gone with Gus Arnheim. Arrangers Bill Dixon and Bill Hood are going into the service. The band had five brass, five saxes, three rhythm, vocalist, and Glenn fronting with his clarinet.

Russell Jacquet, trumpet-playing brother of Cab Calloway's Illinois Jacquet, and his fine orchestra are still going strong at the El Dorado ballroom in Houston, Texas, proving how popular this aggregation is with music lovers down Texas way.

Drexel Lamb, who disbanded last November, opened with a new band recently at one of Michigan's finest lake spots, Bartlett's at Pleasant Lake. Band consists of four reeds, four brass and three rhythm, with Lamb fronting and featuring Phyllis Garber on vocals.

Twenty-year-old Johnny Vince, who plays clarinet, and his youthful orchestra are really solid, according to the cats around Pittsburgh. Fran Kelly and June Elliott are featured vocalists.

Leo Williams and his orchestra recently played for the soldiers at the Army Air Base in McCook, Nebraska and were well received by the stragmen. The band has four reeds, four brass and three rhythm, with Williams doing drum specialties, and the outfit really jumps.

Harry Catti is now in the navy at Newport, R.I., but his five-piece combo, under the direction of trumpeter Frank Bevik, is still playing at the Roseland night club in Bridgeport, Conn., billed as Harry Catti and His Orchestra. Marie Martini is featured on vocals.

Wally Anderson, well-known pianist around Seattle, has taken over the band at the Olympic Hotel there, featuring Ann Ross on vocals, along with Ray Wron who also plays trumpet.

After completing a ten-week engagement at the South Haven Pavilion in South Haven, Michigan, Nick Trian recently opened a long engagement at the Broadwater Beach Hotel in Biloxi, Miss. The violin-playing maestro has a ten-piece orchestra including two other fiddles, three saxes, three rhythm, trumpet, accordion and a girl vocalist. Trian is a well-known Chicago musician, having organized, directed and sponsored the Nick Trian Concert Band and Symphonette, and won the Chicago Tribune Music Festival contest.

Renee Darst and her Swingettes, all-girl band, moved from the Hollywood Club, Mobile, Ala., to the Gay-O Club, Junction City, Kansas.



First Composer to Have No. 1 and No. 2 Songs on the Lucky Strike Hit Parade

(June 12th)

Lets Get Lost

Coming In on a Wing and a Prayer

ASCAP—UNDER MCA MANAGEMENT

JIMMY McHUGH

Tr You Or But

The hu- cians seen not know their lack intelligent of memor urably im izing mael

One singu lyrics in 1 other studie days and s tionally to men sit be section. One after the fr again glance other keeps music month after year.

Brains dii But, someti not memori daps often it's not the it's the usa veloped.

Highw

There ar roads to m the ears o can't eat a it into a mi have to imp It must be n too, because form it duru your conscie in the corr must stand that he who

From past to be able t memorize w eyes. As for beciles were ery! If you look back. how to eat a you were a c are now aut the cause of

Developing the same. bumps and s yourself a f you'll be ti experience your noggin as easy as really just a mind to remu it to forget.

Memories

Every tim phrase, mast brain with s sary, but be you up agai tal rehears to work. Yo counter mor mountable o over in a li to start rig as they com

On the whu orize difficult ones, because lant which mind. After

Bur

THEN TH

Thousands of M vantage and wh fall 88 dovek WHY? Having read they fall- en, methods WHAT IS IT? to call post better embouch today asking fo

Harry L. Jc Blvd., Chic

Train Your Mind to Remember!

You May Be Eye-Minded Or Ear-Minded in Habit, But 'Tis Folly to Forget

By LEO COOPER

The human mind is the mother of music. Yet, few musicians seem interested in the power of their brains; most do not know how they memorize; and many are discouraged by their lack of retentive ability. But, if you care to experiment intelligently with the processes of memory, you can immeasurably improve your memorizing machine.

One singer is able to learn new lyrics in 15 minutes, while another studies diligently for several days and still has to refer occasionally to notes in public. Two men sit beside each other in a section. One man knows the book after the first few days and never again glances at the spots, but the other keeps his eyes glued to the music month after month and year after year.

Brains differ. Of course they do. But, sometimes brilliant minds do not memorize—and mental diddledaps often remember reams. So, it's not the quality of the brain—it's the usage which must be developed.

Highways of the Head

There are only two popular roads to memorization—through the ears or with the eyes. You can't eat a new number and play it into a mike an hour later. You have to imprint it on your brain. It must be more than just familiar, too, because you may have to perform it during an emergency when your conscious mind is interested in the commotion. Therefore, it must stand out like Braille, so that he who runs may read.

From past experience, you ought to be able to decide whether you memorize with your ears or your eyes. As for your mind, only imbeciles were born with a poor memory! If you think you have one, look back. You had to be taught how to eat and walk and talk when you were a child, but such matters are now automatic and no longer the cause of mental stress or strain.

Developing a memory is much the same. At first, you'll take bumps and spills. Later, you'll find yourself a far finer musician, for you'll be utilizing the knowledge, experience and power stored in your noggin—and it will be just as easy as taking a drink! It's really just as easy to train your mind to remember as it is to train it to forget.

Memories Bless—And Burn

Every time you find a difficult phrase, master it. Bat it into your brain with a lead pipe, if necessary, but be sure it can never trip you up again. Give yourself mental rehearsals on it as you walk to work. You probably won't encounter more than 100 "insurmountable obstacles" to stumble over in a lifetime, so it's wisest to start right in and lick them as they come along.

On the whole, it's easier to memorize difficult passages than simple ones, because irritation is a stimulant which fastens them in the mind. After you've subdued a few

and can dish them out in any key, you'll meet the newcomers with pleasant anticipation.

Seeing Is Believing

Because the majority of musicians use their eyes while memorizing, we will plunge through the subject. How well you see is unimportant compared to what you see.

Some musicians "photograph" a musical score. Paganini is supposed to have been able to glance over a manuscript and then play the tune, note-for-note, from memory. Such ability is rather rare. Metropolitan Opera soprano Marjorie Lawrence credits herself with having "a mind like a sponge." She memorized her arithmetic books in school so she wouldn't have to figure any problems. Before she was 30, she could sing the complete repertory of great Italian, French and German operas.

"Camera Eyes" Exist

The human eye is very like a camera. It takes its pictures upside down, exactly like a camera, and the optic nerve (dark room) delivers them to the brain right-side up. It has a lens for focusing, and the pupil is opened and closed to regulate exposure by the iris. The picture is reflected on the retina ("film" at the back of the eyeball). Another similarity is, without light, neither the camera nor the eye can see, so pass the flash bulbs and let's proceed.

Kostelanetz has tried to explain how Lily Pons can show up for a performance of Lucia and be letter perfect, although she has not sung the role for six months and has made no preparations. She says, "I hear the music—the whole score comes before my eyes. I have only to read it off." He complains because he has to spend hours going over an orchestration to refresh his memory after he hasn't seen it for several months.

Toscanini probably has the most complicated musical memory of our times, although a few others also direct without music. His repertory is seemingly unlimited and he is accurate to the smallest

detail.

Fast Sight Readers

Of course, some eyes don't perform according to specifications. This is a right-eyed world, and music is printed for right-eyed people. Technically, left-eyed musicians are reading backwards, so they are slower sight-readers. Here's a simple test to determine whether you are right or left eyed: Hold your index finger about 18 inches in front of your eyes and stare at it. Now, close your left eye. If the finger didn't move, you're right-eyed. Do the same thing, closing your right eye, and the finger will appear to leap aside. (Incidentally, this is what determines whether we are left or right handed.)

Musicians are more ear-minded than eye-minded, however, so don't be concerned if you are left-eyed.

Sublime Subconscious

If you have been memorizing via the woodshed method heretofore, and have repeated and re-repeated until you finally captured a tune, don't think you learned it by repetition. You didn't. It still had to engrave itself in your brain via your eyes or your ears.

And don't think, if you are addicted to "stage fright," that you won't suffer when you arise to perform your repetitious relic. You will, because the only antidote for "stage fright" is sureness, and the sense of sureness depends entirely upon an inner conviction that you have a secure grip on your material. When you've really memorized a number, you'll be able to read a newspaper while you're doing it.

You'll say, "But So-and-so plays better when he's dead drunk, and he can't possibly be concentrating then." Certainly he's not concentrating—but his subconscious is! We remember with our subconscious. When we are asleep, our conscious mind relaxes, but our dreams emerge from the subconscious. Whenever a drunken musician can perform brilliantly, his subconscious is overdeveloped and his consciousness does not restrict him with its idiosyncrasy.

At times, the conscious mind hampers the natural actions of the subconscious. But, have no fear. After you have consciously commenced to utilize the powers of your subconscious, you will find memorizing easier and easier. As a matter of fact, it's possible to go sound asleep while playing acceptably, but, when the band stops, you'll wake up.

Another Aptitude Test

Now, you are ready to take up concentration. Naturally, no one can be 100 per cent ear-minded or 100 per cent eye-minded (unless he's blind or deaf!). You are a composite creature in your simplest form. However, here is a little test which will indicate

(Modulate to Page 19)



Cab Calloway will open July 15 in a new room at the Park Central hotel, his first New York location since the old Cotton Club days. . . . Charlie Spivak, with 956 covers, broke Glenn Miller's all-time high of 864 in one night at the Hotel Pennsylvania recently. . . . Richard Himber was fixin' to marry model Enimar MacDougal in Kansas City as this was written.

Georgia Gibbs, still at Downtown Cafe Society in Gotham, moves to the west coast with the Jimmy Durante show on July 22. . . . Corky Corcoran, tenor with Harry James, expected to remain in New York when the band went west, to discuss a khaki outfit-fitting. . . . Harriet Clark (Mrs. Charlie Barnett) is en route to Reno for the usual reason.

George Auld, out of service with an honorable discharge, opened with a small outfit at the Three Deuces, formerly the Plantation on 52nd Street. . . . By wedding Jess Stacy on June 9, singer Lee Wiley nixed plans for a similar altar trek the following day with wealthy Lieut. Charles Boettcher II in Arrowhead Springs. . . . Did anyone ever call a small jazz outfit a band? . . . Duke Ellington is booked for the Capitol theater on Broadway in September for a reported



After the honeymoon Lieut. James Brewster Conkling and his bride, Donna King, will set up housekeeping in Wilmington, Delaware. . . . Anita Sawyer takes over the Jerry Lester show on CBS starting July 11. . . . Don Redman into the Club Zanzibar in Manhattan about July with 14 pieces, Drummer Crawford (Lunceford), and trumpets Harold Baker (Ellington) and Dick Vance (Hampton) already set.

\$8,000. And his Sunday night WOR radio spot, called Pastel Period, definitely is sponsor material. . . . Joe Marsala and his crew are set for the Biltmore hotel in Providence, R. I. . . . Bonnie Lake, Jack Jeanoy's wife, was to join the band as vocalist in Lakeside Park, Denver.

Wilford Leibrock, the former Wolverine who died recently on the west coast, was given the nickname "Min" by his pal and former associate Bud Ebel of Cincinnati, because Leibrock was an Andy Gump fan. "Min" started on trumpet, switched to sax and clarinet, but when Eddy Duchin wanted a bass man, he took the job, wood-headed for two weeks, and Duchin never did discover that it wasn't his instrument in the first place.

After the honeymoon Lieut. James Brewster Conkling and his bride, Donna King, will set up housekeeping in Wilmington, Delaware. . . . Anita Sawyer takes over the Jerry Lester show on CBS starting July 11. . . . Don Redman into the Club Zanzibar in Manhattan about July with 14 pieces, Drummer Crawford (Lunceford), and trumpets Harold Baker (Ellington) and Dick Vance (Hampton) already set.

MCA's Harry Moss is planning a jazz concert for fall, proceeds to the Bunny Berigan trust fund. . . . The Big Street hears that Lanny Ross now is a lieutenant. . . . The Al Costi's (former Kenton gitman) are expecting. . . . Don't look now, but a reliable source within the industry predicted ten days ago that the phono companies would start cutting wax at about the time you read this. Are they? . . . Carl Ravassa was called for his physical a week ago. . . . Ink Spots are at the Copacabana for the first New York nitery engagement.

Alice Brown, ex-George Storzey chirp, is now a W.A.A.C., while WAVE Donna Mason, who sang with Mal Hallett, is taking her basic at Hunter college. . . . William Morris Agency, which won the fight over the Freddie Slack contract, has nixed an offer from MCA to buy the band. . . .

Duke Ellington is booked for the Capitol theater on Broadway in September for a reported

SIGNATURE RECORDS

PRESENT TWO EXCEPTIONAL

Re-issues by . . .

JESS STACY

and His Orchestra

featuring—Billy Butterfield, Trumpet; Irving Fazola, Clarinet; Les Jenkins, Trombone; Eddie Miller, Tenor Sax; Jess Stacy, Piano; Sid Weim, Bass; Don Carter, Drums.

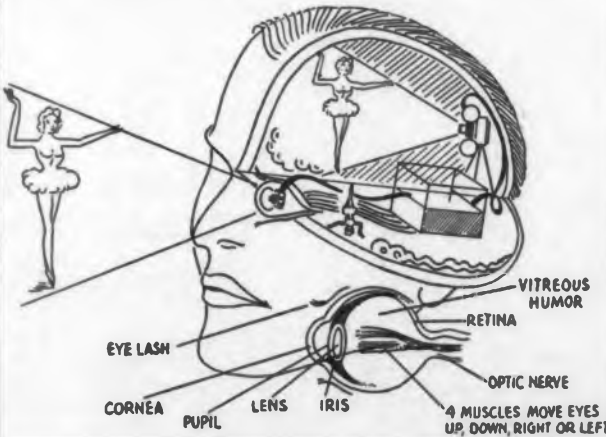
S-901 Breeze
A Good Man Is Hard to Find

S-902 Clarinet Blues
I Can't Believe That You're in Love With Me

\$1.00 per record. Make all checks and money orders payable to

ROBERT THIELE

P.O. Box 147 • Forest Hills, L. I. • New York



Bum Lip?

THEN THIS IS FOR YOU!

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

Harry L. Jacobs, 2943 Washington Blvd., Chicago • Phone: Nev. 1057

THE NEW DREAM PICK

THE NICK LUCAS DELUXE PICK

Makes Banjo and Guitar Playing enjoyable

Hand Made—Special Gauge—Beveled Edges—Special Stock—Brilliant Pullback—More Volume

(Made in Shell and Ivory Balah)

Price 16—Two for 25—For Dozen, \$1.20
For Card (24) \$2.50—For Gross, \$12.00

NICOMEDE MUSIC COMPANY • ALTOONA, PENNA.

Amazing Saga of Eddie Condon

On Four Strings of His 'Pork Chop' He Tells the True Story of Hot Jazz

by AMY LEE

Eddie Condon quit Goodland, Indiana, and hit the road for Mokence, Illinois, 50 miles south of Chicago, when he was two. Pushing on, after eight years, he and the family moved to Chicago Heights, 25 miles south of Chicago. "We were getting into Chicago style," he says significantly.

In grade school, Eddie started fooling around with banjo, and by his first year in high school he was deep into non-union jobs, like Odd Fellows' dances. "As you can imagine," he says, "I used to sleep through classes 'cause I was up all night playing hot banjo with the cats."

Joined Union at 15

He got his union card at 15, and hit the road again, hit hard, that spring, summer, and fall, the unpaved roads of Wisconsin, Minnesota, and Iowa, doing one-nighters with Peavey's Jazz Bandits. He was glad enough to get out of the car and sit down in October, till he met a guy who'd had a band and lost it in Syracuse, New York, and wanted to go back with another.

Condon signed up. When he arrived at the LaSalle Street station to meet the rest of the band, he found a bunch from the Tri-Cities (Davenport, Rock Island, and Moline)—drummer Peewee Rank, cornet-player Wayne Hotstetter, saxman Johnny Eberhart, and Bix Beiderbecke with a cap on.

Bix Fooled Him

Eddie says, "I took one look at this guy with the cap, and I thought, is this the great Beiderbecke I've been hearing about, the sensation on the cornet His dry goods certainly don't indicate he can do anything!"

"We had some time before our train left, so we went over to see Louis Panico. He was No. 1 cornet man around Chicago then. First thing, Panico says, 'Hello, Bix.' I began thinking, this Beiderbecke must really have something. Then we went over to Friar's Inn to hear Kap and Mares and Brunis. Again, the insinuate we walk in, all the guys on the stand—'Hello, Bix.' Then he was sitting in on piano, playing *Clarinet Marmalade*. Right then I said, 'Hurray for Syracuse!'"

On the train, along about Cleveland, somebody thought there should be music, so Eberhart took out his sax, and Bix his cornet, and Eddie his banjo. "Remember," Eddie says, "I hadn't heard Bix



Eddie Condon

play cornet yet. Well, I heard him play then—and I forgot all about that cap. We played till Buffalo and practically corrupted the whole train."

Carries Tradition

Up until then Eddie hadn't been around anything very important in music. Suddenly he was around everything important—Bix Beiderbecke.

... Milt Gabler, of Commodore Music Shop fame, says Eddie Condon is the one musician today carrying on the Bix tradition. Eddie remembers the guy with the cap and what he played and the way he played it. And he knows that's the only remembering, and knowing, and being Eddie Condon, how can he help but carry on the Bix tradition? ...

When they got to Syracuse, Eberhart, Hotstetter, Bix, and Condon moved into the then new and fashionable James Apartments, just a few blocks from their job at the unfashionable Alhambra. They'd hardly gotten settled before they sent Bix down to the janitor to get the key to the incinerator. He went. No one

knows what the janitor said.

Eddie Gets Hazed

The Belvedere was their after-Alhambra hang-out. From the Belvedere one night Bix and Hotstetter took Condon by the head and feet and suspended him over the Erie Canal, too near to dropping for laughs—for Condon.

Sunday nights they used to drive north about 50 miles to play a pavilion at Oswego on Lake Ontario. Oswego in November with icy winds off the lake was not for laughs either.

... They're there today—the Alhambra, the James, the Belvedere. Oswego on the lake cold in November. Only the Canal is gone, and the music of the sax, cornet, and banjo. ...

The boys parted in Syracuse. Hotstetter and Bix wanted to go to New York to hear the Original Dixieland Band at the Balconades. Eddie didn't want any part of New York. It scared him. He was only 17. So he went back to Chicago and played with various guys at Northwestern and raved about Bix. He had a right to then. He was on the inside, with Panico and the Friar's Inn musicians, lookin' out.

Keeps on Raving

He kept on raving about Bix to Peavey upon his return to the Jazz Bandits and one-nighters, through another spring, summer, and fall, over the unpaved roads of Wisconsin, Minnesota, and Iowa, through the winter on a job in Winnipeg, Canada.

Bix meantime had come back to Deavenport, was in and out of the University of Iowa, and had blown some notes for history with the Wolverines, when Peavey contacted him to join the Bandits. "Bix wrote, OK," Condon says, "but he erased the \$65 he put down first for salary, and made it \$30. Peavey figured he had a Prima Donna or something, and nixed the whole thing. ... Well, we almost had Bix in the band."



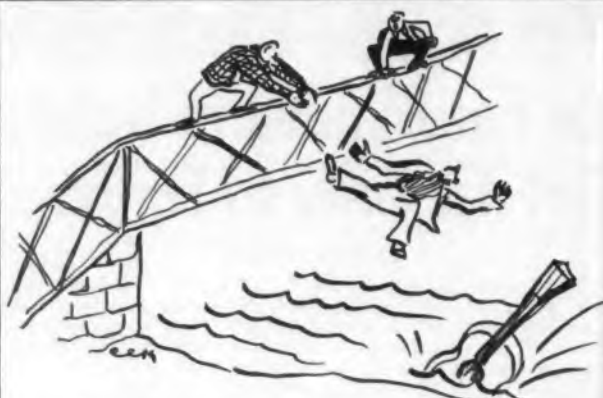
Leaving Peavey, Condon worked about 95 places in Chicago, and for kicks he and other Chicago musicians—Bud Freeman, Gene Krupa, Dave Tough, Mezz Mezzrow, Jimmy MacPartland, George Wettling—used to go listen to the music of Beiderbecke and the Goldkette band at the Greystone ballroom, Detroit.

Crash Scarab Ball

One of those visits Eddie can't forget—the Monday night he and Mezz drove down to see Bix. Monday was the band's night off, but this particular Monday night the Scarab Club was having its annual ball, music by Goldkette.

"It was like the Beaux Arts ball in New York," Eddie says, "and so exclusive even the manager of the Greystone couldn't get his wife in. But Bix was going to get us in or else. There was a coal chute around behind the ballroom. We had it all set to come through that. Then we had to go get some costumes. First I picked out a suit of armor, nice and heavy, but it would have made everything too hard, so I changed to clown suit."

"We got to the Greystone. It's snowing. We meet Bix, he says, 'The coal chute's out.' While we were gone, he'd gotten to talk to the president of the Scarab Club and fixed it up for us to get in. Even had cards for us signed by



the president. So we walk up to the front door, start to go in. A doorman stops us. So we pull out our cards, show 'em to him. He quick rushes around, gets the head doorman—and in we go. And it's some party!

Eddie's Foot Slips

"After awhile some gal in a Chinese costume chooses me to lead the grand parade with her. Newsreel cameramen are there. They're grinding away, and I'm marching at the head of this parade. All of a sudden, down I go, and there I am, in front of the whole Scarab Club, flat on my face on the Greystone ballroom floor, in my clown suit!"

That 1928 was a good year for jazz. Condon and his gang—Krupa, Bud Freeman, Joe Sullivan, Frank Teschemacher, MacPartland, and Jim Lannigan—had a record date with Okeh.

Gene surprised Tommy Rockwell and his recording staff, who'd come on from New York for some Chicago pressings, by turning up with his full set of drums. Until then, drummers had had to be content with whacking cymbals nose and then on records. Gene

whom they'd been trying without avail to impress with their jazz, after hearing the Okeh, repented, and called Eddie for a date. They did *I Found a New Baby* and *There'll Be Some Changes Made*, with Muggsy Spanier on cornet in place of MacPartland, and Mezz on tenor in place of Freeman.

Meets Bea Palmer

Soon after these record dates, Eddie cut out for New York and some fun. There he ran into Bea Palmer, who was singing at the Chateau Madrid. She sold him on the idea of a job for the Chicago boys at the Chateau. Eddie made a quick trip back and brought them east.

Their audition was the beginning and the end of their career at the Chateau Madrid. The boss, used to music on the anemic side, was aghast at the forthright, uncompromising jazz of the Chicago Rhythm Kings. What he thought was noise annoyed him, and he fired them.

The Rhythm Kings straightway astounded themselves by getting a week at the Palace, vaudeville's utopia. There were no lines of kids waiting from 4 a.m. to get in to hear the Chicago Rhythm Kings. Variety commented that the less said about the band the better. They were nobody's sweetheart. Inside the band, Tesch and Freeman were feuding. In the middle of the week, Freeman suddenly decided he wanted to go to Europe. He left the band cold. Just as the band left New York. They were ready to go back to Chicago. All but Eddie.

Plenty of Parties

Prohibition was in full bloom, so there were cocktail parties no end to play for, and people like Jimmy Cromwell, Tom Tuggart, Billy Leeds, footing the bills. Condon and Red McKenzie struck up a little outfit that could be set up on a domino. With McKenzie on comb, Frank Billings on suitcase, Jack Bland on guitar, and Eddie on banjo, the Mound City Blue Blowers gave society a real romp. Just out of Red Nichols' band, "which was about as musical as tonsillitis," Eddie really enjoyed himself. The freedom of the Blue Blowers felt like paradise.

Every party they played, and all during their 9-month engagement at the Bath Club, the suitcase made (Modulate to Page 15)

BOOGIE OR BACH

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

Fidelity De Luxe
FLOATING POINT PHONOGRAPH NEEDLE

1 at leading record shops everywhere

THERE'S \$ \$ IN MUSIC!

Low Tuition—Write for Our Catalog and Illustrated Lessons

A mastery of one of our Home Study Courses will put you in position to obtain outstanding positions in orchestras, bands, schools, churches, on radio programs—where no music is used—at incomes that attract.

<input type="checkbox"/> Piano (Student)	<input type="checkbox"/> Harmony
<input type="checkbox"/> Piano (Normal)	<input type="checkbox"/> Choral Conducting
<input type="checkbox"/> Viola	<input type="checkbox"/> Public School Mus.
<input type="checkbox"/> Cornet-Trumpet	<input type="checkbox"/> Oboe
<input type="checkbox"/> Advanced Cornet	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Advanced Saxophone	<input type="checkbox"/> Clarinet
<input type="checkbox"/> Voice	<input type="checkbox"/> Saxophone
<input type="checkbox"/> History of Music	<input type="checkbox"/> Piano Accordion
<input type="checkbox"/> Ear Training and Sight Singing	<input type="checkbox"/> Banjo
<input type="checkbox"/> Dance Band Arranging	<input type="checkbox"/> Banjo

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-377 1525 East 53rd Street, Chicago, Illinois

Name _____ Age _____
Street No. _____
City _____ State _____

Are you teaching now? _____ If so, how many pupils have you? _____
Have you studied Harmony? _____
Would you like to earn the Degree of Bachelor of Music? _____

Chicago, Ju
Amaz
Of G
Eddie
(Jump
the band
wanted to
practically
Mrs. Graham
then as Am
ess, The Bl
the Stork
times, and
winter, and
Palm Beach.
By 1934-35
on. It starte
Art Tatum
Rhythm wer
was once th
homecoming,
Aires, wher
the key of
and' back—
groans Con
the guys ar
in F." We
mustachioed
dropped into
Fulton ("F
introduced h
just back fr
can really
And it says,
Craw
The news
the swing,
the public c
musicians
where, at
Room. The
the business
moved back
first Famous
Prima, Geor
Russell had
hired Mcke
brought in
whereupon
and Round
don and M
the street i
When Stu
Onyx in 19
Berigan, J
other guys."
Door. Here
second pub
jam session
Hickory Ho
Milt, seeing
ing too con
sious back
studios whe
Two othe
(1) the lif
don and lai
Polyclinic i
three weeks

Ne
Kansas
former B
has her o
lunked by
She is at
tel in Sik
now, mov
room in I
this mont

RICH
PUT
ELE
6977 S. W.

Amazing Saga Of Guitarist Eddie Condon

(Jumped from Page 14)

the band a pushover. Everybody wanted to play the suitcase, and practically everybody did, including Mrs. Graham Vanderbilts, known then as America's foremost hostess. The Blue Blossoms worked at the Stork Club three different times, and even went to Miami one winter and commuted to dates in Palm Beach.

By 1934-35, the swing craze was on. It started at the Onyx, where Art Tatum and the Spirits of Rhythm were playing. The Onyx was once the scene of a Condon homecoming, after a trip to Buenos Aires, where he played piano in the key of F all the way down and back—"14,000 miles in F," groans Condon, "and the rest of the guys are probably still stuck in F." Welcoming the tanned, mustachioed Eddie the night he dropped into the Onyx was pianist Fulton ("Fidgy") McGrath who introduced him as "Eddie Condon, just back from Buenos Aires, who can really make the piano talk. And it says, 'Please let me alone.'"

Crawling the Pubs

The newspaper columnists noted the swing, mentioned it, and sent the public clamoring after it. The musicians sought shelter elsewhere, at Adrian Rollini's Tap Room. The columnists gave that the business, so the musicians moved back to 52nd Street and the first Famous Door, where Louis Prima, George Brunis and Peeewe Russell had the stand. The Onyx hired McKenzie and Condon, who brought in Riley and Farley, whereupon the *Music Goes Round and Round* went around, and Condon and McKenzie were out on the street in two weeks.

When Stuff Smith went into the Onyx in 1936, Eddie, "with Bunny Berigan, Joe Bushkin, and three other guys," set up in the Famous Door. Here Milt Gabler staged his second public Sunday afternoon jam session. Wingy Manone at the Hickory House followed suit, and Milt, seeing the whole idea growing too commercial, took his sessions back into the recording studios where he'd first held them.

Two other events marked 1936: (1) the life caught up with Condon and laid him down hard at the Polyclinic hospital. He got out in three weeks. His case is on record

Cab and Lips Beef Back



Chicago—Here's his hi-de-highness of ho-de-ho, Cab Calloway, and Lips Page, whose views on trumpet playing are expressed by Paul Eduard Miller in the adjoining columns, in a confidential mood. The shot was made in the Downbeat room of the Garrick, during Lips' recent engagement there. Ole Man Calloway was playing at the Sherman.

as a phenomenon. (2) Benny Goodman came in and the big bands had it.

Nick Starts Up

By 1937, the 52nd Street phase was waning, and Nick's started up in Greenwich Village, with Sharkey Bonano's band. It boomed for a year, Sharkey left for California, and Nick hired Bobby Hackett, Peeewe, Brunis, and Condon.

Joe Marsala was carrying the *flickering 52nd Street torch at the Hickory House.*

With '38, Nick's moved to a new spot, its present location, and Gabler issued his first Commodore records, featuring the jazzmen whom the swing craze and public jam sessions had unearthed and put on exhibition. Gabler wanted to recapture on those records the unmistakable and indefinable spirit of Chicago jazz of the mid-twenties. He had the right men, and he had Condon, whose presence on any record Gabler feels gives it a feeling and flavor impossible to achieve without him.

Return to Chicago

Years of 1938 and '39 saw the rise of Cafe Society and the boogie woogie craze, and the rise, as well, of Glenn Miller.

In '40 and '41, Bud Freeman took his *Summa Cum Laude* band, including Condon, Russell, Dave Bowman, Max Kaminsky, to the Sherman Hotel, Chicago; the brief return of some of the natives.

On January 14, 1942, a significant thing for Eddie Condon and jazz happened: Ernie Anderson, jazz-lover by choice, advertising man by profession, promoted a Carnegie Hall concert for Fats Waller. It was so successful, he immediately took another plunge and put jazz into Town Hall. Choosing of musicians and programming he left entirely up to Condon.

"Eddie has artistic integrity," Anderson says. "His taste is impeccable. For our first series of 5 or 6 concerts, and for our next series this last fall and winter, we had only the best musicians, both colored and white. We lined up 15-20 for each concert. There was no profit incentive. We just wanted and tried to put on the best. We gave up the concerts because we couldn't get men we wanted. When we can get all the right men again, we'll put more on."

From jazz on the unproved roads of the Midwest to jazz on the concert stage, Eddie Condon has come, and the men and the tunes and the chords you can't fool him on. Never a soloist, he's nevertheless a jazz band's dynamo and its personality. Condon, still looking like a college kid, the sophisticated and the purist, knows how the music should sound, and he needs no electric plug to produce it. On the four strings of his "pork chop" he tells the true story.

Freddy Martin On Fitch Show For 13 Weeks

Los Angeles—Shortage of up-and-coming young bands has led producers of the "Fitch Bandwagon," who have heretofore devoted the program's summer stint to presenting new and little known bandsmen, to create an entirely new set-up for the 1943 summer series.

Freddy Martin's band has been signed for the entire 13-week period, which starts with the program of July 4 (NBC). With Martin will be a guest songwriter each week. The tunesmiths will be interviewed by the program's new emcee, Tom Reddy, formerly of WHO, Des Moines. Leadoff man of the guesting tuners will be Jimmy McHugh.

Show will also have a five-minute late news summary, with Alex Dreier as commentator. Program will originate in Hollywood's Radio City.

Savitt Loses Pic On Date Mix-up

Hollywood—Joe Glaser, who arrived here from New York recently for confabs regarding pie deals for his various band properties said that withdrawal of Jan Savitt band from the line-up of orks set for the Columbia picture *Jam Session* was due to a mix-up in dates. Glaser said that when the Columbia crew arrived in New York to photograph and record the sequences with Teddy Powell, Charlie Barnet and Savitt, it was discovered that a date had been assigned for Savitt that he could not make because of other commitment.

Studio offered to postpone date for Savitt but bandleader was already signed to open June 3 at Bradford in Boston and it was impossible for the crew and Savitt to get together.

Glaser said that he expected to sign contracts calling for picture deals for Les Brown, Louis Armstrong and Savitt before he returned to New York.

WANTED

Used Musical Ins'ts

We are paying interesting prices for used

- HECKEL BASSOONS
- LOREK OBOES and ENGLISH HORNS
- DEACAN CATHEDRAL CHIMES
- KRUSPE and SCHMIDT FRENCH HORNS
- PRIMO RECORDERS
- and OTHER ARTIST GRADE MUSICAL INSTRUMENTS

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

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

Forget High Ones and Stick to Melody, Advice Of Lips to Trumpeters

By LIPS PAGE

(as told to Paul Eduard Miller)

(A product of the middlewest, Page gained his experience with Walter Page's Original Blue Devils, Benny Moten, and the Hardy Brothers. He's fronted his own band for a number of years, and is back in that capacity after six months with Artie Shaw's 22-piece, with which he soloed on Neotoma.)

Man, when someone asks me about trumpet playing I feel a little bit embarrassed. There are plenty of fine trumpeters in jazz bands today, and each probably has his own way of playing the horn. So I'd like to say right away that my own way is mine personally, and while it may have many points in common with other trumpeters, it's still strictly my own, and I don't pretend that it's anything else.

In other words, what I'm saying here is the substance of personal ideas on the subject. They shouldn't be taken any other way.

The first thing I'd like to say is that becoming a good trumpeter depends to a large extent on making the right choice when you begin. You must decide first what kind of trumpeting you want to do. Each type requires that you specialize or emphasize different factors.

A solo man, for example, needs to develop his individuality to a much greater extent than a section man. The horn-blower who sits in a section and is expected to lead the section has to know a great variety of styles, so that when a sweet number is played he can play with the phrasing and tone required of that number.

Solo Man Is Freer

The lead man really has to lead.

Young Skinman



New York—Bobby Rickey is only 16 years old, but he beats out a mean set of tubs with the Van Alexander band. He probably is the youngest musician playing with a name crew.

and the soloist, while he of course must be able to play adequately, hasn't the responsibility which the section leader has. The solo man is freer to develop his own individual style—to concentrate on that. The section man has to spread his efforts in many directions.

Of course, all good trumpeters of any kind must gain a complete familiarity with their horn. They must know all there is to know about intonation and breathing, rhythm and phrasing. And hard study is such an obvious factor that I mention it only because beginners sometimes are inclined to want to hurry over that part. I recommend practicing at least an hour a day, even two or three hours. For developing a sense of memorizing ideas (phrasing, conception, etc.) there's nothing better than a knowledge of harmony.

Never Forsake Melody

In specializing, if you want to be a first man your tone must be impeccable, and you must have the kind of personal temperament which has the ability to lead a section, not only musically, but the ability to get along personally with the other men in the section.

If you're a hot man, emphasis must be thrown on creative things, a constant working out of ideas—and a strong sense of rhythm and drive. And when playing solos, never forsake melody. You can get to be as old Methusalem, but if you stick to melody people will always like your playing.

Avoid High Screeches

Avoid high notes—that's why a lot of people don't like brass in a jazz band. After all, the low notes are just as important as the high ones. Too many trumpeters today, especially beginners, seem to feel that screeching the high ones will get a job in a big-name band, but believe me, the hep bandleaders know the value of the middle and low registers too, and want men who can handle them.

Phrasing is like an artist painting a picture. Your phrases should be colorful, pretty, melodic variations, built up to a climax. That is entirely a matter of individual ability, but then, what good musician doesn't lean heavily on such ability?

New Leader



Kansas City—Barbara Lunt, former Buddy Rogers vocalist, has her own 10-piece band now, booked by the McConkey agency. She is at the Lake Francis hotel in Siloam Springs, Arkansas, now, moves to the King's ballroom in Lincoln, Nebraska, early this month.

RICKENBACHER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

6477 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

FOR SAXOPHONE

FOR CLARINET

Soaring . . .

HIGH ABOVE ALL OTHERS . . .

VIBRATOR Reeds

with Sound Wave MOUTHPIECES

ASK YOUR DEALER

H. CHIRON CO., INC., 1480 Broadway New York City

ALONG MELODY ROW

Mme. Chiang Kai-shek's visit to the United States has been the inspiration behind the new Robbins ballad, *The Voice of a Rose*, written by Edgar Leslie and Peter De Rose. . . Leonard Whitcup, Paul Cunningham and Teddy Powell have written *The Whistling Serenade*, published by Warock Music.

. . . Marty Symes, lyricist, has collaborated with Al Kaufman on *Secretly*, a new one on the Southern list.

Following on the success of *Don't Get Around Much Anymore*, another Duke Ellington piano number is being brought out as a song by Robbins Music, with lyrics by Bob Russell, who collaborated with Ellington on the first number. Title of this one is *Do Nothin' Till You Hear From Me*.

Mayfair Music is working on *Sunday, Monday or Always, The Horse That Knew The Way Back Home* and *She's From Missouri*, written by Johnny Van Housen and Johnny Burke, and from the Bing Crosby picture *Dixie*.

Irving Romm, formerly connected with Cherio Music is now with Harms, working on *It Can't Be Wonderful*. . . *The Honey Song* written by Arbie Gibson and Curt Massey, published by Edwin H. Morris, is really tearing up the middle west.

Edwin H. Morris Co. is plugging the score from *Stage Door Canteen*. Music was written by Al Dubin and Jimmy Monaco. . . NBC's staff organist, Dr. Avenir de Monfred, is having his book *Theory of Musical Adaptation* translated from French, in which it was originally written, into English. . . Jack Lee of Mayfair Music was set to report for his army induction on July 29.

Brogman, Vocca and Conn are featuring *We're The Guys*, an official song of the Supply Corps, U. S. Navy, written by Gene Buck and Doss Stampfer. . . *The Edwin H. Morris* tune, *Put Your Dreams Away*, written by Ruth Lowe, Paul Mann and Stephen Weiss is the *Frank Sinatra* theme heard on the *Broadway Band Box* Friday nights on CBS.

Feist Music has tunes in three MGM pictures to be released in

August and early September. Pictures include *As Thousands Cheer*, starring Judy Garland and featuring the tune *I Dug a Ditch*, written by Lew Brown, Ralph Freed and Burton Lane. Two songs, *Star Eyes* and *So Long, Sarah Jane*, will be in the Red Skelton-Jimmy Dorsey picture, *I Dood It*, while the Kay Kyser musical, *Right About Face*, will include three songs. Lew Brown, Nacio Herb Brown and Ralph Freed have written *I Planted a Rose* and *One Girl and Two Boys* for the Kyser production and Sammy Fain has teamed up with Lew Brown and Ralph Freed for the third song, *Mississippi Dream Boat*.

Sometime during the year, Feist may publish the score to *Ziegfeld Follies*, which Arthur Freed will produce for MGM.

Yip Harburg, who has been writing for Metro, has been given a producer's berth, his first job being *Meet the People*, featuring Vaughn Monroe. . . Sam Coslow, another writer, is also to produce an as yet untitled feature length musical as a reward for his fine job on *Heavenly Music*, a recently released MGM short subject.

Robbins writers Jimmy McHugh and Harold Adamson, of *Comin' In on a Wing and a Prayer* fame are writing a set of seven new musical numbers for the RKO picture *Higher and Higher*.

Miller Music is currently handling the Robin-Ranger song *Take It from There* from 20th Century Fox's *Coney Island* and is readying plans for their two songs from the new Sonja Henie musical *Wintertime*, which are *Wintertime* and *Later Tonight* by Leo Robin and Nacio Herb Brown.

Edwin H. Morris has a book out on songs celebrating the national war effort, titled *Sing a Song for Victory*. Tunes include *I Am an American*, by Ira Schuster, Paul Cunningham and Leonard Whit-

Sing Your Song With Johnny Long

New York—Johnny Long, working with his band at the Terrace Room in Newark has introduced a novelty idea called *Sing Your Song with Johnny Long*. Idea is for Long and his vocalist, Marilyn Day, to play and sing a new tune, *Bring Me Back a Souvenir*, and then induce members of the audience to come up to the stand and sing specially worded choruses of the song to their favorite service men.

cup; *Let's Bring New Glory to Old Glory*, by Mack Gordon and Harry Warren; *The Flag Without a Stain*, by C. A. White; and *Carlson's Raiders* by Vernon Akers.

20th Century Fox has signed Nacio Herb Brown, Charlie Newman, Leo Robin and Lew Pollack for a number of musicals to be produced in the near future. Robbins, Feist or Miller will do the publishing.

Crawford Music is pushing *People Will Say We're in Love, Oh, What a Beautiful Mornin'* and *Oklahoma*, written by Oscar Hammerstein II and Richard Rodgers, from the Broadway hit *Oklahoma*.

Embassy Music is working on *The Night We Called It a Day*. Tune has been recorded by Frank Sinatra on Victor and was released the latter part of 1941. Axel Stordahl arranged the tune and conducted the band. Decca records has the same tune by Johnny Long's band.

Campbell, Loft & Porgie pushing *I Heard You Cried Last Night*, recorded by Harry James, which was released June 25th. Nick Campbell in New York on leave from the navy.

Add New Tunes: *That's What Makes a Song* with lyrics by Win Roland and Bob Mallory and music by Roscoe Barnhart; *You, Soldier, You* by Jack Schafer; *You Can't Tell Love What to Do* by Kemp Read and Ernest Towle, published by Top Music Company; *Navy Moon Over Hawaii* by Eddy Rogers, J. V. DeCimber and Walter Seiler.

Along Chicago's Melody Row

by Chick Kardale

Eddie Richmond of Campbell, Loft & Porgie says that the Harry James record of *I Heard You Cry Last Night* is a winner. . . Russ Morgan went into a huddle with Maurice Wells, bidding for *Ain't You Got No Time for Love?* . . . Duke Ellington's *Tonight I Shall Sleep With a Smile on My Face* is the initial offering of the newly organized Allied Music firm.

Sam Myrow is in town for a few weeks, plugging *Goodbye Sue* for Jewel. . . Newt Stammer, formerly with Orrin Tucker, is director and producer of the Spotlite band show at NBC. . . Jack Carlton of Melody Lane is pitching with *I'm Sending X's to My Gal in Texas*, and Ted Cooper of Santley-Joy has the King's Jesters rocking with *When the Geese Come Back to Massachusetts*.

The long and short of it is Dou Marcotte conversing with Lou Butler of Famous in the NBC corridors, about Don's tune *I'm Thinking Tonight of My Blue Eyes*. . . Harold Lee is taking it easy, because you can't turn on a radio without being hit in the kisser by *Coming In On a Wing and a Prayer*. . . *Early to Bed and Some Mistake Again* are showing up for Solly Wagner.

That gal rushing around the night plugs with the pro copies is Lanore Langley of BMI. . . *Sunday, Monday or Always* is Vic Duncan's No. 1 from the new Bing Crosby score for Mercer-Morris. . . Jimmy Palmer wired that he and Kay Allen of the Lou Breese crew ain't foolin', they mean it! . . . After TEN weeks, Lew Diamond finally is rehearsing *That*



(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)

Table of radio programs for Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday, listing times and stations.

George Hofer calls him: "THE DEAN OF JAZZ CRITICS." Artie Shaw rates him: "MY FAVORITE WRITER ON JAZZ MUSIC." Paul Eduard Miller's . . . Miller's YEARBOOK of POPULAR MUSIC. Says Harry James: "It's a real pleasure to open the year book and find such a tremendous wealth of information—including some facts we didn't know about our best friends."

WIN \$100.00 CASH WE WANT A NAME! See Back Cover

PRESCOTT'S 20TH CENTURY REEDS FOR 20TH CENTURY ARTISTS. Prescott Oil Finish Reed. Hand finished and tested into five distinct strengths. Sold only by legitimate authorized retail dealers. Prescott's Reed Manufacturing Co. America's Oldest Reed Builders. 1442 W. Belmont, Chicago, Ill. KRES-KUT REED

Just because does not mean quality of blending; tent—and good idea freshness, ing a good Words and v will definite Words and v matched. It whether or music is w At times with delicat may save a most instan cause—beca hopeless. V arrangers a diocro mat blessed with the arrang the song th "Wel It is cor high classe and make a burlap. Res tailor may terial he finished pr a "well tail Many no do have go far as the have an un ing these id among ine that they with their ic, and try they have i keep worki the comple enough mat dozen other Hey Omaha leader is a Dimpled the lunch sions as a tel Paxton splendid a string see them hot with case She is in Paxton, p with Fred station W staff there See an GL with MUTE movie Wires Sena Humes 121 E. 49



Just because a song is written well and properly constructed does not necessarily mean that it has "hit" potentialities. The quality of the words and music; the synchronization as to blending; the syllabic accents, range, phrasing, rhythmic content—and most important, a good idea with a sparkle of freshness, all add up in making a good song.

Words should not be forced on notes and vice versa or the results will definitely not be satisfactory. Words and music should be well matched. It is of no consequence whether or not the lyrics or the music is written first.

At times a clever arrangement with delicate harmonic treatment may save a mediocre tune, but in most instances the effort is a lost cause—because the tune itself is hopeless. Very frequently music arrangers are beseeched with mediocre material; but not being blessed with super-natural powers, the arranger can do no more for the song than it deserves.

'Well Tailored Sack'
It is comparable to having a high classed custom tailor design and make a suit from a piece of burlap. Regardless how much the tailor may try to glorify the material he has to work with, the finished product will still look like a "well tailored sack."

Many non-professional writers do have good ideas but that is as far as they get if they do not have an understanding of developing these ideas. A common fallacy among inexperienced writers is that they become too enveloped with their ideas, lyrical or melodic, and try to squeeze everything they have into that one song. They keep working so laboriously that the completed song may have enough material to support a half dozen other brain children.

Here's How You Can Get Help!

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

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

Please be specific in your questions.

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

We do not collaborate with writers.

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

When one is writing a song it is best to remember that a long-winded story and pages of notes will not make the song the "song of the century." On the contrary, the song should conform to a standard pattern of the customary amount of measures (or bars) of music and the lyric content should be complimentary to the title and the music.

Charles W. Landon once said: "Music is God's best gift to man, the only art of heaven given to earth, the only art of earth that we take to heaven. But music, like all our gifts, is given to us in the germ. It is for us to unfold and develop it by instruction and cultivation."

Answers to Inquiries

J. H. S.
Washington, D. C.
Your songs are of average popular type and will take a great deal of plugging to "get over."

L. A. B.
Calton, Ohio
Your songs do not seem complete. Neither do the lyrics in spots fit the notes.

G. P.
Toronto, Ontario
You have a nice ditty. Now you should write suitable music to it.

J. E. H.
Green Bay, Wis.
Do not send incomplete songs to publishers.

LAC L.
Montreal, Canada
Your poem expresses a nice thought, but the wording is too nationalistically occasional.

N. V. W.
San Francisco, Calif.
This department renders frank and unbiased opinions on material sent in. There is no charge for this service.

J. R.
Inglewood, Calif.
Your two songs are well written but do not publish them yourself.

A. B.
Calmarville, Florida
Your poem is not written in standard commercial form. Study other popular songs.

F. J. H.
St. Louis County, Miss.
We do not furnish collaborators. Sorry.

E. L. S.
San Diego, Calif.
By becoming analytical, counting the syllables in each phrase, you will learn better.

TECH. SCT. C. J. B.
Camp McCoy, Wis.
Your song is not strong enough for pub.

IMPROVE YOUR PLAYING

Flautist—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, right-reading and playing thru mental-muscular coordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation. Broadwell Studios, Dept. 23-O, Covina, Calif.

Jack Signs Mexican Writer



Mexico City—Jack Robbins watches with interest while Ernest Cortazar, outstanding Mexican lyric writer, signs on the dotted line. Carlos E. Niebla (right), MGM representative here for years, in whose office the agreement was signed, manifests interest in the camera. Cortazar, who writes script and dialogue for musicals and films, plans to write and direct four Columbia pictures in Mexico. Robbins firm will have publishing rights.



One of the finer instrumental sister groups is the Angie Bond Trio with Angie on bass, vibes and guitar; Tula at the piano, doubling guitar, and Marya playing accordion. The sisters, who are currently at the Cove in Philadelphia and were heard previously via Mutual from Jack Dempsey's in New York, profess to sing in seventeen languages.

Vincent Bragale, with his featured vocalist, Marian Brent, has been signed for the summer at the Statler in Cleveland. He is a native of Brazil. . . . Milt Herth, now at the Detroit Athletic club, has been auditioning girl singers for a location job in Manhattan.

Counts and Countesses are at Lou's Chancellor Bar, Philadelphia, with Martha Davis and Vivian Smith, boogie pianists. . . . Irving Fields and his combo will spend the summer at Westworth Hall in New Hampshire. . . . Walter Powell has been held over at the Aquarium in New York for sixteen more weeks.

Tony Mattingly combo goes into the Shamrock club in Pocatello, Idaho's investment.

A. J. O.
Chicago, Ill.
Lyrics and music not very well matched.

D. B. H.
Tole, Mich.
Don't spend money on your songs. Better buy "Victory Bonds."

C. G. S.
Dixon, Ill.
Shave your lyrics down to 8 lines.

M. P.
Worcester, Mass.
Your lyrics are too long. Idea and title good.

M. E. R.
Watertown, S. Dakota
You overuse the title in your lyrics.

W. D.
Garden City, Kansas
You have good potentialities, but they must be developed.

J. A.
Philadelphia, Pa.
You may secure copyright applications by writing to the Registrar of Copyrights, Library of Congress, Washington, D. C.

Idaho. . . . Happy Cook's group, billed as Three Jacks and Two Queens, is clicking at New Orleans' newest nitery, De La Louisiane Lounge. . . . Bill Caldwell manipulates a piano and organ simultaneously at Silcott's in Kansas City.

Eddie Kay Trio is now at the *Enduro* in Brooklyn, while the *Toppers* are well into their seventh month at the same spot. . . . **Phil D'Arcy and His Sophisticates**, featuring *Ann Smiley*, can be heard on the *Blue Network* from *Rogers Corner* in New York, while *Bill Cadmus and His Skyliners*, with *Alma Keys*, have been added to the line-up there.

Narita, Puerto Rican lovely, who is leading her own Latin-American band in the *Cafe Lounge* of the *Savoy Plaza* in Gotham nightly, is rehearsing for a singing and dancing part in a new *Shubert* musical. . . . **Bobby Martin**, trumpet-leader of a five piece combo which toured European night spots, is holding forth at the *Midway* bar in Philadelphia.

Maurice Rocco, who recently invaded the east from Chicago, has a 20th Century-Fox contract and a five week engagement at the *Boxy* theater in New York to prove that he caught on. . . . **Jeno Bartal**, who plays the luncheon music in the Hawaiian Room of Manhattan's *Hotel Lexington*, is in his eighth consecutive year there.

Don Seat Quintet has a seat in the *Oliver* hotel at South Bend, Indiana. . . . **Valaida Snow** and **Lil Green** have joined the show at the *Blue Angel* in New York. . . . **Lee Norman**, who had the house band at the *Savoy* in Harlem for two years before it closed, is set for the summer at *McGinnis'* in *Sheepshead Bay*, Brooklyn, with a six piece crew.

Jimmy McHugh Hits Jack-pot

Veteran Writer Lands One and Two on 'Parade'

Hollywood—Jimmy McHugh, veteran tuner who is currently experiencing the biggest boom of his long career, hung up a record recently when two of his songs hit the No. 1 and No. 2 spots simultaneously on a recent *Lucky Strike "Hit Parade"* airing. The songs were *Comin' In on a Wing and a Prayer* (lyrics by Harold Adamson), and *Let's Get Lost* (lyrics by Frank Loesser).

Two of McHugh's perennial hits of former years are set for revivals in pictures to be released soon. *I Can't Give You Anything but Love* is being done by *Louis Armstrong in Jam Session* (Columbia) and by *Lena Horne in Stormy Weather* (20th-Fox). *The Sunny Side of the Street* will be sung by *Mary Lee in Dancing Debs* (Republic).

An anthology of McHugh's 20-year cavalcade of hit tunes appears soon in book form under the title *Songs to Remember*.

Carter Show Takes Quick Radio Switch

Los Angeles—"Blueberry Hill," the all-Negro program featuring Benny Carter's band, went in and out of the Burns & Allen Tuesday evening spot under circumstances that seemed to have everyone connected with the project puzzled. It was announced here that the show, which was first expected to fill the B. & A. time for the summer as a sustainer, was definitely sold as a commercial and Carter and other members of the cast were so informed.

A few days later the whole deal was called off. CBS tops here said that they felt sure they would find a spot for the show and that if not sold outright they planned to put it on as a sustainer during the summer months.

TEST YOUR MUSICAL FACTS...
With FRANK FURLETT

QUESTIONS

1. What was Richard Wagner's last major work?
2. Who invented the first saxophone?
3. What were the nature of deaths of the following composers?
Stephen Foster
Moussorgsky
Smetana
Schumann
4. What are the full names of the following Russian composers?
Stravinsky
Scriabin
Minskovsky
Rimsky-Korsakov
Tchaikovsky
5. Johann Sebastian Bach was the father of how many children?
(Answers on Page 19)

Important Notice

BALLROOM & NITE CLUB OPERATORS

THE BILL CROSS ORCHESTRA OF LEXINGTON, KY. IS IN NO WAY CONNECTED WITH, OR, SPONSORED BY JIMMY JAMES OF CINCINNATI. FURTHER, HE DOES NOT HAVE UNDER HIS DIRECTION THE ORIGINAL JIMMY JAMES ORCHESTRA AS STATED IN A SPRINGFIELD, ILL. DAILY NEWSPAPER ADVERTISEMENT.

THE ORIGINAL JIMMY JAMES ORCHESTRA OF CINCINNATI IS NOW INTACT AND NOW PLAYING A FOUR WEEK ENGAGEMENT AT MOONLIGHT GARDENS, CONEY ISLAND, CINCINNATI, OHIO.

Jimmy James
CINCINNATI, OHIO

Watch for SANYT RUNYON'S Modern Saxophone Etudes THEY'RE "HEP"

Hey, Leaders!



Onuaha — Some name band leader is overlooking a good bet. Dimpled Louise Seidl, playing the luncheon and cocktail occasions as solo harpist at the Hotel Paxton here, would make a splendid addition to any band's string section. Louise plucks them hot or sweet, transposes with ease and owns three harps. She is in her second year at the Paxton, played for three years with Freddy Ebener's band at station WOW, still is on the staff there.

See and hear . . . **GLENN MILLER** with the new **STONE LINED MUTES** in the 20th Century Fox movie production *Orchestra Wives*. Send for Descriptive Folder **Humes & Berg Mfg. Co.** 121 E. 47th St. CHICAGO

Robert Crum Set for Sherman

Elmer's Piano Wizard Booked for 16 Weeks With Blue Broadcasts

By SHARON A. PEASE

Though it has been overdone and often misused the phrase, "He is terrific," most adequately describes Robert Crum, the sensational young pianist, now in the final two weeks of a half-year run at Elmer's Lounge in Chicago. After closing on July 14, Crum will take a short vacation before moving into the Panther Room of Hotel Sherman, where he opens a sixteen-week engagement on July 30. At the Panther Room he will work the half-hour band intermission and play a fifteen minute set in each of the two nightly floor shows. He will also be featured in one solo number on each of the Blue Network broadcasts from the room.



Robert Crum

Crum plays piano with the same enthusiasm and vigor that Lionel Hampton displays at the drums and vibes, and at the end of each set is wringing wet with perspiration. Possessing flawless technique and an abundance of ideas, he plays all styles well. Sets usually include some blues, a rapid fire boogie, a couple of numbers in the Tatum vein and a motion picture theme or something from the classics.

Can't Remember Starting

Bob was born in Pittsburgh, Pa., twenty-seven years ago. A child prodigy, he cannot remember when he started playing. His first recollection of music was when he was slightly past three and had gone with his mother on a vacation trip to Atlantic City. They were guests at the Shelbourne Hotel where a small orchestra played in the dining room. Bob frequently sat in and played the drums and sometimes brought along his small violin and improvised on melodies the group was playing. Victor Herbert was also a guest at the same hotel and was greatly interested in the youngster's display of talent. He was especially impressed with Bob's creative ability, and expressed the wish that he might live to see it develop into maturity.

Back home in Pittsburgh, Bob's talent developed rapidly and he was an accomplished pianist by the time he was nine and started his musical training at the Pittsburgh Conservatory. When he was twelve, in accordance with the advice of his teachers, his mother took him to Paris so that he might study at the Paris Conservatory. They had to return in less than a year because of Bob's failing health, which was aggravated by improper diet due to many foods, including milk, being unobtainable in Paris at the time.

Decides to Compose

After returning to Pittsburgh, he played a series of piano concertos with a twenty-two piece concert group at station KDKA. Later his parents rented a country

place on Lake Erie, a short distance from Erie, Pa. Here Bob went through his daily hours of practice. His chief recreation was trips on the lake in his speed boat and frequent attendance at the movies in Erie. Eventually he became greatly interested in motion picture background music, especially the works of Max Steiner. This interest resulted in the abandonment of his plans to become a concert pianist and instead he decided to concentrate on composition.

When sixteen he gathered up his manuscripts and headed for Hollywood hoping to dispose of some of them for use in pictures and possibly line up a permanent connection. "I found that crashing the movie music departments was equally as tough as crashing the casting offices," he recalls. Finally during the last week of his three-year stay he sold one of his themes to a small company which supplied music for minor studios that maintained no music department. Later he was very much surprised to hear the theme, for which he had received twenty-five dollars, in *The Garden of Allah*, starring Marlene Dietrich.

Goes to New York

Returning to Erie, Crum stuck around home for a couple of years. He continued to practice and compose, while trying to determine a possible market for his material. Deciding to try radio, he went into New York when he was twenty-one. Radio executives liked his work but explained they couldn't spend a lot of money for special background music for the average dramatic show, especially when their libraries were well stocked with suitable scores.

Bob was staying at the Sloane House, 34th Street Y.M.C.A. and one day while walking along the corridor, he heard somebody playing the piano in one of the rooms. The melody was from the picture, *Green Light*. Bob knocked at the door and asked if he might come in and listen. The player turned out to be Bill Clifton who has been associated with some of the better known name bands. Bob and Bill became good friends and discussed music at great length. Through Bill's influence, Bob was exposed to a phase of music which was entirely foreign

This Is Robert Crum's Original Piano Chorus

Moderato

poco a poco cresc.

rit.

45345

82 loco

to him—jazz. "After hearing Bill play and making some of the good spots with him, I began to realize there was something more to jazz than keeping time and playing a succession of notes," says Crum.

Listened to Tatum

Among others he heard Art Tatum at Lower Cafe Society and immediately decided that was the jazz school for which he was best qualified. He visited Cafe Society nightly and, having perfect pitch, was able to pick up many of Art's ideas, working them out on the keyboard the next day. Though Tatum was his ideal, Bob dug jazz at every possible opportunity right on up to the piano flats in Harlem. He took a few lessons from Meade "Lux" Lewis, who was also at Cafe Society—lesson time was after the place closed. Bud Freeman was another of Bob's favorites during that period and still is today.

After three years in New York, Bob returned to Erie when his father passed away. There he took a job at a local club where he worked with a small dance group and continued the development of his piano stylings. In August of 1942, Bob decided he was ready and tossed a coin to determine whether he should try New York or Chicago. It turned out to be Chicago, where he experienced some rough going while waiting out his card.

Finds a Manager

While playing solo at a small north side bar, he was heard by

Haymes Lands Good Air Show

New York—Dick Haymes, singer working at La Martinique here, gets a new air show effective July 18 when he takes over Buddy Clark's spot on the Blue Network *Here's to Romance* program, heard every Sunday at 6:05 p.m.

Abert Marks, a young attorney interested in music, who realized Crum had unusual talent and offered to act as manager. The deal was made and the booking at Elmer's resulted.

Among Bob's unusual styles is his interpretation of various motion picture scores and his ability to apply similar treatment to any familiar theme. The accompanying example is in this vein—note the triumphant finale, ala Paramount News. The expression of a mood, it abounds in cleverly applied chromatically altered chords.

(Editor's Note: Mail for Sharon A. Pease should be sent direct to his teaching studio, Suite 215, Lyon & Healy Bldg., Chicago, Ill.)

Exclusive Photos! BANDS IN ACTION!

Action pictures of all major bands, musicians, vocalists, exclusive candid shots. U.S. Unobtainable elsewhere. Guaranteed to please or money refunded. \$5 each; \$5 for \$1. ARSENE STUDIOS 1002-D Broadway, New York, N. Y.

Aussies' Song In Kyser Pic

Hollywood—*Waltzing Matilda*, the Australian soldiers' rallying song of good cheer for long hikes, which is beginning to find its way into the singing ranks of United Nations fighting men the world over, will be used as the featured song in a big production number in RKO's *Around the World*, the picture in which Kay Kyser's band takes a mythical journey to the far fighting lines of World War II. "Matilda" is the name the Australian troops have given to their heavy packs. The song, which has that quality of seeming to have sprung from the hearts of the soldiers themselves (a quality notably lacking in practically all other songs of this war) was written by A. B. Paterson and Marie Cowan. American rights have been secured by Carl Fischer.

SWING PIANO!

Learn the rapid and easy "Christmas Way." Beginners or advanced. Send for free "home-study" folder.

Pianists, Look!

Our Monthly Fresh Bulletin brings you original arrangements for building up extra choruses of popular hit-songs with novel breaks, tricky bass figures, boogie-woogie effects, riding the melody, etc. Send a dime for sample copy.

AXEL CHRISTENSEN STUDIOS 21 Kimball Hall • Chicago, Ill.

★ *Breath-taking*
★ *Inspirational*
★ *Beautiful*

"NAVY MOON OVER HAWAII"

by Eddy Rogers—Triton Ballroom WGN-Musical B.S.

★ *The Tune Dear to Every Heart—*

"I NEED POINTS"

(For Kluge from You)

Bill Popular Decca Records—No. 5756 & 3753 Professional Material

McKINCO PUBLISHERS
1201 E. 56th St., Chicago, Ill.

de Cimar Music Publishers (BMI)
P.O. Box 1778, Milwaukee, W. Va.



Bands at Nick's, net or vs changes in at a given Brad Go trombone will find of these m taking a t

Jim Moy Catalogue some inter the record Gowan's. large follow and collecto in New York him with the Cum Laud ago. The will also cle ords on whi siderable co

Many ye record rele Brad Gowa Moynahan the two tit I'm Lookin Clover as t violin; Fra Eddie Edw man Drews, sornet and han, clarin Moynahan, Cornwell, cornet on t clarinet on also made a woi which chorus that Bix Beiderb of this dis Charles Del Quite a fe ten the Bos regarding T Band sides Two of th featured B They were ancholy Bob with the Ne was Sidney loved by Go loved by Jir Another r set by Brad

An Mus

1. Parcl/ad, presento
2. Antoine
3. Stephen sorky general drunka and Schu their las
4. Igor Fed (1882) Alexand his (1 Nikolai y sky (1884) Nikolai (1884) Sergei manlin Peter II (1840)
5. He was dren, an sons we musician

WA

Used Bo
A
Any
Sousaphone
Saxophone
French Ho
L
MUSIC
1221 N. Flou

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Bands open at Nick's in Greenwich Village and bands close at Nick's, but if one is especially attentive to either the clarinet or valve trombone they will find that the band never changes in Nick'sland. Whoever might be the nominal leader at a given time will have Pee Wee Russell on clarinet and Brad Gowans on the valve trombone, and sometimes you will find one or the other of these musicians themselves taking a turn as leader.

Jim Moynahan (see Collector's Catalogue June 18) has written some interesting facts regarding the recording career of Brad Gowans. Gowans has quite a large following of jazz enthusiasts and collectors who frequent Nick's in New York and others who heard him with the Bud Freeman Summa Cum Laude Band several years ago. The following information will also clear up a couple of records on which there has been considerable conjecture.

Many years ago there was a record released on Gennett by Brad Gowans' Rhapsody Makers. Moynahan gives the personnel on the two titles *Sunny Hawaii* and *I'm Looking Over a Four Leaf Clover* as follows: Arnold Starr, violin; Frank Signorelli, piano; Eddie Edwards, trombone; Herman Drews, cornet; Brad Gowans, cornet and clarinet; Jim Moynahan, clarinet and saxophone; Fred Moynahan, drums, and Frank Cornwell, vocals. Gowans plays clarinet on the *Sunny Hawaii* and on *Clover*. The same band also made a third side *Fly to Hawaii* which has a Gowans cornet chorus that has been mistaken for Boris Beiderbecke. Moynahan's copy of this disc is in the hands of Charles Delaunay.

Quite a few collectors have written the *Box* asking for information regarding the New Orleans Jazz Band sides on the Mills' label. Two of these sides on Banner featured Brad Gowans' clarinet. They were *Camel Walk* and *Melancholy Baby*. First clarinet player with the New Orleans Jazz Band was Sidney Arodin who was followed by Gowans and in turn followed by Jim Moynahan.

Another record featuring clarinet by Brad was another Gennett

under the name of Perley Bread's orchestra playing *Limehouse Blues* and *Where's My Sweetie Hiding*.

DRIVEL REVIVAL—From *This Week in Chicago* June 25, 1929: "Bert Kelly's Stables, 431 Rush St., now features Freddy Keppard, the World's Greatest Colored Cornetist formerly at Purcell's on San Francisco's Barbary Coast."

Richard A. Adams of the music department of radio station WNAD, University of Oklahoma, Norman, Okla., writes that he is endeavoring to build up a jazz library. The station is a non-commercial educational proposition and there is the opportunity of using the station's facilities to play any records of Adams' choice, if he had the jazz records to play. Another argument for regular re-issues of the older jazz classics.

Mac Bell of Box 782, Elmira, N. Y., advises that he and his collecting biethren have evolved a plan for forming an association with a minimum admission fee in an effort to unite as many of the nation's record collectors as possible. They will operate as a non-profit organization and publish monthly bulletins for members only, carrying record data, reviews, discography and listings of records for sale and trade. This association is open to sweet collectors as well as hot jazz collectors.

Lauren Hitchcock writes from Ocean Park, Calif., after seeing Louis Armstrong at the Dragon, that Satch after ten years on the road finally autographed one of his photos to himself and wife from Cabin in the Sky, figuring that after signing so many pics he ought to have one for himself. Kid Ory, composer of *Savoy Blues*, is now slapping a bass in Los Angeles.

Lt. Med Havens, noted Trenton collector, is now in Hawaii where he says colored musicians from the states are playing righteous jazz in the recreation halls.

R. H. Cowie of 31 Marmaduke St., Toronto, Ontario, writes that many of the records listed on the hot record poll (more results next issue) are still available in Canada. Such sides as Berigan's *Can't Get Started*, Hawkins' *Body and Soul*, Ellington's *Mooche* and Goodman's *Basin Street Blues*.

John Steiner's Monday night soirees at his apartment have proven very interesting jazz get-togethers. A recent Monday "Tut" Soper did a very fine job on the score of James J. Johnson's *Yamacraw*. Soper is the Chicago pianist who has played many local engagements with Bud Jacobson, Frank Snyder, and Boyce Brown.

Wild Bill Davison played his first solo on wax when 18 years old. It is on the Chubb-Steinberg Gennett 5863. A pop tune master number 12157. The band was under the direction of Art Hicks and was featured on a Cincy radio show.

COLLECTOR'S CATALOGUE—Jack Genthner, Lock, Inc., 111 Fifth Ave., New York City. Collects Benny Goodman, Jimmy Neema with Elmer, Hawkins and Armstrong. Jack is connected with the sports staff at Lock Magazine.

Harold Jevins, 6425 Stewart Ave., Chicago. Specializes in Ellington, Charlie Barnet and Earl Hines. Harold is professional advertising manager at the Chicago office of

Two Horns and a Tubman



Hollywood—Here's a happy mess! From left to right, Red Allen and Louie Armstrong, two righteous trumpet players, and Zesty Singleton, skin-man supreme. What's the laugh about? Must have been a fast curve from Satchmo', who's always right in there. Besides, he's laughing the hardest.

Revival Songs Only in Nelson-Hilliard Film

Hollywood—Universal's *Second Honeymoon*, which will feature Harriet Hilliard and Ozzie Nelson's band, marks a growing trend in film-musicals in that not one new pop song was written for the picture. Newest song in the picture is *Why Don't You Fall in Love*, by Mabel Wayne & Al Lewis, which came out last fall. It will be sung by Harriet and Ozzie as a duet.

Harriet's solo number will be *I Never Knew I Could Love Anybody*, by Key Pitta, R. Eagan and R. K. Marsh, published in 1920 but still a favorite "jam" tune with musicians.

Ray Eberle will sing *Through with Love*, by Matty Malneck and the late Gus Kahn, published in 1930.

Bobby Brooks, Negro youngster who was discovered in the Ben Carter Children's Choir, will sing *Do I Worry*, by Bobby Worth and Stan Cowan.

Feature number by Nelson's band will be *Minor Haecie*, an original swing arrangement by Paul Smith. Velox & Yolanda will dance to the music of the *Blus Danube* waits recorded by a studio orchestra.

Net Queen



Los Angeles—Mercedes Marlowe was well on her way to a national tennis championship when she discovered she could sing the blues. So now she vocalizes in the Pink Elephant room of the Hotel Roosevelt, swings the racket just enough to keep that streamlined figure.

Musicians Told To Find Work As 'Essentials'

Los Angeles—Several musicians here, who up to now have been deferred from military service on grounds of dependent wives and children, have been warned by their draft boards to secure jobs in "essential occupations" within thirty days or to expect reclassification into I-A and prompt induction thereafter.

The notifications, reported to have come by letter to the musicians "out of the blue sky" were a big shock to some of them, who evidently had forgotten that announcements that this policy would be pursued by draft boards this year appeared sometime ago.

Mr. Chan Finds It Very Confucious

Hollywood—Lyricist Sammy Cahn, whose name is usually misspelled as "Kahn," "Conn," "Cohen," etc., came up in one mag recently as Sammy "Chan." The word man is puzzled over what to do about the many polite requests that have come to him from numerous Chinese societies for donations—and samples of his Chinese works.

Mel Torme to Make RKO Film

Pollack's Protege Signed; Can Sing, Act and Drum

Hollywood—Mel Torme, the 17-year-old drummer and singer featured by Chico Marx, has been signed to a singing-acting contract at RKO for the picture *Higher and Higher*, set to start soon with a cast that includes Frank Sinatra.

Torme joined the Chico Marx band, which is managed by Ben Pollack, last year and was mentioned in *Down Beat* at that time as another of Pollack's many "discoveries." The kid is not only a good singer and entertainer, but could hold down a job in any band as a drummer. He was set to join Harry James when he was only 15 but decided to remain in school. He hails from Chicago, where he worked with several well known outfits, including the Aristocrats.

Although Torme was engaged by Pollack essentially as a singer, he took over the regular drumming spot in the band about two months ago when George Wettling left the band.

Eye-Minded Or Ear-Minded, 'tis Folly to Forget

(Jumped from Page 13)

whether you have a tendency to be ear-minded or eye-minded. It is not infallible, but, if you are honest in your replies, you will find it fairly accurate:

Say the word "staff" out loud, then write down whatever comparable words come into your mind. Ear-minded people usually write "pitch, key, tempo, note, rest" and so on, while eye-minded folk prefer "crook, sheep, cane, employees" and so forth. Or use the word "key" and see if the eye-minded man doesn't write "door, house, car, trunk," etc.—all objects he uses his eyes upon to fit a key to their locks.

Least We Forget

1. When a memorizing process is based upon hearing, a phonograph record will teach a new tune quicker than the score. Eye-minded people must study the notation. Yet, both eye and ear minds may master the new number in the same length of time.

2. If you are a poor sight-reader, you will use ably memorize much more quickly than a more eye-minded person. A minimum of woodshedding will focus melody, harmony changes and improvisations deep into your brain.

3. Should you be a good sight-reader, you will be lazy and will plod along looking at the same old scores rather than exert your mental equipment.

4. If you have a "camera eye" and always know exactly what you've seen, memorizing has never been a problem. You have natural, highly-developed concentration.

5. Should you believe you are not capable of remembering, prod your memory. After all, you never forget things that shock or horrify you. They're engraved on your mind. If your subconscious is powerful enough to recall every detail of your pet dog being run over when you were 7—and other tragic happenstances—you must admit that you can memorize.

6. To memorize rapidly and with economy of effort, select the route which is easiest for you and give yourself a daily workout. Memorize everything you can, be it bad or good, because the more you concentrate, the more you can concentrate upon—and the greater your repertory will become.

Answers to Musical Quiz

1. *Perciel*. It was written and presented in 1882.
2. Antoine Joseph Saxe, 1840.
3. Stephen Foster and Mousorgsky were carried from general wards of hospitals to drunkard's graves. Smetana and Schumann both breathed their last at insane asylums.
4. Igor Feodorovich Stravinsky (1882-). Alexander Nicolaevich Scriabin (1872-1915). Nikolai Yakovlevich Miliakovsky (1881-). Nikolai Rimsky-Korsakov (1844-1908). Sergei Vassilyevich Rachmaninov (1873-1943). Peter Ilyitch Tchaikowsky (1840-1893).
5. He was the father of 21 children, and all of his eleven sons were distinguished as musicians.

WANTED

Used Band Instruments All Makes Any Condition

Sousaphones, Baritones, Alto Saxophones, Tenor Saxophones, French Horns, Tympni, etc.

LOCKIE MUSIC EXCHANGE 1831 N. Vine St., Hollywood, Calif.

DEAGAN MARIMBAS

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

TOM TIMOTHY HARMONY—COUNTERPOINT

Arranging for the Modern Orchestra. For "ad-lib" playing, a SPECIAL course is provided. 117 W. 48th St. New York City Suite 43 LDiagon 5-0685

SONGWRITERS!

Give Your Song a Break Have it professionally recorded, sung and arranged on a 10-inch original unbreakable record—All For \$5. Send us your lead sheets. Other services—SONGWRITERS SERVICE 113 W. 42nd St., Dept. DB New York City Tel.: CHickering 4-7771

WIN \$100.00 CASH

WE WANT A NAME! See Back Cover

RAVINGS at REVELLE

By "SARJ"

A marine by name as well as by service is Sgt. Thomas Anthony Marine of Omaha, former Leonard Keller sideman, who not only is the camp bugler at a base in the south Pacific, but is the maestro of an impromptu Dixieland band which aviators, mechanics, radio men and ground defense workers have organized there for their own relaxation.

Others in this band are Pfc. Herman Paul Hudson of Jackson, Miss., who once played sax and clarinet with Bob Crosby; Cpl. Clarence R. Ricci of Bessemer, Ala.; Pfc. Roger Poisson of Auburn, N. H.; Pvt. Geary Miller of Albion, Mich.; Cpl. John Antonitis, Jr., of Philadelphia, Pfc. Phillip W. Spencer of San Francisco and Lt. Duncan Slade of Washington, D. C.

Bruce Baker, Jr., former Beat correspondent in Dallas, writes Sarj from Camp Barkeley, Texas, in praise of the 90th Division infantry dance band, under the baton of Warrant Officer Lindsey Arison. He says the band's powerful brass section is led by Sgts. Jube Tack and Frank Cash, who alternate first trumpet and share honors on the hot stuff.

The five-man reed team is piloted by Johnny Tortola, whose

clarinet work is entirely concentric with the beam, and a native son of Fort Worth, James Looney, rides herd-a-plenty on the tenor, according to Bruce. Cpl. Busby Davis, also a native Texan, is on the skins.

The marines are in again. This time to recommend for the Hit Parade a song, *One Lovely Tomorrow*, written by Pvt. Clarence C. White of Charleston, W. Va., while his unit was helping to blast the Japs off Guadalcanal. He wrote the lyric during breathing spells in action, but had to wait five months until his unit was relieved before he could get back to civilization and pick out the melody on a piano.

Cpl. Frank DiDonna of Schoenectady, N. Y., now stationed at Drew Field in Florida, is causing plenty of comment with his electric guitar work as he sits in with bands at the Brass Rail, the Red Mill and other clubs in Tampa.

Cpl. R. J. Faden, who used to

Cheer Battle Casualties



Sampson, N. Y.—Eddie Makowsky, gitman, and Richard Mullaney, accordionist, entertain a group of battle casualties at the naval hospital on the shore of Seneca Lake near here. Makowsky once played with Tommy Dorsey and Mullaney is an entertainer from Rochester, N. Y. U. S. Navy Official Photo.

work at Reeve's sound studio in New York, falls in with the names of a few musicians who, like him, can be addressed in care of the 117th Infantry, APO 30, Nashville, Tenn. They are Pvt. Frank Peluso of Chicago and Cpl. Joseph Silverman and Pfc. Vincent Tufano of New York.

Dick Barrie, former band leader, is an ensign stationed at the Lewis school of Aeronautics in Lockport, Ill. He had plenty of civilian flying experience before going into the navy. . . . Bobby Peters, also a band leader, has the swing band at Love Field, Texas, and announces the weekly radio show.

Pvt. Jim McCarthy, who was praise agent for Count Basie and should know, writes that a fine dance band has been organized at the San Marcos army air field in Texas by Sgt. Tommy Vasilaros, who is a Red Nichols ex-tram and as Tommy King has his own band in Pittsburgh.

The group includes Sgt. Bill Conners, Cpl. Thayer Birlew, on trombone with Vasilaros; Cpl. Ed Itule, Cpl. Walt Woodson, Pvt. Joe Sperino, trumpets; Pvt. Dale Owens, Pvt. George Rapport, tenors; Cpl. Paul Sullivan, Cpl. Bill Allen, alts; Pfc. Moe Weinstein, drums; Pvt. Nick Fortunato, guitar; Sgt. Al Caldwell, bass; Pfc. Jack Almack, piano, and Pfc. Jerry Hammond, arranger.

Not all service bands are as fortunate in having the equipment and library, as well as the personnel, of the 202nd Coast Artillery unit, on duty on one of our coasts, obviously.

This outfit has its own p.a. system, a full set of matched mute sets and hats for the brass, and a book of more than 500 tunes, which are kept up to date by the combined efforts of its own arrangers, radio stations in the vicinity and—Del Courtney.

It also has in its ranks, two ballad singers, one blues singer, two novelty singers and five arrangers. The band plays an average of twenty nights a month, in addition to all day sessions of concert work, rehearsals and other duties.

Personnel includes: saxes, Sgt. Harry Sell, Sgt. Kenneth Walker, Pfc. Bob Robinson, Sgt. Bob Greenwood, Pvt. Ted Anderson; trumpets, Sgt. Burt Rogers, Pfc. Al Galindo, Pfc. Jim Stokes; trombones, Cpl. Tony Hart, Sgt. Bob

Harris, Pvt. Frank Mazzalo; guitar, Mel Severson; bass, Cpl. Cliff Ritter; piano, Cpl. Larry Maher; drums, Cpl. Danny Burke.

Japs Arrest Leader Who Joined Nazis

New York—Word has been received from Shanghai that band leader Bob Fockler, who went over to the German side shortly after the attack on Pearl Harbor, has been arrested by the Japanese in that city.

The story has it that Fockler offered his aid to the Germans in China and did broadcasts for them over the Nazi station in Shanghai until the time of his recent arrest. It's no news that there is little love lost between Germans and Japanese, even though the two races are Axis partners. When the Japs say that they want to clear the east of foreigners, apparently that would include even the would-be pure, 100% Aryana-nated master race.

Canteen Kids Will Not Tour, Spot in Show

Los Angeles — Chuck Falkner and his "Hollywood Canteen Kids," the draft-proof band of 13 to 16-year-old juveniles recently signed for a build-up by MCA, was scheduled to join *Black-Outs of 1943*, Ken Murray's stage revue at the El Capitan theater in Hollywood, starting June 24.

Band was originally set for a summer tour of key theaters opening at the Orpheum here June 23 but MCA secured a release from the circuit commitments when the El Capitan theater deal developed. It is understood the *Black-Outs* deal, under which they make one nightly appearance on the stage, is for a long period and was much more satisfactory to the parents of the kids, some of whom were not enthusiastic about the tour.

DeVol Replaces Leon Arnaud

Los Angeles—Frank De Vol, formerly with Horace Heidt and recently with Alvin Rey as part-time musician aircraft worker, has replaced Leon Arnaud as conductor of the KHJ (Don Lee-Mutual) staff orchestra. De Vol arranges and conducts the two Mutual network shows, *California Melodies* and *This Is the Hour*, which the KHJ ork presents weekly as sustainers. He will continue to work at Lockheed.

Station had no comment to make on comparatively sudden departure of Arnaud except that he "might be entering the service."

However there were indications that Arnaud had some sort of disagreement over musical matters with Thomas ("Tommy") Lee, who inherited KHJ and its network holdings in Mutual and the Don Lee regional network from his father, the late Don Lee.

BAND ARRANGEMENT REVIEWS

Philip J. Lang

Occasionally I should like to deviate from my usual column of band arrangement reviews and tell you something of the bands themselves. Inasmuch as the majority of military and concert bands of today are service bands, I will confine myself to that group.



Phil Lang

Their contribution to the morale and recreation of service men, as well as civilians, is unsurpassed. The music they play, and the music they would like to play is important and has a place in this column. Then too, you may be interested in the duties of musicians in the service. Perhaps you have a musician friend or favorite swing star who has entered the service and are interested in what he is doing. I'll try to explain his work, various duties and contribution to the war effort.

The Army, Navy, Marines, Coast Guard, Merchant Marine, WAAC and other service forces each have many individual musical ensembles. These are stationed at land bases, posts, air fields, training centers, aboard ships, and at the front. Each of these musical units is a complete organization with a commissioned or non-commissioned officer in charge of a number of musicians. These men have very definite military duties aside from their specialist ratings as musicians.

Some services train musicians as messengers and runners, while the men in other outfits are medical corpsmen and stretcher bearers. All are given boot training and are expected to be adept in the use of their military equipment. Drill is required, even aside from the drill necessary for their military musical functions. Perfect physical condition is a "must" and is maintained by calisthenics and frequent trips over the obstacle course. Also musicians are required to do their share of guard duty, K.P. watches and many other special chores.

All the above are separate from the musical duties of playing colors, inspections, reviews, parades, shows, dances and other musical activities.

This should be an interesting topic for musicians and lovers of music. In the near future I will do an article explaining the "mission" of service bands.

Cute Carole



Hollywood—Carole Ashley is featured in Lou Costello's Band Box here as a singer. One number which pleases the patrons particularly is her rendition of *Bullfrog Jump*.

TOPS AGAIN!



★ SLINGERLAND ★

In Tommy Dorsey's great Band it is now Maurice Purtill and his Slingerland Radio Kings.

Tommy Dorsey lost no time in getting that brilliant soloist and a superb rhythm drummer man Maurice Purtill when Glenn Miller joined the Army. See and hear this great drummer in pictures—"Presenting Lily Mars" and the coming "Girl Crazy". He's a sensation with his SLINGERLAND RADIO KING DRUMS.

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

- ★ For a crisp, snappy beat try a "Radio King" drum head; No. 508 "Radio King" 14" stretched, tugged, ready for use, batter head \$3.85
- No. 509 "Radio King" 14" ready for use, snare head \$3.30

SLINGERLAND DRUM CO.
1327 Bolden Ave. • Chicago, Illinois

One Man Bash



Fort St. John, Canada—Gary Wilson, member of Local 79, Clinton, Iowa, is having a one man jam session here at one of the camp recreation halls along the new Alaska highway.

Ke Stan But Orig

In the February that if his new his with the pub Recently, dancer Newark, were the very desirable of drastic change in

Stan Ken never though pletely giving The above a little bit to blame and-over St

When he a band from more than a one bandeade for scoring, p guts. In the swipes from band bookers lishers, Kent something th right: a kind be constantly powerhouse. duction" was he worked ha

But as far off-beat and ments, sticking which made square taste beefs pile up trons hollowe loud beat wa bers of ballro band wasn't and song pu squawked th never used no their tunes a Kenton kn orthodox, the detractors a army of fan Kenton liste was terrific

Neverthele creating ama ing for new brass, rhythm express a di which would so well for bookers, fan convinced on



Los Ang stage in San here, the l attention th

LEARN
Quick course to make your break! chorales, bluffs, etc. Professional course INVALU INTO THEIR SC
Modern
Dests, Mrs. que chorus—modi class—o-Hicell! fact—wingy be
Elmer B.

Kenton Style Altered Drastically

Stan Makes Concession But Hasn't Given Up His Original Idea, He States

(In the February 1, 1943 issue, Down Beat quoted bandleader Stan Kenton to the effect that if his new and different kind of concentrated, ball-maker swing didn't make a hit with the public, he'd give up the idea and go back to playing piano in a saloon. Recently, dancers and radio listeners, digging the Kenton output at the Terrace Room in Newark, were startled to hear sweet ballads and pop tunes of the day dressed up in a very danceable style. Not only had something new been added, but Kenton had made a drastic change in his band book.)

Stan Kenton speaking: "Sure, I've made concessions that I never thought I'd have to make. It was either that or completely giving up a musical idea that I still think is right."

The above quote may sound a little bitter. If so, it's hard to blame gangling six-foot-and-over Stanley Kenton.

When he started out with his band from the west coast not much more than a year ago, here was one bandleader with original ideas for scoring, plenty of ambition and guts. In the face of critical side-swipes from swing authorities, band bookers, fans, and song publishers, Kenton plugged along with something that he felt, knew, was right: a kind of music that would be constantly hep, exciting and powerhouse. "Every tune a production" was the Kenton idea and he worked hard at it.

But as fast as he created new, off-beat and powerful arrangements, sticking to a musical book which made no concessions to square tastes, just as fast did the beefs pile up. At dance halls, patrons hollered that the incessantly loud beat wasn't danceable; owners of ballrooms griped that the band wasn't attracting business; and song publishers and pluggers squawked that the Kenton crew never used new ballads, never gave their tunes a break.

Kenton knew that he was unorthodox, that his music had many detractors as well as a sizable army of fans. He knew that to Kenton listeners either the band was terrific or it stank.

Nevertheless, he went his way, creating smash arrangements, looking for new ways to use reeds, brass, rhythm, trying to find and express a different kind of music which would speak so loudly and so well for itself that everyone, bookers, fans, critics, would be convinced once and for all.



Stan Kenton

That never happened. Now, after listening to all the complaints and mulling over all the possibilities, Kenton has relented. Tune in to the band during its present stay at the Palladium and you'll hear three pop songs of the day to every Kenton super-arrangement.

Now Kenton says: "Maybe I have given up some of my so-called idealism and my hyped music. But don't think that I've said so long to my original ideas. Maybe it sounds hypocritical to say that I still think the kind of music we used to play exclusively was the best kind but that's the way I feel."

Saunders King on the Way



Los Angeles—While the Saunders King combo was at the Beck stage in San Francisco, and after it made its not too suspicious debut here, the hepsters have been claiming that the unit deserves more attention than it has received. Now featured with Gene Austin in his newly opened Blue Heaven club, it is beginning to click. Left to right: Bunny Peters, Saunders King, Joe Holder, Eddie Taylor, Johnny Cooper and Sammy Deane.

LEARN "HOT" PLAYING

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

Modern Dance Arranging

Duets, trios, quartets and assemblies—special choruses—modulating to other keys—suspensions—articulations—organ points—colorful background backgrounds. Write today.

Elmer B. Fuchs 126 E. 19th Street Brooklyn 26, N.Y.

RHUMBA TRAPS

Marcos—\$1.25 pair Culo—\$2.50 each Claves—\$1.25 pair Bongos—\$7.50 pair Quilbe (Jawbone)—\$5.00 ea. Congos—\$8 to \$12 ea.

Complete equipment for Drummers

FRANK'S DRUM SHOP

226 S. Wabash • Chicago, Ill.

Band Leaders' Honor Roll

ARMY

- Max Adkins
- Ray Alderson
- Bob Armstrong
- Zino Arthur
- Jimmy Baker
- Layton Bailey
- Howdy Bacon
- Beverly Twiss
- Eddie Brandt
- Bobby Byrne
- Tom Carlin
- Larry Clinton
- Munson Compton
- Jerry Calkh
- Marvin Dale
- Bobby Day
- Buddy DeLano
- Eddie Donostier
- Freddie Ebner
- Sugar Ellis
- Charles Fish
- Leslie Foster
- Emerson Gill
- Coal Goby
- Allan Gordon
- Bob Harris
- Bob Hein
- Harold Henderson
- Glen Henry
- Dean Hodson
- Sonny James
- Joey Kearns
- Buddy King
- Teddy King
- Wayne King
- Ivan Kohalek
- Carl Koorbel
- Al Kvale
- Bill Lahey
- Buddy Lewis
- Johnny Lewis
- Henri Lihon
- Ray McKinley
- Mal Marvin
- Glen Miller
- Herman Miller
- Eddie Morgan
- Hal Munro
- Freddie Nagel
- Sav Olson
- Pancho
- Ray Pearl
- Larry Press
- Dave Ross
- Dick Shelton
- Wally Steefer
- Ray Stollensberg
- John Sullivan
- Pierre Thal
- Book Travis
- Paul Tromblay
- Bill Turner
- Tommy Vandreas
- Joe Vero
- Wickie Vitale
- Hal Wallis
- Jan Wells
- Buddy Williams
- Rowdith Willson
- Stirling Young

NAVY

- Del Casano
- Buddy Clarke
- Jolly Cabers
- Emory Douthett
- Sam Donahue
- Saxie Dowell
- Eddy Duchin
- Stoney Hall
- Bill Hummel
- Art Jarrett
- Hal Leonard
- Michael Loring
- Clyde McCoy
- Tommy Marvin
- Bobby Parks
- Vincent Patti
- Artie Shaw
- Earl Sherry
- Ralph Stuart
- Joe Sudy
- Claude Thornhill
- Orvin Tucker
- Emil Valasek
- Lu Waters
- Renny Weeks
- Herbie Woods

COAST GUARD

- Jimmy Geier
- Jacqueline Crill
- Dick Stabile
- Buddy Valton

MARINES

- Dick Jurgens

MERCHANT MARINE

- Cornald Marks
- Ted Wenne

RCAF

- Duke Daly
- Billy Thomson

Anyhow, Dorso Got Them To Name Their Figure

New York—The William Morris booking office, personal manager Dick Dorso, and MCA, another booking agency, found themselves mixed up in an amusing but nonetheless spirited triangle a couple of weeks ago. Dorso, who holds a personal management contract for mid-west bandleader Carl Ravazza, had an opportunity

Steel Beauty



Wheeling, W. Va.—Efficiency, glamour and talent make a fine combination, as demonstrated by Betty Jane Evans, who works for Wheeling Steel and is a featured vocalist on the Sunday radio program via the Blue Network.

Ravazza, had an opportunity to bring the Ravazza outfit east for an engagement at the Waldorf-Astoria.

Unfortunately, the Waldorf bookings are arranged through MCA, while Ravazza's are handled by William Morris, so to get the deal through, some fast horse-trading was in order.

Dorso approached the Morris agency and asked casually how much they wanted for Ravazza's contract. The answer was: not for sale. "But seriously," Dorso persisted, "what will you take for Ravazza?" And again the answer came back: we don't want to sell him. However, Dorso didn't get where he is today by taking no for an answer and he called again: "C'mon, what'll you sell him for?"

At this point, apparently, the whole William Morris agency shook to its foundations. "All right," cried the agency, "we'll sell you Ravazza. For \$100,000." The William Morris agency is still booking Carl Ravazza.

Rosy McHargue Sax for Kyser

Los Angeles—Rosy McHargue, featured clarinet man in several name orks, has been added to the Kay Kyser sax section. Addition of McHargue brings the total man power of Kyser's reeds up to six. McHargue will also be featured on bass sax.

"Deacon" Dunn was tagged to replace Herbie Haymer, who is now tenoring with Benny Goodman.

A surprise appearance in Kyser's trumpet department was made by Ray Linn, who left Tommy Dorsey here a couple of months ago for the announced purpose of joining the armed services. Linn is understood to have drawn a temporary deferment.

Hartford Jive

Hartford, Conn.—Bob Tamkin's Columbians moved out of Club Lido into the Mark Twain, stayed there for two weeks, then moved into the Sunset restaurant, replacing drummer Billy Quinn with Ray Kiele, en route. . . . Altoman Seb Shonty left Ray Kinney and is playing around town again.

—Hal Lowry

places like the Plantation Room.

Admittedly funny hats and wigs get laughs, and probably give people the illusion they're having fun, which, undoubtedly, pays off. It would be extremely refreshing, however, to see a leader as personable as Al Trace, with a band as musically solid as his, give the music a chance to sell itself.

Personal: Al Trace, leader and drums; Hank Simon, piano; Red Haddock, drums; Dave Devere, bass; Herbert Berg, Pappy Schwartz, Bruce Russell (lead)—sax; Vic Eckholm, Nate Wexler, trumpet.

Martha Mears Dubs for Rita

Hollywood — Martha Mears, singer of radio and night club fame, has been engaged to dub the vocals for Rita Hayworth in Cover Girl, lavish musical now in production at Columbia under the production reins of Arthur Schwartz. Songs are by Jerome Kern and Ira Gershwin, teamed for the first time for this picture.

Songs which appeared to be sung by Rita Hayworth in two previous pictures, My Gal Sal and You Were Never Lovelier were dubbed by Nan Wynn.

Make Your Own Orchestra

Arrangements with the Spivak Transposer. Four parts harmony for all instruments at a \$40. Write your own music with the new Bands Writing device! Calculated stencil by tracing stenciled symbols perfectly, 50c. Send \$1 for both items.

S. SPIVAK, 4211-42th Ave. Brooklyn, N. Y.

Lockie's

HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

1221 N. VINE STREET

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; r—restaurant; t—theater; co—country club; C&A—Consolidated Radio Artists; S—Social Hall; P—Piano; F—Friedrich; M—Music Corp.; RKO Bldg., NYC; MG—McCoy; W—West 4th St., NYC; GAC—General Amusement Corp.; RKO Bldg., NYC; JG—Joe Glaser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO Harold F. Olay, 17 East 99th St., NYC; SZA—Stefan Zucker Agency, 581 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

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

- A** Agnew, Charlie (Amato's Supper Club) Astoria, Ore.
- Alexander, Van (Loew's State) NYC, 7/1-7, t
- Alexander, Will (Club Lido) South Bend, Ind.
- Allan, Bob (State) Hartford, Conn., 7/3-4, t; (Cedar Point Lodge) Cedar Point, O., 7/3-15, h
- Allen, Red (Garrett Stagebar) Chicago, no
- Almerino, Tony (SS President) New Orleans, La.
- Anderson, Wally (Olympic) Seattle, Wash., h
- Arbush, Gus (Sherman's) San Diego, Cal., r
- Astor, Bob (Idora Park) Youngstown, O., h
- Atkins, Boyd (Fount Club) Peoria, Ill.
- Ayres Mitchell (Paramount) NYC, t
- B** Banks, Billy (Fair Park Casino) Greensboro, N.C.
- Barbo, Bill (Tune-Town) St. Louis, Mo., Chang, 7/4, h
- Baron, Tom (Coca-Cola) Kansas City, Mo., Chang, 7/9, h
- Barnet, Charles (Bradford) Boston, Mass., Chang, 7/7, h; (Metropolitan) Providence, R.I., 7/9-11, t
- Barris, Grant (Capital) Washington, D.C., 7/1-7, t
- Barron, Blue (Palace) Akron, O., 7/8-12, t; (Palace) Youngstown, O., 7/18-19, t
- Bartel, Jeno (Lorington) NYC, h
- Barthel, Alex (Sund Pier) Atlantic City, N.J., h
- Basia, Count (Aragon) Ocean Park, Cal., h
- Becker, Bubbles (Van Cleve) Dayton, O., h
- Bestor, Don (WHN) NYC
- Bishop, Billy (Dunbar-Wallack) Columbus, O., h
- Black, Teddy (Club Charles) Baltimore, Md., no
- Booth, Neil (Chase) St. Louis, Mo., h
- Boone, Mous (St. Agnes) Chicago, h
- Bradshaw, Tlay (On Tour) MG
- Bragie, Vincent (Statler) Cleveland, O., h
- Bradyman, Nat (CopaCabana) NYC, no
- Bratcher, Washie (Washington) Washington, D.C., h
- Braze, Lou (Chas Parks) Chicago, no
- Bridges, Ann (Lake Lawn) Delavan, Wis., Chang, 7/4, h
- Britton, Mill (USO Tour) FB
- Brown, Charles (Amey's) Lorain, O., no
- Brown, Les (Chicago) Chicago, 7/3-4, t; (Eastwood Gardens) Detroit, 7/9-15, h
- Brown, Pete (Hollywood) NYC, no
- Burns, Mel (Hal-a-Rose) Bedford, Mass., h
- Burns, Henry (Palace) San Francisco, Cal., h
- C** Cabin Boys (Lou's Maravian Bar) Philadelphia, Pa., no
- Calloway, Cab (Howard) Washington, D.C., 7/3-9, t; (RKO) Boston, Mass., 7/9-15, t
- Campagna, Jimmie Jr. (Oastle) Ventura, Cal., no
- Cantano, Russ (Earl's) Fall River, Mass., h
- Carr, Tommy (Avery) Boston, Mass., h
- Carter, Benny (Cas Manana) Culver City, Cal., no
- Cavallaro, Carmen (Theater Tour) MCA
- Chester, Bob (Steel Pier) Atlantic City, N.J., 7/3-9, t; (Terror Room) Newark, N.J., Chang, 7/13, no
- Chowang, Bill (Jubilee Village) Jefferson City, Mo., no
- Coleman, Emil (Ciro's) Hollywood, Cal., no
- Cover, Bill (Cave Springs Ct.) A.C., Mo., h
- Courtesy, Del (Roosevelt) New Orleans, La., h
- Craig, Francis (Hermitage) Nashville, Tenn., h
- Crawford, Jack (Flame Club) Minneapolis, Minn., h
- Cugat, Xavier (MGM Studios) Culver City, Cal.
- Cummins, Bernie (On Tour) MCA
- D** D'Amico, Nick (Statler) Detroit, Mich., h
- D'Arcy, Phil (Rogers Corner) NYC, no
- Davis, Johnny "Sam" (Charley Foy's) Los Angeles, Cal., no
- DiPardo, Tony (Pisapara Pier) Port Arthur, Tex., h
- Donahue, Al (Totem Pole) Auburndale, Mass., h
- Dorsey, Jimmy (Vacation) GAC
- Dorsey, Tommy (MGM Studios) Culver City, Cal.
- Drake, Edgar (Mushiebach) K.C., Mo., Chang, 7/8, h; (Club Royale) Detroit, O., Chang, 7/9, h
- Duffy, George (On Tour) MCA
- Duin, Constance (Behroeder) Milwaukee, Wis., h
- Dunham, Sonny (On Tour) GAC
- E** Elington, Duha (Hurricane) NYC, no
- England, Dale (Mill) Springfield, Ill., no
- Kyman, Gene (Lowry) St. Paul, Minn., h
- F** Feida, Eshp (Flagler Gardens) Miami, Fla., r
- Finkel, Mae (Dancehall) Indian Lake, Russell's Point, O., h
- Fink, Herbie (Casino) Stratford, Conn., h
- Fitz, Ted (Circle) Indianapolis, Ind., 7/9-15, t
- Flaher, Bill (Liberty) Liberty, N.Y., h
- Flaher, Buddy (St. Paul's) Philadelphia, h
- Fitzgerald, Ella (On Tour) MG
- Fitch, Emil (Paradise) Chicago, h
- Floyd, Chick (Cleveland) Cleveland, O., h
- Fodor, Jerry (SS Great Dancer) Detroit, Mich., h
- Ford, Bob "Tlay" (Eagle Club) Titusville, Pa.
- Foster, Chuck (Blackhawk) Chicago, Chang, 7/28, r
- Four Cads (White City) Springfield, Ill.
- Four Red Jackets (Herring) Amarillo, Tex., h
- Fox, Richard (Continental) Springfield, Ill., no
- Franklin, Buddy (Peabody) Memphis, Tenn., h
- Fulfer, Walter (Tony's Subway) Peoria, Ill., no
- Fuson, Bob (Elk's Club) New Bern, N.C.
- G** Garber, Jan (Casino Gardens) Ocean Park, Cal., h
- Gerken, Joe (Cas Nova) Elmwood Park, Ill., r
- Goldfish, "Goldie" (Roe Garden) Louisville, Ky., h
- Goodman, Benny (Astor) NYC, h
- Gordon, Gray (USO Tour) GAC
- Graffler, Frenchy (Babe's) Des Moines, Ia., no
- Grant, Larry (Chin Lee) NYC, r
- Grassick, Bill (Monticello) Norfolk, Va., h
- Gray, Glen (Palace) Cleveland, O., 7/8-8, t; (Chicago) Chicago, 7/9-15, t
- Gumpel, George "Shorty" (Bankert Park) Baltimore, Md., r
- H** Haley, Hal (Fireman's Social Club) Altoona, Pa.
- Hampton, Lionel (Apollo) NYC, 7/3-8, t
- Harris, Ken (Atlanta Biltmore) Atlanta, Ga., h
- Hawkins, Erskine (Earle) Philadelphia, Pa., 7/9-15, t
- Hempherton, Ray (Biltmore) NYC, h
- Heschker, Ernie (St. Anthony) San Antonio, Tex., h
- Heldt, Horan (Michigan) Detroit, Mich., 7/2-8, t; (Stanley) Pittsburgh, Pa., 7/9-15, t
- Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., no
- Herman, Woody (Orpheum) L.A., Cal., Chang, 7/6, t; (Orpheum) Minneapolis, Minn., 7/9-15, t
- Herr, Bill (Copley Plaza) Boston, h
- Hill, Tlay (Edison) NYC, h
- Himber, Richard (Blue Moon) Wichita, Kan., Chang, 7/9, h; (Elitch's Gardens) Denver, Colo., Chang, 7/12, h
- Hines, Earl (Apollo) NYC, 7/9-15, t
- Howard, Everett (Ciro's) Mexico City, Mexico, no
- Hoff, Carl (Radisson), Minneapolis, Minn., Cal., no
- Horton, Aub (Santa Rita) Tucson, Ariz., h
- Howard, Eddy (Aragon) Chicago, h
- Hummel, Jack (Washington Club) East Liverpool, O.
- Hussey, Les (Irvington) Baltimore, Md., no
- Hutton, Ina Ray (Uline's Ice Arena) Washington, D.C., 7/1-14, h
- I** Ink Spots (CopaCabana) NYC, no
- International Sweethearts of Rhythm (On Tour) FB
- J** Jaquet, Russell (El Dorado) Houston, Tex., h
- Jagger, Kenny (Sportmen's Club) Indianapolis, Ind., no
- James, Harry (MGM) Culver City, Cal.
- Jenney, Jack (Lakeland Park) Denver, Colo., Chang, 7/8, h; (Blue Moon) Wichita, Kan., Chang, 7/12, h
- Johnson, Blaine (Herring) Amarillo, Tex., h
- Johnson, Cee Pee (Swing Club) Hollywood, Cal., no
- Jordan, Louis (Tie Toe) Boston, Mass., 7/4-17, no
- Joy, Jimmy (Troadero) Evansville, Ind., no
- K** Karnon, Maria (Plains) Cheyenne, Wyo., h
- Kassel, Art (Bismarck) Chicago, h
- Kaye, Don (Claremont) Berkeley, Cal., h
- Kaye, Sammy (Theater Tour) MCA
- Kenna, Bob (Strand) Pittsfield, N.H., t
- Kewey, Art (Colonial) Hagerstown, Md., h
- Kenton, Stan (Palladium) Hollywood, Cal., h
- King Cole Trio (881 Club) Los Angeles, Cal., no
- King, Henry (Biltmore) Los Angeles, Cal., h
- Klanney, Ray (Book-Oddiac) Detroit, Mich., h
- Kirk, Andy (Regal) Chicago, 7/2-8, t
- Kora Kobblers (Rogers Corner) NYC, no
- Kora, Monte (Tontipans) New Orleans, La., no
- Kriso, Billy (V.F.W. 868 Club) Cleveland, Cal., no
- Kuh, Dick (Statler) Buffalo, N.Y., h
- L** La Bonte, Harvey (Moonshend Inn) New Bedford, Mass.
- Lahrin, Lloyd (Darling) Wilmington, Del., h

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin
- ARAGON, Chicago—Eddy Howard
- ARAGON, Ocean Park, Calif.—Count Basie
- BILTMORE HOTEL, Los Angeles—Henry King
- BLACKHAWK RESTAURANT, Chicago—Chuck Foster
- CASA MANANA, Culver City, Cal.—Benny Carter
- EDGEWATER BEACH HOTEL, Chicago—Russ Morgan
- HURRICANE, New York—Duke Ellington
- LINCOLN HOTEL, New York—Bobby Sherwood
- MARK HOPKINS HOTEL, San Francisco—Joe Reichman
- NEW YORKER HOTEL, New York—Jerry Wald
- PALLADIUM, Hollywood—Stan Kenton
- PALMER HOUSE, Chicago—Griff Williams
- PENNSYLVANIA HOTEL, New York—Will Osborne
- ROOSEVELT HOTEL, Washington, D.C.—Teddy Powell
- ROSELAND, New York—Joe Venuti
- SHERMAN HOTEL, Chicago—Jan Savitt
- TERRACE ROOM, Newark, N.J.—Johnny Long; July 13, Bob Chester
- TRIANON, Chicago—Eddie Rogers; July 5, Lawrence Walk
- TRIANON, South Gate, Cal.—Jimmie Lunceford
- WALDORF-ASTORIA, New York—Leo Reisman

- Lamb, Drene (Bartlett's) Pleasant Lake, Mich., h
- Landro, Johnnie (Non-Oms) Columbus, Ga., no
- Lang, Geo. Al (Rhythm Club) Boston, Mass.
- Larkin, Milton (On Tour) MG
- LaSarus, Eddie (Troadero) Hollywood, Cal.
- Leonard, Ada (RKO) Boston, Mass., 7/1-7, t; (State) NYC, 7/8-15, t
- Leonard, George (Club Chantelour) Medford, Wis., no
- Leroy, Howard (Hofman) Lawrence, Mass., no
- Linnak, Stanley (14th-American) Hartford, Conn., h
- Lovant, Phil (Forest Park Highlands) St. Louis, Mo., 7/4-17, h
- Lewis, Ted (On Tour) MCA
- Little, Little Jack (Edison Curtis Cocktail Lounge) Charleston, S.C.
- Longardo, Guy (Roosevelt) NYC, h
- Long, Johnny (Terrace Room) Newark, N.J., Chang, 7/11, no
- Lopez, Vincent (Statler) NYC, h
- Lucas, Clyde (On Tour) GAC
- Lunceford, Jimmie (Trianon) South Gate, Cal., no
- Lyman, Abe (Stanley) Pittsburgh, Pa., 7/2-8, t; (Paramount) Toledo, O., 7/9-11, t; (Palace) Columbus, O., 7/18-15, t
- M** McGraw, Don (Latin Quarter) NYC, no
- Melville, Lani (Lexington) NYC, h
- Melville, Hal (Strand) NYC, t
- Melrose, Jack (Paris Inn) San Diego, Cal., no
- McShann, Jay (Happy Hour) Minneapolis, Minn., Chang, 7/19, no
- Madriguera, Eric (Roxy) NYC, t
- Malsack, Matty (Louisiana) Los Angeles, Cal., no
- Manone, Winky (Bahala) L. A., Cal., no
- Mansuarez, Jose (LaSalle) Chicago, h
- Marcellino, Muxy (Florentine Gardens) Hollywood, Cal., no
- Mario, Don (Beechboro) Providence, R.I.

Veddy Lovely



Patterson, N. J.—This is Billie Holiday, working with Harding and Moss in a piano-organ-vocalist combination at the Colonial Inn here. Billie builds a beautiful ballad.

Johnson and Ammons Are Packing 'Em

St. Louis—It's only Summer here, but local sundoggers are harvesting an amazing musical crop. During the past several days a regular parade of top-notch performers have passed thru the Mound City, so let me list several for you.

Billed as "the Peerless Pianists from Carnegie Hall", Pete Johnson and Albert Ammons, two Negro boogie-woogie experts are packing the Circus Snack Bar. Admitting that neither one can read a note of music, they prove that "it don't mean a thing, if you ain't got that swing". Ammons' story is that he learned piano by putting rolls on a player piano and then following the keys . . . so help me.

Around town, we had Fletcher Henderson's ork at the Highland. Henderson's reputation as one of America's leading arrangers certainly was proven, and it seemed that every musician was on hand to pick up a new lick or two . . . Carl Ravazza, with Lillian Roth is back at the Chase Club . . . the Jackson Murray Victory Sextette and Stuart Fraser's ork are at the Crystal Terrace.

Mervyn Nelson's back at the Savoy Lounge adding a bit of satire to Sari's solid band . . . the steamer Admiral divides time between Al Lyons in the day, and Nick LaBanc in the evening . . . Avis Miller at the Gateworth Walnut Room and Jean Carmen at the Crown Room are still hanging up attendance records . . . and by way of corny contrast, Russ Kaiser's ork, and the Shady Valley Folks are featured at the Village Barn.

Walter Rohlfing and Bill Erickson, the two male members of the Merry Mutes, Zodiac Bar Favorites, are going into the Army Medical Corps, and another swell outfit is hit for the duration.

It's a small world . . . for *Down Beat*, that is . . . during the past week I have received letters from Lt. Oscar Glaesener, in Hawaii; Pfc. Chauncey Johnson, somewhere in the South Seas, and Seaman Tony Carosello, in the New England States . . . and all of them mention they are receiving regularly their copies of the *Beat*.

—Walt Reller

ALDO Totem For 8

New York—New band and land side-men Pole in Auburn weeks ago for week engagements can be reached by train from B able to escape of the summer have been forced of the strict g Reports also of the young c ing bikes to cov between their and the dancer sive nights a few Monday e off.

Donahue's le nters on the e leader brought Piper, formerly and arranger-w enough east w for his new ou be in line for s

Bow Tie 'Zoot' B

Philadelphia "zoot suit" t arose here i members of C Buddy De F marosa, were identified sai jumped the warning or p two live rails i the musicians.

Apparently that their bow scians wear s uniforms, ind If so, snappil; dents, music and professor to favor the i their professi a wary eye o to fight upon areas.

Jeri Su Has Su

New York gal singer t a national b lavan doing Wednesday, to 6:45, ba and his ban

Reisman Takes Waldorf Spot

New York—The Waldorf-Astoria brings in Leo Reisman and his band tonight replacing Xavier Cugat. Cugat heads straight for the coast to film *Tropicana* on the Columbia lot, at the conclusion of which he'll shoot another movie for MGM. At the Starlight Roof of the Waldorf, Mischa Borr and his band alternate with Reisman for dance sets.

Delay in Draft For John Kirby

New York—John Kirby, I-A in the draft line-up, has been given an extension on life in civies, apparently because the army quota for Negroes is still low and moving slowly. Kirby's drummer, O'Neil Spencer, is out of the band with a nervous breakdown, suffered while the band was working at the Apollo theater in New York.

Strand Booking For Perry Como

New York—Perry Como, CBS vocalist, is set for a six week engagement at the Strand theater here beginning July 23 at a very fancy salary approaching Sinatra dimensions. Carmen Cavallaro and his band will be featured on the same bill.

Long-hair Tour

New York—Now that jazz concerts (used to be called jam sessions) are catching on nationally and being booked all over the map, it looks as though the pop concert will be the next substitution for the thinning name band one-ners. You may or may not remember that world war number 1 also developed a great trend in the direction of semi-classical tours with a special emphasis on the operetta. Anyway, a bunch of hip cats fronted by long-hair Oscar Straus will be doing nighters starting some time in the fall with an opening set for Boston sometime in October. Deal was inked by booker Harry Moe of the MCA office.

In F

Hollyw former l Don Reid working at the Manners, bride las

DONAL BRASS

"Donald for (Tr. So Press

Al Donahue at Totem Pole For 8 Weeks

New York—Al Donahue and a new band made up of New England side-men opened at the Totem Pole in Auburndale, Mass., three weeks ago for a planned eight week engagement. The Totem Pole can be reached both by bus and train from Boston and may be able to escape the fate of many of the summer dance spots which have been forced to close because of the strict gas ban in the east.

Reports also have it that many of the young dance crowd are using bikes to cover the several miles between their Boston suburb homes and the dancery. Spot will be open five nights a week, giving the band Monday and Tuesday nights off.

Donahue's last dates were one-nights on the west coast and the leader brought gal vocalist Penny Piper, formerly with Gene Krupa, and arranger-tenor-man Dave Cavanaugh east with him as a nucleus for his new outfit. Spot is said to be in line for a national wire.

Donahue's last dates were one-nights on the west coast and the leader brought gal vocalist Penny Piper, formerly with Gene Krupa, and arranger-tenor-man Dave Cavanaugh east with him as a nucleus for his new outfit. Spot is said to be in line for a national wire.

Bow Ties Cause 'Zoot' Beating

Philadelphia — Echoes of the "zoot suit" trouble on the coast arose here recently when two members of Gene Krupa's band, Buddy De Franco and Mike Marmarosa, were attacked by two unidentified sailors. The sailors jumped the side-men without warning or provocation, crossing two live rails in a subway to reach the musicians.

Apparently the sailors thought that their bow ties, which the musicians wear as part of their band uniforms, indicated "zoot" garb. If so, anapily-dressed college students, music critics, head-writers and professors, all of whom seem to favor the bow tie as a mark of their profession, had better keep a very eye open and be prepared to fight upon entering the coastal areas.

Jeri Sullivan Has Sustainer

New York—CBS, looking for a gal singer to concentrate on for a national build-up, has Jeri Sullivan doing three-a-week, Monday, Wednesday, and Friday from 6:30 to 8:45, backed by Paul Baron and his band.

In Films Now



Hollywood — Johnny Clark, former ballad singer with the Don Reid orchestra, currently is working in *This is the Army* at the Warner studios. Dian Manners, who became Johnny's bride last year, is a film actress.

DONALD S. REINHARDT
BRASS INSTRUMENT SPECIALIST
and author of the new
"Donald S. Reinhardt's Pivot System"
for Trumpet and Trombone
(77p. Book—\$1.00; 7-gram Book—\$1.00)
Frasser Bldg., 1714 Chestnut St.
Philadelphia, Pa.

The Bandbox

By BILL DUGAN

Ray Pelan, 8, Myra St., London, S.E. 2, England, states there's still a small contingent of cats who receive the *Beat* over there and therefore he would like it known that he is the secretary of a Carl Barrieteau Club. Barrieteau is a colored alto saxist and clarinetist who has played with all the top bands over there, including Ken Johnson's West Indians, Ambrose, Geraldo, Joe Loss and others and is now leading his own orchestra. Ray would like to have all Barrieteau fans in England join his club.

Jack Clarke, 11745-17th N.E., Seattle, Wash., is the president of

a new Benny Goodman club and wants more members.

The Eddie Miller Fan Club is now in full swing. Fans interested in joining, write to Isabel Leo, President, 958 Silvercrest Ave., Akron 14, Ohio.

Bob Corrado, Box 548, Northbrook, Ill. Sec'y. of the Dick Jurgens, Harry Cool, Buddy Moreno Fan Club is anxious for an eastern representative who can write for their newspaper, Tempo. Free membership to the club is being offered to the first 20 servicemen writing in after reading this column.

Donald C. Goins has issued an announcement that the Hal McIntyre Club No. 27 will be inactive for the duration.

Georgia Anne Keim, 2722 W. 47th St., Minneapolis, Minn., is starting an Alan Foster (former Sammy Kaye vocalist) Fan Club.

Albert Knandel, 1312 West 6th St., Brooklyn, N.Y., has started a Charlie Spunk club.

The Glenn Miller Fan Club No. 240, 48 Worthley Street, Red Bank, N. J., would like to hear from other Glenn Miller fans.

Betty Comper, 708 Trestle Glen Rd., Oakland, California, is getting a new Dick Haymes Fan Club under way and wants members.

Mac Bell, Box 782, Elmira, N. Y., has talked it over with several fan club members, record collectors and others and they have decided to form an organization to help record collectors (sweet or hot) obtain records of their favorite bands. Anyone interested may write to him for complete information and details.

Florence Van Houten, 112-18 Dillon St., Jamaica, N. Y., has started a Buddy Moreno Fan Club and needs more members.

Babs Gerber, 238 West 77th St., New York City, is starting a Frank Sinatra club and also she, Lois Mitchell and Marilyn Simpson are organizing a club for Gracie Barrie's pianist, Walter Rushing. Anyone interested in joining, write to Babs at the above address.

The Gene Williams (he's Johnny Long's vocalist) Fan Club now boasts 50 members but wants more. Write to Audrey Swenson, 661 W. 180th St., New York 33, N. Y.

Ann Troiano, 68 Fourth Ave., Brooklyn, N. Y., is still seeking members for her Frank Sinatra Fan Club.

Boyer's Browsings

By ANITA BOYER

The public hears little of the fellows who compose, conduct and arrange for the musical comedies and big floor shows that are produced in New York. We are often very familiar with the hit songs from these productions, and I think we should know more about the people who make these hits the favorites of the public.



Most of the show conductors have had large commercial radio shows under their guidance, but because of their present lack of air time, one is inclined to wonder what ever happened to a favorite conductor.

One such gentleman in question is Ray Sinatra, currently conducting the hit musical *Star and Garter* in New York. Ray has done so many things in the musical world, that when one hears of his past activities, they are inclined to expect him to be an old man with a long grey beard, but his appearance is boyish with an infectious grin.

Sinatra started out as a pianist with an urge to arrange, and has become one of the country's top arrangers, both in the pop and semi-classical field. He is especially famous for many beautiful vocal arrangements for such artists as Mary Martin, Joan Merrill, Tony Martin, Wynn Murray, Hildegard, Connie Boswell, Frank Sinatra and the newest singing sensation from Mexico, Chu Choo Martinez. Most of these arrangements have been recorded.

Ray is especially proud of the job he did in the summer of 1940, as it was quite an honor for a young conductor to be given the task of arranging, conducting and even writing special material (such as ballads) for the St. Louis Light Opera Company.

Some of the better known musicals Ray has conducted, arranged and composed for, are Eddie Cantor's *Banjo Eyes*, *Dancing in the Streets*, and his present *Star and Garter*, which has been running almost a year.

Some of his famous radio commercials were the Camay Soap Show, Lucky Strike, the Vitalis program, the Limit Show, the Carlebad Show, starring Morton Downey and many others.

In spite of all his legit activities, Ray doesn't like to be classed with the longhairs, even if he does have ambitions of conducting his own symphony some day.

He loves to dig the current fe-

Send Birthday Greetings to:

- July 2—Harlan Leonard
- July 3—Jerry Gray
- July 4—Louie Armstrong, Leo Bennett, Alec Templeton
- July 5—Ray Biondi
- July 7—Otto Cesana
- July 8—Clint Garvin, Louis Jordan, Johnny Minco, Andy Russo
- July 9—Dale Brown
- July 12—Joe Reichman
- July 13—Roe Hillman, Al Lepol
- July 14—Gene Howard, Buddy Moreno

copies of the day, as well as any one of us and studios as avidly as a beginner, believing one should constantly strive for improvement, thereby keeping his work fresh and modern.

Ray has composed three ballets, one concerto and a symphony, and at present a boogie woogie work of his for piano is being published by Robbins Music Company.

In his spare time he has written many pop tunes, many well known to all of us and has just finished a new ballet, called *New England Tales*, to be produced in the fall.

In addition to his present work, Sinatra will be heard on a commercial radio show this fall.

POPULAR BAND LEADER PHOTOGRAPHS
Seven beautiful glossy photos of your favorite Band Leaders also 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second choice, with \$1.00 in currency or money order plus fee for mailing and handling—two 3c stamps or coin for one sample photo.
KIER'S BOOK HOUSE
1143 Sixth Ave., New York City

CLASSIFIED

Ten Cents per Word—Minimum 10 Words

(Count Name, Address, City and State)

AT LIBERTY

GUITARIST—17, experienced. Reads, fake, Wants job in union band, combo. Non-union now. Will join. Melvin Schultz, 8487 Kayston, Skokie, Ill.

DRUMMER AND VOCALIST—18, solid soloist, excellent rhythm. Will travel anywhere. Experienced, good set, vocal renditions. Write John Courson, 11 Crane Ave., North Tarrytown, New York.

GIRL PIANO PLAYER—Read, fake, transpose. Doubles solo. Union. Photos. Box 76, Down Beat, 608 S. Dearborn, Chicago.

DRUMMER—17, experienced. Join union. Drummer, 312 Elm Ave., Mooresville, N.C.

GIRL DRUMMER—Complete set. Solid rhythm. Cut shows. Union. Photos. Box 71, Down Beat, 608 S. Dearborn, Chicago.

DRUMMER—14, Will travel. Little reading, well experienced. Join union. Jerry King, 1948 S. 20 St., Milwaukee, Wis.

VIOLINIST—Commercial and symphony in class A hotel. Wants change. Box 71, Down Beat, 608 S. Dearborn, Chicago.

WANTED

TALENTED YOUNG MUSICIANS about seventeen or 4F for replacement on well established dance band. Salary forty to fifty per week. Don Strickland, 446 West 16th St., Muskegon, Mich.

ATTENTION ALL GIRL MUSICIANS—union and non-union, large swing-phonie orchestra forming. All instruments—stringing, sax, trumpet and trombone players. Trip to be assembled in Chicago. Give full details. Splendid opportunity for those chosen. Address Down Beat, Box 7, 608 S. Dearborn, Chicago.

MODERN, EXPERIENCED bass. All trumpet and piano for location. Jimmy Valentine. Gen. Delivery, Tampa, Florida.

GIRL MUSICIANS—Reads, brass, bass, drums. Write stating all. Fifth year here. MCA booked. \$65.00 per week. Don Pablo, Palm Beach Cafe, Detroit, Mich.

PIANO-VOCAL ARRANGER or music copyist for occasional mail assignments. Tusansmith, 22 North Spring, Concord, N.H.

FOR SALE

BUESCHER ALTO SAXOPHONE—Late model, like new. Willard Oberlin, Butler, Ind.

GIBSON GUITAR—Like new. Style L-75 with case. \$60.00. Aberdeen 0879.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

MUSIC ENGRAVING-PRINTING. Write for prices and samples of our line of Music Engraving and printing. Bullock and Co., 1825 Liverpool St., Pittsburgh, Pa.

YOUR SONG PROFESSIONALLY arranged with complete piano score and guitar

MISCELLANEOUS

AGENTS WANTED—March Music Service. P.O. Box 285, Union, N.Y.

LEARN PIANO TUNING AT HOME. Complete course by Dr. Wm. Bristol White. For details write: Karl Bernstein, 1901 Wells St., Lafayette, Ind.

Bean Roms In Bean Town

Boston—Coleman Hawkins opened at the Tie Toc last month, his first location job here since the Henderson days. He had played at two Sunday jam sessions since the first of the year, but there was little opportunity to hear him then.

The Bean is using a seven piece group: Lem Davis, alto; Roy Stevens, trumpet; Herm Mitchell, guitar; Danny Negis, piano; Walt Bishop, drums, and Al Lucas bass, with Hawk in front on tenor. Davis is the boy to watch here. His Carter-like stylings are terrific, and he blows a relaxed horn. Bishop is the former McKinney's Cotton Pickers tubman, and Stevens and Negis are white. Fats

Waller replaced later in the month. Jack Edwards, hailed as a new Vaughn Monroe, is drawing them to the Statler. The saxes, with Dick Komenda on bary, are the strongest section. . . Meade Lux Lewis at the Ken club. . . Arnett Cobb did not leave Hampton for Ellington and says he won't.

—Phil Young

New York—Red Norvo's pianist, Hank Kohout, was given a deferment by the army shortly before Norvo moved his crew of the Famous Door two weeks ago. At that time, Red had no immediate new booking, but felt that he would keep his small band intact.

How About PRESS CLIPPINGS

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

Romeike 220 W. 19th STREET NEW YORK CITY

SONG POEMS WANTED

—for musical Setting; Piano Arrangement; Recording; Printing; Copyrights—Exploitation List — Stamp & Details.

URAB—D. E.
246 WEST 34th STREET • NEW YORK

FREE PRACTICE ROOMS

180 musicians now live of the Chelsea Hotel. Ideal uptown location. 15 minutes to the loop. Near theaters, shops and big night clubs. All transportation. 500 rooms and suites, all with bath.

HOTEL CHELSEA

Rooms From \$4.00 a week Or From \$1.30 a day

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

CHICAGO

WIN \$100.00 cash!

WE WANT A NAME!

... FOR THE SENSATIONAL NEW MACCAFERRI REED!

Submit two suggestions on the coupon below. If one of your names is selected, you will win \$100.00 in cash! Nothing to buy — no strings attached — any one can enter.

We want a short, snappy name that describes the marvelous properties of this new Maccaferri reed . . . a name that has advertising power and is easy to say and remember. This new reed is made of finest cane, treated so that it becomes homogenic throughout the fibre and waterproof. IT IS NOT A COATED REED.



Impregnation, Polymerization, and Homogenization identify the process through which this new Maccaferri reed passes. However, DON'T use names like these, for they are too long, too technical, and too hard to remember. Furnish a descriptive name like those of our other reeds: Isovibrant, Masterpiece, Populaire, Miracle, and Futurity.

This is Mr. Nicholas S. Cherenko accepting his \$100.00 award for submitting the winning name for the "MIRACLE REED" in April 1941.

Contest Rules

Any one may enter (except our employees). No entries can be returned and we accept no responsibility for loss or damage. In case the winning name is submitted by more than one person, prize will be split equally between winners. Make entries on adjoining blank. Contest closes midnight August 15th, 1943. Judges' decision will be final. Judges: Mr. John Majeski, Publisher, Music Trades; Mr. Alex H. Kolbe, Publisher, Musical Merchandise, and Mr. Mario Maccaferri.

FRENCH AMERICAN REEDS MFG. CO.
 1658 BROADWAY NEW YORK CITY

ASK FOR ALL THE MACCAFERRI REED CIRCULARS. THEY MAY HELP YOU TO

WIN \$100.00 CASH!

ENTRY BLANK

I suggest the following names:

1.

2.

My Name

Address

I Play

DOWN BEAT

JEAN
DEAN



MUSIC NEWS FROM COAST-TO-COAST

20 CENTS

CANADA and FOREIGN

