

DOWN BEAT

CHICAGO, DECEMBER 1, 1943

Vol. 10—No. 23

ARTIE SHAW BAND RETURNS

Goodman, TD Take Leads in Poll on Bands

Two Weeks Remain To Cast Ballots For Favorites

We are off on the last lap of the seventh annual *Down Beat* band poll for the selection of your favorite swing and sweet bands and of the members of the all-star orchestra. Only two weeks remain in which to cast your vote for your idols, since the polls close officially at midnight on December 15. Final winners will be announced in the January 1 issue.

Figures tabulated to date represent roughly only about a third of the total votes that will be cast, since the *Beat* goes to press about ten days before it appears on the news stands. Standings given herewith, therefore, ind-

(Modulate to Page 17)

Wife Knocks Louie a Suit

Los Angeles-Louis (*Knock Me a Kiss*) Jordan, who recently concluded an engagement at Billy Berg's Swing Club here, lost a court tilt over matrimonial troubles to his wife, Mrs. Ida Jordan.

Mrs. Jordan won the decision in a separate maintenance suit when Judge William Baird awarded her \$25 per week and \$115 for attorney fees and court costs.

Webster Sends Herman Band

New York—Ben Webster, tenorman, cut four surprise sides with the Woody Herman Herd at Decca late last month. The discs are four of five waxed on the date and insiders say they are out of the world.

The Merry Macs began recording for Decca last week.

BLUE NOTES

By ROD REED

If Sinatra is rejected it'll be because they couldn't figure how to slice up \$50 a month among all the shareholders.

First new orchestral disc since the drought features H. Crosby backed by plenty of brass. They're coming in on a Bing and a blare.

Icky Vicki says that all too often a band is made up of banshees.

GI Jacks smile wryly when they read about a "work or fight" edict. They know in the army it's "work and fight."

Live talk is fine, but it's safer not to refer to any musician candidate in the *Down Beat* election as a poll est.

Has Sinatrick



New York—The gal may swoon with Sinatra, but Marcella Hendricks, high voltage blonde singer, has her own swooning battalions. At the Stage Door Canteens here and in Washington, D. C., and at the Mayflower hotel in the latter city where she appeared recently, chaps in uniform flocked to see and hear Marcella—and they swoon by squads and by the numbers!

Will Osborne To Break Up

New York — Will Osborne will break up his band in the near future, by doctor's orders, and will go to California for a rest of from two to six months. Plans to have Phil Brito take over the band intact apparently have fallen through.

Helen Ward in Light Dither

New York — Deal for Helen Ward to succeed Helen Forrest with the Harry James band definitely is cold, probably because rumor sets Harry's induction date for either December 12 or 15. Previously she had turned down an offer from Benny Goodman, which leaves her personal plans in something of a dither.

Raymond Scott Goes to Capitol

New York—Raymond Scott's CBS studio band will make its first theater bid early this month when it opens at the Capitol theater here. The exact date of the booking was not set at press time but the composer-conductor and his orchestra were definitely in line to follow Lawrence Welk's band into the theater.

Scott will not use singers on the date (his CBS shows have vocalists Helen Young and Skip Nelson) but featured on the bill with the band will be songstress Bea Wain. Novelty bandleader Al Dexter, famous for his *Pistol Packin' Mama*, will be the extra added attraction.

Union in Philly Nixes Canteen On Mixed Show

White Local Bars 'Dixiana' Broadcast From Negro Center

Philadelphia—(By Special Correspondent) While denying charges of racial discrimination, the white musicians union, Local 77, refuses to allow radio station WCAU to originate its sustaining *Dixiana* show from the colored USO canteen here.

This air show is the only live local stanza dedicated to the spirit of swing. It is built around an all-colored cast, including BonBon, ex-Savitt vocalist; Betty King, pianist-singer and the spirituals of the Jericho Quarter, and the all white studio orchestra of Johnny Warrington.

Guy Scolla, secretary of the union, nixes the appearance on (Modulate to Page 3)

Duke and Cab Start Office

New York—A new business office was opened on December 1st at 1619 Broadway by Duke Ellington and Cab Calloway for the joint management of their bands and other individual interests. It will function under the supervision of William H. Mittler, auditor, who has handled business details for both attractions for many years.

The staff will include Sam Berk, theatrical agent, who has been handling Calloway's theater bookings, and Sara Abrams, formerly private secretary to Irving Mills. The William Morris Agency will continue to book Ellington, while the General Amusement Corporation will continue to handle one-nighters and miscellaneous engagements for Calloway.

Bob Eberly in New Uniform

Los Angeles—With Bob Eberly already in the army, Jimmy Dorsey selected an extra from the 20th Century-Fox lot, Paul Carley, as replacement. JD had auditioned a couple of dozen prospects when Paul heard about it and asked for a try-out. He opened with the band at the Orpheum in Omaha on November 25.

Army Rejects Basie's Boys

New York — Don Byas, tenor, and Harry Edison, trumpet, from the Count Basie band, were called for physical examinations late last month, but both were rejected by the army. Buck Clayton, so far, is the band's only loss to the service, although Buddy Tate is vulnerable.

Cugat Warbler Becomes Bride

Los Angeles—Lina Romay, Xavier Cugat's exotic warbler, was scheduled to marry John Lawrence Adams, youthful stockbroker, on Nov. 25. The singer



Lina Romay

first met the young business man on July 24 when a friend brought him to her home for dinner. They were to be married at the Church of Guadalupe, an old California landmark, with a few close friends in attendance.

Pair plan a brief honeymoon in California, which they will extend by moving into New York's Waldorf Hotel when the Cugat band opens there Dec. 23. Lina has no intention of leaving the band.

BG Plans For Trek Abroad

New York — Benny Goodman will cut out from the Hotel New Yorker ahead of schedule on December 12 and, if he can obtain a release from picture commitments on the coast, will head for an overseas USO tour. If the Hollywood studios will not relent, he will play theaters until time to report for shooting.

Joe Marsala Tries Again

New York—Joe Marsala and a new band opened at the New Kenmore in Albany recently. Marsala, long a favorite jazz clarinetist, has had hard luck with his recent bands, losing out both in regard to draftable sidemen and spots closing because of war conditions. Freddie Lane is now handling vocals for the Marsala crew.

Gwen on Radio

New York—Gwen Davies, former Bobby Sherwood vocalist, can now be heard singing on two network shows. Spots are dingling commercials over both NBC and Columbia.

Clary Leader And Men Land On West Coast

May Get Thirty-day Leave Before Going On Navy Duty Again

San Francisco — Artie Shaw and his Navy Band 501, which has spent several months entertaining troops in the South Pacific, after a period of assignment to Hawaii, have returned to the United States, landing here a couple of weeks ago.

The group had been scheduled for another six month tour of duty, but upon arrival in Brisbane, Australia, a medical examination disclosed the fact that Shaw and his men were extremely fatigued and in need of rest. Also, many of their instruments had been ruined on their trips through the battle areas.

Accordingly, they were sent back to the homeland, and there were indications that Shaw and his musicians might be accorded a thirty-day leave to visit homes and relatives.

(Ed. Note: Read the Profiling the Players feature in this issue of the *Beat* for a list of the sidemen in Navy Band 501, also the story by William H. Miller about the effects of the unit on morale in the war area.)

It's Daughter For Peggy Lee

Los Angeles—Mrs. Dave Barbour (Peggy Lee, former Benny Goodman vocalist) became mother of a baby girl here on November 16. Due to complications, the daughter was delivered via a Caesarian operation one month ahead of schedule. The mother was in a critical condition as a result, but both were okay at press time.

Another Herd Manager Goes

New York—Milt Deutsch, manager for Woody Herman, reported for induction on November 24. He was the second Herd pilot lost to the draft, first being Jack Archer earlier in the year.

Dig Count On the Cover

Surrounded by such palehitude as this, plus most of the other name leaders in the band business on his opening night at the Hotel Lincoln, it's no wonder that Count Basie is clicking in Manhattan! Here glamorous Lena Horne wishes the Count only the best of everything as he sits at his piano, while Thomas Carpenter, the band's featured vocalist and not doing so bad in the glamor department herself, smiles her approval.

Let's Spend a Night On the Job With a Bandleading Chick



Narita gives with the "are you kidding?" expression, when some unrep character phones for a date. There's work to be done!



Rehearsal time. Narita and Clemente, leader of the South American band which she "fronts" in the cafe lounge of the Savoy Plaza in Gotham, run through a new tune.



The pause that refreshes, between rehearsal time and show time. And that's soda water, Jack, make no mistake about it!



Here's Narita in action! She sings, dances and shakes the maracas. Had a screen test recently.



Several hours of the last routine, and here we are, tucked in for the night. And setting the alarm clock for another day.

Hey, Peg, How About This Mess? The Boys Like It!

Los Angeles—When Westbrook Pegler reads this he can be expected to let out a puff of rage that will blow him right through the roof. Members of Phil Harris' band playing the Jack Benny program, thanks to the maneuvers of the AFM's Jimmy Petrillo, earn \$24 extra per week for not working!

Here is the unusual set-up, circumstances of which account for the extra coin for the musicians. The Jack Benny program is rebroadcast this season over the Mutual network from a transcription made by World Broadcasting Co. (the Decca transcription firm which operates under an agreement with the AFM).

This transcription is made directly from the Benny program as it is presented on NBC four hours before the Mutual release. Even though the musicians do not budge from their chairs to make the transcription they draw the minimum scale on a transcription recording date, which is \$36 per man, in addition to the usual scale for a half-hour radio broadcast, which is \$30.

If the musicians played the show as a "live" rebroadcast they would draw only \$12. They get exactly \$24 more for not working than they would for performing an actual engagement!

On top of that the bandsmen draw \$7.50 above and beyond all other fees when the Benny program originates in an army

camp. That's for Sundays. The same musicians play six nights a week with Harris at the new Slapsie Maxie's.

Frank Sinatra Marking Time

Singer Classified 1-A, But Action In Case Indefinite

New York—Reclassification of Frank Sinatra in 1-A caused a mild furor in the trade a couple of weeks ago, as well as in the ranks of the swooners and fan clubs. Walter Winchell complicated the situation with a statement on his broadcast and in his column that a pre-induction examination rated the singer 4-F.

As the Beat went to press, the singer still was definitely in 1-A, but with no call as yet, and with the prospect that action in congress on the deferment of pre-Pearl Harbor fathers might delay his induction for some time. His management denied any foundation for the Winchell statement.

Frank himself prepared to begin his scheduled theater tour and the RKO studio on the west coast went ahead with plans for his next picture.

Draft Threat Doesn't Alter Sinatra Plans

Hollywood — Notwithstanding newspaper reports that Frank Sinatra has been re-classified as a 1-A and is liable to be called for army service any day, RKO is going right ahead with plans for a second picture for the Swooner. Studio informant said the company was counting upon precedent set in various other cases in which film players had been granted time to complete commitments made, before they were re-classified.

Sinatra was expected to arrive in Hollywood for his second movie job for RKO around Dec. 1.

Five Years Ago This Month

December, 1938

Earl Carroll beauties in scanty garb picketed the Musicians Union Hall in Los Angeles on December 16. The Ray Noble band opened the Carroll restaurant on schedule . . . George Auld switched from the late Bunny Berigan's band to share hot choruses with Tony Pastor in the Artie Shaw crew . . . Paul Whiteman played a concert in Carnegie Hall on Christmas night with a flock of name guests.

Ruth Etting wed Myrl Alderman in Las Vegas, Nevada, on December 14 . . . Al Kavelin introduced "cascading chords" during his engagement at the New Penn club in Pittsburgh . . . Mr. and Mrs. Pinky Tomlin became parents of a daughter in Hollywood on December 12 . . . Edythe Wright cut out from the Tommy Dorsey ork, then playing at the Hotel New Yorker.

Frank Burke resigned from Consolidated Artists to handle publicity for Pops Whiteman (today he's editor of *Radio Daily*) . . . Peggy Mann was singing with Enoch Light at the Hotel Taft in Manhattan . . . Sam Donahue, tenor, made his first arrangement for Gene Krupa, drawing crowds at the Palomar on the coast . . . Bob Eberle, Jimmy Dorsey's singer, changed it to Eberly.

Phil Brito to Tour Stages

New York—Singer Phil Brito has embarked on a theater tour that will take him through the key eastern cities, ending with a week's engagement at the Loew's State theater here beginning December 23.

The singer recently made a series of Victory discs which will be sent overseas for service-men consumption. The "V" recordings are made of a special material which will allow their being dropped by parachute to soldiers in areas difficult to reach by other means. Backings on the Brito platters were supplied by Chris Cross and his band.

New Theater Set for Acts

New York—The Academy of Music, downtown theater, is back on a semi-vaudeville kick and using top talent in the music field. First acts to play the house, which features 2-a-day the early part of the week, were Phil Brito, Mildred Bailey (doubling from Cafe Society uptown), and John Kirby's band.

Bigard Using Slack's Men In New Combo

Los Angeles—Barney Bigard, former Duke Ellington ace now featured by Freddie Slack, is heading a combo of his own at the Zucca Brothers' Terrace cafe at Hermosa Beach.

Interesting angle is that Barney's combo consists of key men from the Slack band who, like Barney, work with Slack on picture and recording dates but are free to work dance dates on their own at night. Slack, himself, who works in a plant where war materials are tested, is accepting no dance work himself. He will be working on two picture jobs this month, says he will take a night shift at the plant while working at the studios.

The Bigard combo is a seven-piece outfit featuring Peggy Goodwin, who is also from the Slack band, on vocals. Personnel at writing consisted, in addition to Barney, of Dave Coleman, drums; Bob Bain, guitar; Les Baxter, sax; Frank Davenport, piano; Dick Monson, trumpet; Howard Rumsey, bass.

Group works from special arrangements prepared by Barney, Les Baxter and Frank Davenport. Outfit looked like a good bet for waxing contract, and the Zuccas were thinking of putting radio wire into the beach spot.

Crowds Knockin' At Famous Door Mark Success

New York—The crowds haven't stopped knockin' at the Famous Door. Since the opening night of the new club several weeks ago, when the bands of Lionel Hampton and John Kirby gave out with a frantic and constant beat that had music world celebrities stamping their feet, swarms of hepsters, musicians and tourists have invaded the nitery and made it their own.

Hampton's outfit, picked by most of the experts as the most jumpful of the current jump band crop, is largely responsible for the over-night success of the newly moved club. Biggest thrill of all to the customers, who have included nearly all of the stars in town, is the enthusiasm with which the band gives out. Putting a lot of emphasis on show angles that feature his various and talented side-men, Hampton has rediscovered that loud and rough virtuosity, surrounded by an atmosphere of hand-clapping and dancing musicians, can heighten the effect of an already good band.

The Door will follow up its Hampton-Kirby debut with two other bands (not set at press time) and present plans call for the spot to continue with the idea of featuring one large swing crew, alternating sets with a small but hep combo. —tac

They Entertained the Troops



Cairo, Egypt—(Above) A group of American entertainers arrive here by plane on their tour of the battle fronts, left to right: Wini Shaw, blues singer; Larry Adler, harmonica wizard; Anna Lee, actress; Jack Benny, comedian, and Jack Snyder, former pianist for the Yacht Club Boys. (Below) Pretty Wini obliges with an autograph.

Your Kiss Autograph



Sincerely
Peggy Mann

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. The kiss, boys, is the actual lip impression of the canary herself, and the autograph below is in her own handwriting. This time it's lovely Peggy Mann, featured with Teddy Powell, currently at the Palladium in Hollywood.

Union in Philly Nixes Canteen On Mixed Show

White Local Bars 'Dixiana' Broadcast From Negro Center

(Jumped from Page One)

the grounds that the union's contract with the station forbids the band to play for programs originating outside the studio and that union rules forbid more than one canteen appearance a week for local bands. Warrington plays the Stage Door Canteen on Monday nights.

Stan Lee Broza, WCAU program chief, points out that the union has permitted the same show to originate from the navy yard and okayed an outside studio program for Warrington from the Salvation Army headquarters, also several months ago from the war exhibit in Wanamakers' department store.

In addition, Broza states, the colored canteen broadcast would not be cuffed, counting as part of the band's regular playing time, while the performers would be paid just as if the show originated from the studio, which it does on Wednesdays and Fridays from 4:45 to 5 p.m. (EWT).

Because of the terrific interest in swing music, Broza wants to spot it in the evening for a half hour, so that more people might enjoy the only unadulterated hot jazz show on local radio. Since the stars all are Negroes, he figured the colored canteen would be the logical place, as it would give much needed entertainment to service men.

Sherwood Ork Off to Florida

New York—Following what is rapidly becoming the fashion among bands, Bobby Sherwood

This Show Was Barred From Colored Canteen



Philadelphia—Here are the producer, stars and director of the WCAU broadcast, *Dixiana*, which was prevented by officials of the white musicians' local from airing the show from the canteen for Negro servicemen here. Left to right: Joe Gottlieb, producer; BonBon, former Jan Savitt vocal ace; Betty King, singer and pianist; the Jericho Quartet and Johnny Warrington, conductor of the all white studio band which accompanies the performers. Read the story in the adjoining column for details.

Rod Reed Joins

Rod Reed, best known to readers as the author of the "Blue Notes" on the front page of each issue, has joined the New York staff of *Down Beat* as executive editor. Reed is a former Buffalo newspaperman who has been active in metropolitan publicity and publishing fields for several years. Frank Stacy will continue as New York editor of the *Beat*, with Nita Barnett and Amy Lee as assistants.

and his band broke the all time record for money taken in on a single night during his recent stay at the Park Central Hotel here.

The Sherwood band, after a week at the Apollo theater here, will travel south for a month's stay at the Flagler Gardens Miami, Florida. Sherwood is in 1-A.

Joe Brown and Barris Intend to Get With It

Los Angeles—Harry Barris, one-time "Rhythm Boy" pianist and singer, left here for "a destination unknown" as accompanist and entertainer with Joe E. Brown, who has embarked on another globe encircling tour of the far-flung fighting fronts.

It was generally believed that the pair would start their tour in the European fighting zones and return by way of India and the Pacific. Barris told friends not to expect to see him again for at least four months.

A week before he left Barris, who plays piano, got himself a guitar and started to practice furiously. Pianos will not be found in many of the places Brown and he expect to appear. They plan to go right into the front lines if possible.

Lombardo Sis Back to Band

New York—Rosemarie Lombardo, who stopped singing with her brother Guy's band some time ago to get married, has returned to the Lombardo fold. The singer will make flying trips to visit her out-of-state, serviceman husband while working here with the orchestra.

Strong reports have it that the Lombardo band sponsor was dissatisfied with the work of Kay Penton, who replaced Rosemarie, and that this was the big reason for the Lombardo miss coming back to the stand.

Petrillo, Paley And Sarnoff Pursue Chats

New York—Conferences between the heads of the Columbia and Victor Recording companies and the AFM to break the recording ban continued as the *Beat* went to press. Although the general feeling about the series of squabbles between the recorders and the union was an optimistic one, there was nothing accomplished in the way of a real meeting of minds at the last executive wrangle.

Columbia and Victor, the two largest disc manufacturing concerns, have refused to date to sign agreements with the union because they feel that the terms of the AFM proposal (the union is asking for a royalty on every disc cut, the money to be paid directly into a union fund) set a dangerous precedent in labor-industry relations.

Although both sides to the argument have admitted that their opposition may have points in its favor, the Victor-Columbia versus the AFM proceedings have been not much more than a succession of querulous quarrels on the whole. A more hopeful note was struck at the last meeting between Paley of Columbia, Sarnoff of Victor and union head Petrillo when all three indicated cryptically that they might be on the track of a possible solution to the recording problem.

An earlier and unhappy discussion between all parties concerned brought out a threat from Petrillo that the union might be forced to bring matters to a head by calling out on strike all musicians employed on the Columbia and NBC radio networks.

Excepting Columbia and Victor and their affiliated transcription firms, the major companies engaged in the manufacture of recordings have signed with the AFM to end the recording ban.

Jerry Wayne On New Show

New York—Singer Jerry Wayne, star of the NBC *All-Time Hit Parade*, began a new program over the Mutual network two weeks ago. The show, sponsored by the Maritime Service, can be heard every Tuesday at 4:30 p.m. (EWT), has guest stars and features Wayne as emcee and singer. The singer is a 1-A-er at the moment, like most young performers not already classified 4-F. He has a wife and child.

Roseland Set For Strong

New York—Bob Strong, whose date at Roseland ballroom here has been postponed several times, is now set to open at that spot on December 14 for six weeks. The Strong band, after playing one-nighters on its way east, is currently at the Vogue Terrace in McKeesport, Pa.

Johnny Long To Broadway

New York—Johnny Long's band, after finishing a month's engagement at the Hotel Sherman in Chicago, will move into the Paramount theater here on January 14. The Sherman date begins on December 3, the band moving into the hotel after winding up a theater tour.

Duke Steps Out With New Tops

Ellington Band Hits Stride Again, Set for Carnegie

New York—Duke Ellington and his band closed a four-week engagement at the Capitol theater here three weeks ago. Star of a show that also had movie star Lena Horne in its lineup, the Ellington band demonstrated that it has the stuff it takes to bring in the crowd. Setting an all-time high in attendance figures during the first week of the theater engagement, the band continued to pack the house with lovers of the hot throughout the following three weeks of its date.

Other Ellington news is that before leaving New York on a road tour, the Duke and his boys cut a series of 25 transcriptions at the World recording studios, waxing many of the tunes with which they're identified, as well as a number of new compositions. Ellington will return to New York on December 11 to play a concert at Carnegie Hall, equal to a similar date at the same spot played earlier this year.

Hazel Scott's Bookings Are Still Jammed

New York—The wrangle over when and where Hazel Scott would play, continued as the *Beat* went to press. Latest word on the case is that James C. Petrillo, president of the AFM, has served notice that the pianist-singer must fulfill her engagement at the Paramount theater here before playing at the Roxy theater.

Fuss began some time ago when Scott was booked into the two downtown theaters by her manager, Barney Josephson, owner of the Cafe Society night clubs. Josephson originally penciled with the Paramount for a date earlier this year, but because of some Scott picture commitments on the coast talked the theater into giving him an extension until an indefinite later date.

Later still, Josephson contracted with the Roxy to bring in a Cafe Society package show which would include Scott pianistically. With the Paramount set to bill Scott on its stage next January, that theater refused to allow her to play a prior engagement at the Roxy and when Josephson refused to see the light, the Paramount took the case to the union for judgment.

Herd Honey



New York—Frances Wayne is the new singer with Woody Herman's Herd, currently at the Paramount theater here. Although she just joined the band, rumors already are floating about her departure. She and Woody both deny them.

For the Boys at Fort Huachuca



New York—Hollywood has supplied the ofay soldiers with plenty of pin-ups, but the boys at Fort Huachuca in Arizona and other colored troops throughout the world have been neglected. So here y'are, gates, palpatin', curvaceous Judy Carol, imported from the sunny shores of California to sing with Lucky Millinder and his band. Maybe you dug Judy in *Stormy Weather* or *Presenting Lily Mars*? If not, fill your eyes here.

CHICAGO BAND BRIEFS

Hot from a repeat engagement at the classic Carnegie Hall in New York (Dec. 11), Duke Ellington and his famous orchestra will be presented in a Chicago concert at the Civic Opera House on Sunday night, December 19, by Dave Wolper and Al Borde. The Loop is buzzing lightly over the event, since it will be the Duke's first concert here, although he has appeared in Philadelphia, Boston and Cleveland, in addition to twice at Carnegie.

Ellington's first Carnegie concert early this year introduced *Black, Brown and Beige*, a lengthy "tone parallel" that aroused a terrific furore among jazz critics. On his coming appearance in Manhattan he will present, and repeat in Chicago, a new long original work entitled *New World A-Comin'*. Inspired by Rut Otley's book with the same title.

Art Kessel and his cute chirp. Gloria Hart, have closed a long run at the Bismarck hotel, replaced by Jimmy Joy. The Kessel crew embarks on a theater tour, playing the Oriental here the week of December 10 . . . Erskine Hawkins comes to the Regal theater stage on that same date, while Jimmy Dorsey starts

a week at the Chicago theater simultaneously. Buddy Franklin and Tiny Hill wound up their engagements at the Aragon and Trionon respectively on November 28. George Olsen and his band succeeded Buddy, while Tiny was replaced by the new crew of Don Reid, former arranger for Jan Garber. Lawrence Welk commences his twelfth repeat engagement at the Trionon on Christmas Day. Six Brown Cats have been held over at the Silhouette until the first of the year.

Johnny Long follows Charlie Spivak into the Panther Room of the Hotel Sherman on December 3, while Charlie switches to the stage of the Chicago theater on that date . . . Dick Baldwin, new Spivak vocalist, is attracting attention here. He is a native son of California, got his start on radio stations there and with the bands of Bob Mohr and Anson Weeks.

Rumors are flying thick and fast about the identity of the band to replace Griff Williams at

Beef Trust With Woody Herman



New York.—These two chaps carry a lot of weight in the Herman Herd, Ray Wetzel and Chubby Jackson, playing trumpet and bass respectively. Chubby used to play with Charlie Barnet, is doing featured comedy with Woody now, in addition to plucking the dog-house.

the Palmer House during the twelve week engagement of Hildegarde, which starts January 13. Nat Brandwynne, Ran Wilde and Lou Diamond, who has been playing there on relief nights, all have been mentioned for the spot . . . Roy Eldridge, still expecting to feel that draft, has been signed at the Preview through January 10.

Comedy bands are a common sight in New York, they jump out at you from every bar and cocktail lounge. Chicago's Loop has only one, however, the Phil Dooley Fanatics at the Hollywood Lounge . . . The Rumba Casino will be opened the first week of this month, they say. No policy has been set, but it is rumored that Boyd Raburn and his crew will switch there from the Bandbox. If Uncle Sam doesn't holler first.

Nick Brodeur, former Eddy Duchin pianist, with a seven piece combination will follow Charlie Wright into the Camellia House of the Drake hotel on December 3 . . . Difficulty in assembling a 12-girl chorus line set back the opening of the new Rio Cabana from November 18 to December 2. Belle Baker will be the star, with Al Kavelin's orchestra and the Callahan Sisters (Bob Eberly's sisters-in-law) on the bill.

Schooler Will Fight Charge

Los Angeles—Harry Schooler, the young aircraft toolmaker who has become known as California's "Swing Shift Dance King", will plead not guilty to a statutory morals charge filed against him by the father of a 17-year-old girl, Patricia Anne Frey.

He said: "I know I shall be cleared in court. Meantime, I appreciate the way my friends are standing by me. They know this is just another one of those shake-down attempts."

SANTY SAYS:

Dean Schaefer, arranger for Boyd Searson, Andy Kirk, and the Chicago Theater Orchestra, has begun classes in modern arranging at my studio. Dean's well-known for his progressive musical ideas, and I feel a great measure of interesting experience will be in store for the creative-minded musician who wishes to improve his harmonic and scoring knowledge.

Dean will offer a series of instructions, completely covering modern arranging theory and practice, and eliminating the "Loughbor" features of musical writing which have discouraged many of the younger musicians from adding to their ability by a complete coverage of arranging. Why not drop in at the studio and talk to Dean, or if you're not in Chicago, write him a letter?

IT WON'T BE LONG NOW! Watch for a detailed announcement in the Beat of my new book, *Modern Saxophone Studies*, off the press soon!

When you're in town . . . drop in. We'll be glad to see you!

cordially,

SANTY RUNYON

Studio—192 N. Clark Phone DRA 8946

Count Returns To Please Mob

Basie Clicking Steadily at the Hotel Lincoln

New York.—Count Basie and his band made their downtown bid recently when they opened an eight-week engagement on the bandstand of the Hotel Lincoln's Blue Room here. The Basie outfit, famous for its *One O'Clock Jump*, has spent much of the last year out on the west coast making movies and on opening night, an unusually large collection of music world celebrities was on hand to dig the Count's pianistics, the pounding rhythm section, the biting brass, and to wonder perhaps whether or not the band had changed any while it had been away.

Overheard hep chatter would indicate that Basie is still in there for most. There are good reasons why. Still intact in the band, during these days when musicians are draft will-of-the-wisps, are most of the Count's original band members, including his now-legendary rhythm section.

On hand for Basie's coming-out party were music big-wigs Duke Ellington, Lena Horne, Red Norvo, Perry Como, Charlie Barnet and Jan Savitt, as well as most of the music publishers and the inevitable trade press.

George Wald Loses Library

Los Angeles—George Wald and members of his band were heavy losers as fire destroyed the Casino Gardens at Ocean Park early in the morning on November 5. Wald suffered the biggest individual loss in the complete destruction of his library, which he valued at about \$4,000. Unfortunately, even the master scores of the special arrangements went up in flames.

Loss in instruments, music racks, mutes, stands and other equipment, was estimated at more than \$5,000. Drummer Brad Morey lost his entire outfit, valued at \$1,000. Such losses at present are more serious than the amount of money involved. Drums and accessories are almost impossible to obtain, due to wartime restrictions.

May Legalize Dawn Dances

Los Angeles—The city council is considering and will probably give final approval to a proposal to modify the law governing dance hall operation to permit dancing after 2 a. m. in the Venice amusement zone.

Chief result of favorable action by the council on the proposal will be that the Casino Gardens, recently darkened by fire, will no longer be the only major beach spot available for swing shift dances. If the early morning dancing is okayed it will also make available the old Venice Ballroom and the Aragon.

Chris Cross Held Longer

New York.—The Chris Cross band (a Comedy Kapers Krew) has had its option renewed at Dempsey's Broadway restaurant here for another six months. Band may also wangle a Mutual wire shortly.

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Morton Gould's
PAVANNE
MILLS MUSIC, INC.

Dorseys Ain't Gonna Do It!

Hollywood—According to reliable informants, stories to effect MGM is planning, or has ever planned, a picture based on the careers of Tommy and Jimmy Dorsey are just so much press agent stuff. Items to effect such a picture is under consideration has appeared at various times in trade mags during the past year.

Sunny Skylar Signs to GAC

New York.—Sunny Skylar, former Vincent Lopez vocalist now working as a single, has signed with General Amusement. Tommy Rockwell of that office also has packed the Skeets Tolbert band, and is negotiating with Ted Fio Rito.

Barbara Wins



Chicago—Radio turned Barbara Marshall down on her first audition, because she lacked experience. So she toured with dance bands until she acquired some, then tried again. Now she is featured over station WBBM and the CBS network here.

CLIFF LEEMAN WITH WOODY HERMAN

"The Band that Plays the Blues"

SETS THE BEAT ON HIS SLINGERLAND NEW ROLLING BOMBERS



Cliff Leeman at the Paramount Theatre, New York, with his new Rolling Bombers.

"They are a sensation—the finest tone drums I ever laid a pair of sticks on," says Cliff. There is no doubt about this either. Slingerlands have a certain something—something that makes them stand out from the crowd. That is why five out of six of the world's greatest drummers choose Slingerland.

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Chie has swi station the coa York a band in be surpr Dempsey Lt. Com Capp in at the sw lar Lit a Budd nist, wa Savitt's Frank theater 2 at the Palladin its thir Patrons the hag Sgt. Ha the Bol shopping Palmer.



this mor star Bas army, reje son, form Another Edison, is

Penny from the Roosevelt with no time. At San Fran Tickets concert i ember than for they we teeth . . . 1-4, but Decca i nett and which inc classics Roll, John rines with with Rap issuance band lead Sam, not in an Ar bitten by Ben Co rather six understo Touch of includes in a tune Anita O' chirp, in ter tour .

SITTIN'



They pose For 8 x 10 And cackl Like bags Could they With am tick and

**STRICTLY
AD LIB**
by THE SQUARE

Chief Petty Officer Dick Stable has switched from the training station at Manhattan Beach to the coast guard office in New York and may form another band in his new post. . . . Don't be surprised if Hannah Williams Dempsey becomes the bride of Lt. Com. Eddy Duchin. . . . Al Capp intends to poke some fun at the swoon-singers in his popular Li'l Abner cartoon strip.

Buddy Cole, Alvino Rey pianist, was put in 4-F. . . . Jan Savitt's band will accompany Frank Sinatra on the latter's theater tour, starting December 2 at the RKO in Boston. . . . The Palladium in Hollywood observed its third anniversary last month. Patrons got individual pieces of the huge cake as souvenirs. . . . Sgt. Harry Rantsch, who leads the Bolling Field band, is ring shopping with singer Toni Palmer.

If George Auld's new and very good band gets that booking at the Capitol on Broadway, he'll really be in the big time. . . . He was and then he wasn't, but Lt. Rudy Vallee now states he'll wed Bette Jane Greer sometime

this month. . . . Buck Clayton, star Basie trumpet, is in the army, replaced by Harold Johnson, formerly with Nat Towles. Another Basie trumpet, Harry Edison, is set for the call.

Penny Piper, singer, cut out from the Al Donahue band at the Roosevelt hotel in New Orleans with no replacement at press time. Al goes to the Palace in San Francisco on January 6. . . . Tickets for the Duke Ellington concert in Carnegie Hall on December 11 already are scarcer than for his first one—and then they were scarcer than hen's teeth. . . . Johnny Messner is in I-A, but then who isn't?

Decca has acquired some Genett and Paramount masters which include many out-of-print classics by King Oliver, Jelly Roll, Johnny Dodds, the Wolverines with Bix and the N.O.R.K. with Rappolo. No date set for issuance. . . . Roger Pryor, former band leader now flying for Uncle Sam, not only was forced down in an Arizona desert, but was bitten by a rattlesnake.

Ben Cutler, who always would rather sing than lead a band, is understudy to John Boles in *One Touch of Venus*, score of which includes one touch of perfection in a tune called *Speak Low*. . . . Anita O'Day, former Gene Krupa chirp, is working east on a theater tour. . . . Lena Horne had her

SITTIN' IN



THE SISTERS

They pose in mock felicity
For 8 x 10 publicity
And cackle together
Like bags of a feather
Could they be sisters under the skin
With names like Mosenose, Shmetnick and Flynn?

—gbb

tonails removed after the Capitol date, and Mrs. Tommy Dorsey is having hers inspected at Johns Hopkins.

Helen Forrest's first big single date will be her appearance at the Roxy in Manhattan. . . . Billy Eckstein's stock (he's the ex-Earl Hines singer) has soared since his 20th-Fox test. . . . Jess Crawford, organist, may sign for a radio show which also will feature his talented daughter, Jesse, Jr. . . . Goldie, once of the 2 O'clock club, is greeter at the El Patio in the nation's capital.

They can shut the host off now in the Havana-Madrid in New York. Diosa Costello is back. . . . Joe Venuti broke up his band and may do studio work. . . . Del Casino visited the big town the other day to buy some naval uniforms. . . . Commodore has signed with the AFM. . . . Barney Josephson tossed a party at Cafe Society for Hazel Scott in observance of their fifth year of association. . . . Les Zimmerman

Dick Rogers Reorganizes

New York—Dick Rogers is reorganizing his dance band and plans to utilize several colored sidemen, including Sandy Williams, who played trombone with Ellington during the Hurricane engagement.

is making with the publicity for the William Morris Agency.

Moe Gale signed the Don Redman band, now at the Zanzibar on Broadway. . . . Yvette, one of the Lisbon Clipper crash victims, shares billing at the Capitol in New York with the Lawrence Welk band. . . . Mary Ann McCall rejoined Charlie Barnet when he and Virginia Maxey fell out. . . . Dat ole Louie Armstrong knocked down forty gees with that trumpet at Loew's State in Gotham recently.

First Sound Pic Composer Dies

Los Angeles—Jack King, 41, who is believed to have been the first composer to write music especially for sound picture use, died here recently after an illness of several months. King was engaged by MGM to write theme songs for that firm's first sound pictures. Warner Brothers was first in the field with sound films, but did not use original music in early productions.

Later King went to Paramount and did special music for more than 50 pictures. As far as is known, only one of his numerous "theme songs" became a popular hit—the plaintive *How Am I to Know*, written for the Ceell De Mille production *Dynamite* around 1930. He also wrote the signature march which introduces Paramount news reels.

Four Symphony Orks On Radio

New York—The Boston Symphony Orchestra will begin a series of broadcasts over the Blue Network, beginning sometime this month. Sponsored by the Allis-Chalmers Co., machinery manufacturers, the programs will be heard on Saturdays at 8:15 p. m. (EWT) and will be conducted by Serge Koussevitzky, the regular leader of the Boston orch.

With the new sponsored program hitting the air-waves, long-hair listeners will have the music of four of the world's great symphonic groups to hear during the present season, the New York Philharmonic and the NBC Symphony having established and sponsored wires and the Cleveland Symphony having a non-commercial program. Sole major orch without any air-time is the Philadelphia.



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Quota Laws On Work In Studios Are Liberalized

Limit of \$70 Will Free Sympho Men; Other Changes, Too

Los Angeles—The work-restrictive law governing musicians employed in the motion picture studios has been relaxed to some extent by the AFM. Formerly a musician who earned \$50 per week or more was restricted from the movie lots. Under the new ruling, which was scheduled to go into effect Nov. 15, the maximum outside earning may be \$70 per week.

At the same time the "quota law", which restricts the amount of money a musician may earn in the studios, was also liberalized. Under the former quota rule a musician who earned more than \$77.50 in one studio in one week could not accept an engagement during the same week in any other studio. Under the new quota ruling the quota figure is \$90 instead of \$77.50. There is not and never has been any limitation on the amount a musician may earn per week in one studio.

The figure of \$70 per week as maximum outside earnings was obviously set to permit musicians to double from the studios to the Philharmonic Orchestra, where the scale for the regular season is exactly \$70 per week. For years the sympho's operators have walled that they could not maintain a high standard in personnel because musicians, when forced to choose between the symphony work and the studios, always took the better-paying studios.

However, doubling from movies to the concert combo is not

Pat Sings On Crutches



Hollywood—Still on crutches after her recent automobile accident, Pat Hyatt of the Music Males returns to Bing Crosby's Music Hall on NBC. In center is Bing's singing partner, Trudy Erwin, who subbed for Pat while she was in the hospital. Left to right: Bonnie McRaven, Denny Wilson, Trudy Erwin, Alice Ludes and Pat Hyatt.

Wallenstein Sweeps Los Angeles Sympho

Los Angeles—Some 30 new faces were expected to be in the lineup of the Los Angeles Philharmonic Orchestra when it inaugurated its 1943-44 season on Nov. 18 under the baton of the new resident conductor, Alfred Wallenstein.

Wallenstein, given a free hand by the musicians' union and the sponsors of the sympho group, has effected the most sweeping reorganization of the orchestra

so simple; studio dates and concerts or rehearsals are bound to conflict sooner or later. The Philharmonic's new conductor, Alfred Wallenstein, has already had one sharp run-in with a key man who missed orchestra rehearsals in order to play studio calls.

In its more than 20 years of existence.

Wallenstein's chief aim was to improve the tone of the string sections, where most of the changes have occurred. A notable event was the return of Alfred Brain to the first chair in the horn section. Brain is regarded as one of the foremost French horn players in the country. Only one member of the Philharmonic's horn section of last year is present this season, Oscar Parisi, fourth chair.

In addition to Brain, other new key men in the orchestra are David Frinisi, concertmaster; Zoltan Kurthy, solo viola; Stanley Chaloupka, harp.

New York—Alice Cornell, Blue Network singer, started a new program called *Music from Manhattan* here two weeks ago. Show, with musical backings by Irving Miller's band.

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Bands-About-Town: Phil Harris off to a big start with his new band at the new Slapsie Maxie's (the old Wilshire Bowl). The best outfit Harris has ever had, with arrangements by Pat McCarty, and the town's top men in the line-up.

... Don Carper's eight-piece combo took over the stand at the Hollywood Casino, replacing Ken Baker.

Robin Moor, onetime musician and recently a radio chatter man at KMTB here, returned to the baton business to take over the Freddy Nagel band, whose former leader is off to the wars. The band continued at the Aragon as this was written.

Ciro's, the Sunset Strip swankery, plans a re-opening around Dec. 1, but workmen remodeling the spot, which was gutted by fire a while back, say the date is much too soon if they expect to have a roof on the place. ... Openings in the offing at this writing: Joe Reichman, Biltmore, Nov. 18; Frankie Masters, Trianon, on or about Dec. 1; Teddy Powell, Palladium, Nov. 30.

Jive Jottings

Billy Berg's new attraction at his Swing Club is the Burns Campbell combo, featuring Yvonne Smith and Laura Crosby. They were slated to replace Louise Jordan Nov. 19. Berg, incidentally, is planning a new hottery on Sunset Strip. Dickering for Loumel Morgan Trio to open it.

Lyle Griffin and his "Strictly for Kicks" band, back from a theater tour, have returned to their old stand at the Hollywood Club. ... Happy Johnson, whose Local 767 combo has turned in three successful months at Frank Kerwin's Sagar Hill, is one of the many musicians here who manage to double into a defense plant and carry on their musical activities. ... Marjorie Carretton, singing pianist, opened at Eddie LeBaron's Trocadero, Nov. 10. ... The Rhythm Rascals, long-time feature at the Town House Zebra Room, took over at Happy Hacker's new Casa Blanca.

Joe Turner added to the lineup at the Swanee Inn, joining Meade Lewis and the Lorenzo Flenny Trio. ... Ammons & Johnson, now co-featured with Jimmy Noone and Sister Tharpe at the Streets of Paris, getting a big play. ... Wingy Manone, whom we have been neglecting in our wordage, is still going strong with his jam combo at the Club Babalu in down-town 'A., be it known. We hear he now has the swell Dixie slip horn

man, Jake Flores, with him.

Notings Today

Reg Marshall, formerly with the Frederick Brothers office here, again working as an independent booker. He set Snookum Russell in the Plantation Club.

... Frankie Carlston jobbing around with a band of his own under management of Art Whiting-Edna Schofield office.

... Pee Wee Adams one of the local bands being boomed by Ed Fishman, new Frederick Bros. boss here. ... Herbie Haymer, the sax ace, playing free-lance dance dates hereabouts while putting in his transfer time. ... Carl Mahr, the former Koste-lanets scribbler, is the new arranger for the Sportsmen, radio's busiest vocal combo.

Karl De Karaka, former trombonist with Horace Heidt, and Jimmy Nash, former saxman with Gus Arnheim are new members of Frankie Masters band, replacing Vernon Whitney and Chester Ball, respectively. FM also has a new press rep, Dave Baumgarten, who recently left the service via a medical release. Jay Maynor, Frankie's p.a. for nearly two years, reported to Ft. MacArthur. ... Al Rinker, the former "Rhythm Boy" who reformed (or did he?) to become a radio production man, now associated with Hollywood office of J. Walter Thompson.

Calvin Jackson, former Harry James arranger, now free-lancing in the flicker plants. ... The Frederick Brothers office here has set Gus Arnheim's band, Singer Ida James, and the Stardusters vocal combo in one Republic picture as a package deal. Maybe that's why the office decided to move out of their moderately-sized quarters in Cross-Roads-of-the-World and take over the whole top floor of the building that houses the Mocambo.

Jack Egan, the former band press rep, now a warrant officer in the U. S. Coast Guard, can still think 'em up. He suggests as a new title for Dian Manners' column: "On Whom the Bells Told."

No Jinja?



New York—Her name used to be Jinja Wayne, but now it's Justine, it says here. The former English teacher from New York University is presenting her stories at the piano in the Mon-key Bar of the Hotel Elysee.

No Contest In Union Election

Los Angeles—Looks like the annual election of officers for Local 47, local musicians' union, will go by default this year. General meeting at which nomination of candidates was to take place was attended by only some 30 to 35 members, more than 100 short of a quorum.

Lack of interest shown by the nearly 7,500 members of the union probably is because most of the members live too far from the local's down town offices to use gas attending meetings. Also, musicians never worry much about union politics during prosperous times.

Lockie's HOLLYWOOD

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MOVIE MUSIC

by Charles Emge

Best Foot Forward, by aim or accident, is obviously intended chiefly for adolescents,—kids who will undoubtedly eat up and cry for more of the James Boys doing *Two O'Clock Jump*. However, it is our opinion that Jimmy Dorsey came through better with *One O'Clock Jump* in *I Dood It*—and without benefit of Technicolor. Well, have at it, kids; the argument is open and the ball is yours to run with.

That "Bumble Bee" No critic in his right senses (if there is any such thing) should attempt to write about what Mr. James does to *Flight of the Bumble Bee*. All we have to say is that he has a terrific piece of showmanship there that is even more effective pictorially than musically. Many of the shots in this sequence are close enough for trumpet players to appreciate what Harry James knows about the use of that generally neglected third finger. He didn't pick that up in the circus.

We hear that in his next picture Harry has been asked by MGM to do *Flight of the Bumble Bee* while hanging upside down on a flying trapeze. And if he does we'll be right in there cheering for him! Seriously speaking, we believe James comes through the Hollywood treatment for hand-lead-ers better than any to date. He even manages to get through his dance with Nancy Walker without looking ridiculous.

Other than what Harry James and his boys contribute to *Best Foot Forward* there is nothing of any real musical interest in the picture. The main songs from the original stage production, including *Buckle Down*, *Winsocki* and *The Three B's* are tossed in by various members of the cast with the aid of vocal doubles. In this type of picture it is of no consequence anyway.

Fine Santa Ana Vocal Group



Santa Ana, California—With Joe McMichael of the *Merry Macs* and three boys from the *Six Hits* and a *Miss* group in its lineup, it's no wonder the *Air Crew* sounds so fine on the network shows from the army air base here. Left to right: Pvt. Joe McMichael, Cpl. Vince Degen and Pfc. Howard Hudson (both *Six Hits*), Sgt. Zeke Ellefson, Pfc. Tony Paris (also *Six Hits*), Sgt. Artie Smith, Sgt. Andy Phillips and the pretty, WAC, Cpl. Vickie DiFiore.

Lucille Ball, we believe, had a different vocal double for this picture than for *Du Barry*—we mean different from any of the several who seemed to sing for her in *Du Barry*.

The little bit of singing heard from young Tommy Dix in this picture is real. The kid has a fine baritone voice. Why he didn't get a chance to use it to better advantage in this picture is just another one of those questions we get so tired of asking movie makers.

Helen Left Out

We hereby register a protest with MGM on behalf of Helen Forrest's huge following. More people will go to see this picture because it advertises "Harry James and His Music Makers" than for any other reason. They pay their money with the expectation they will see and hear Helen Forrest. There is nothing in the picture so important that it couldn't have been omitted to make room for Helen's vocal specialty, *Shady Lady Bird*, a fine musical sequence that disappeared in the cutting room.

Deanna Again

Some years ago we saw Deanna Durbin in *100 Men* and a *Girl* and since that occasion we have managed to avoid all her pictures. The little girl was all right, we felt, but once was enough. We happened to see her most recent picture because it was pre-viewed in Hollywood on the same bill with *Johnny Come Lately* (a break for Universal).

We saw a little girl who had grown up too fast—and too far in some directions—but who had become a sincere, appealing performer. We discovered that she had developed a voice that came out of the sound screen as a big, well-rounded mezzo. We rather shamefacedly admit that we enjoyed her songs.

She does an adaptation of a tenor aria from Puccini's opera, *Turandot*; Herbert's *When You're Away* and a medley of Russian

songs—in Russian—worked up by Max Rabinowitch. With better pictures Deanna could earn a more discriminating, if not larger, audience than she now has.

Song Dabbling

We don't have space in this column to comment on all the letters we receive, so we try to pick from them the matters of general interest brought up by our readers. Corporal Warren Ketter of Ft. Harrison was one of the many to pat us on the back for revealing the use of vocal doubles. However, the corporal writes: "any movie goer can generally tell it by lip movement". He points out that lips and sound sometimes fail to synchronize, thus proving, he believes, the use of vocal doubles.

Don't bet any money on that basis, Corporal. All songs in pictures are pre-recorded, sometimes as much as weeks before the scenes in which they are used are photographed. When the scene is "shot" the singers—even the real ones who also appear before the camera—must synchronize their lip movements to a "play-back" of the sound track, which is played from an amplifier on the set during the "take." Real singers sometimes do a poorer job of synchronization than actors whose songs have been recorded for them by vocal doubles.

In any case the degree of synchronization depends on the skill of the performer, the director or musical advisor who is charged with spotting bad synchronization, the technicians who have to match the separate tracks, and the amount of money the producer is willing to spend on the many "takes" which are often necessary to produce a good job.

The sloppiest job of synchronization we recall was that turned out in a Universal picture featuring Gertrude Niesen made some years ago. Nobody could have doubted it was Gertrude's voice but her lips and the sound

ON THE BEAT IN Hollywood

Bob Chester, who recently concluded stand at Trianon, reports to Republic studios for stint in *Trocadero*.

Universal's *Cross Your Fingers* will spot three name bands in specialties—Freddie Slack, Ted Weems, Harry Owens.

Swing Fever in new title of MGM musical starring Kay Kyser. Former tag was *Right About Face*.

RKO Producer John Auer searching for all-girl band for *Seven Days Ashore*, story of which concerns several girl musicians.

Publicity release says Lynn Bari, who played role of girl band vocalist in *Orchestra Wives*, 20th-Fox Glenn Miller opus will "sing for the first time in the *Bridge of San Luis Rey*." Maybe the release is right. Lynn's voice in *Orchestra Wives* was that of Pat Friday.

D'Artega's 20-piece, all-gal orch. set for Paramount's *You Can't Ration Love*, story of campus co-eds and well-known man shortage problem.

Carl Hajo, signed as music director for World Pictures, Inc., a new movie firm launching production schedule of six musicals with *Lady in Gray*, which will be made with cooperation of American Red Cross.

Walter Lantz, independent producer of cartoon musical for Universal release, has purchased rights to Rossini's *Barber of Seville* for cartoon comedy treatment.

Sammy Kaye was due to arrive

were whole seconds off in spots. Just a case of pure carelessness.

Yes, Grable Sings

Several readers have inquired about Betty Grable's singing. She does her own singing. We personally watched her record several songs with Charlie Spivak's band for *Pin Up Girl*, to be released soon. She went at it like a band warbler (which she was) preparing a vocal at a rehearsal; that is, she received and listened to advice from everyone on the set as to how she should sing the number, ended by doing it her own way.

Calloway, Herman Bands Featured In Film Musical

Hollywood—Woody Herman and Cab Calloway have been signed for featured band spots in Andrew Stone's *Sensations of 1944*, a super-musical which Stone is making for United Artists release.

Also signed is Dorothy Donegan, girl pianist whose work has received considerable attention in *Down Beat* columns. Dorothy will do a specialty in the picture somewhat after the manner of Hazel Scott.

Cast of *Sensations* will be headlined by Eleanor Powell and W. C. Fields. Production gets under way before the end of December. The Herman and Calloway bands are expected to arrive in Hollywood late this month or early in January.

Al Sherman and Harry Tobias are doing the songs.

In Hollywood Dec. 1 to start work on a pic deal for Charles R. Rogers Productions.

Jimmy Dorsey's band augmented with 12 strings for current picture stint at 20th-Fox. Band will not only do musical numbers but will also do most of underscoring. JD's own arranger, Sonny Burke, handling entire picture chore for band.

Ossie Nelson's band, augmented with 12 strings, accompanying Singer Frank Forest, who recorded *Figaro* song from Barber of Seville for *Pin Thomas* musical, *Take It Big*. Arranger Larry Kramer, Nelson's regular note juggler, also doing his band specialties for the picture.

Scott Bradley, MGM music director and composer of outstanding cartoon scores, is writing a suite for piano and violin in the cartoon idiom which will be featured by Violinist Louis Kaufman on his forthcoming concert tour.

Imogene Lynn, featured with Dale Jones band, alternate combe at Palladium, recorded *Put Your Arms Around Me*, *Honey for MCM* cartoon, *Shooting of Dan McGoo*. Singer won't be seen in picture.

Jose Iturbi's sister, Amparo, will appear with him in *Two Sisters* and a *Sailor*, playing *De Falla's Fire Dance*.

Connie and Al



Hollywood—One of the pleasures included in Al Sack's new duties as musical conductor for the Blue Network here is regular association with lovely singers like petite Connie Haines, whose program he directs. Al succeeded Lou Bring in the studio post.

See and hear . . .

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Any further material is consequently relegated to a place of insignificant and minor proportions or pressed in severely limited quantities. "Push the proven certainties and forget the rest," seems to be the watchword of the day. Thus a wholesale dealer will use up his allotment for an entire month on one record such as *Pistol Packin' Mama*, although several discs, more desirable from every angle except the commercial, have also been issued simultaneously. The retail dealer, as a result, is unable to provide even such hot jazz titles as may currently be listed. What a situation! *C'est la guerre, peut-être...*

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Disc Session



Under the leadership of George Lewis, these oldtimers from the Crescent City rip apart everything they tackle, standard and original and traditional alike.

There is vigour here, and power. What the platters lack in polish they more than make up in energy and virility. This is the old jazz, ancient and honorable. Mr. Panassie would call it the real jazz. He would be right! These New Orleans Stompers are veterans in experience always and usually in age as well. They know their jazz and play it with telling effect.

Trumpeter Avery "Kid" Howard generates a tremendous amount of drive and, although he adheres to the general contours of the various themes for the most part, occasionally he cuts loose with astonishing force and amazing invention. Strictly in keeping with the New Orleans conception of a trumpet's function, Howard sticks to the beat and keeps the rhythm steady and solid.

Trombonist Jim Robinson has succeeded in finding himself a spot on every cutting to come out of his home town in the forties. This is only fitting, since he is without doubt the best of all the colored tailgate exponents still active in the city. His style is rough and often crude, but never does he intrude obnoxiously or contribute a phrase that is out of keeping.

The rhythm section, strange enough in this age of Basie, possesses incomparable strength in its combination of banjo,



San Francisco—Benny Carter's recent recording session here hung up a couple of "firsts". The discs were Benny's first for the Capitol label, and the session was the first in which commercial platters ever were waxed in this city. (Above) Savannah Churchill, the Carter canary, gives with the lyrics on *Hurry, Hurry*. (Below) Benny himself, who takes an alto sax solo on the other side, *Poinciana*. The record will be released this month.

drums, bass and tuba, represented by Lawrence Marrero, Edgar Mosley, Chester Zardis and Jim Little respectively. This foursome furnishes little variety or subtlety but pounds out an undeniable rock that builds up with intensifying and startling increase of tension. The absence of a piano is typical of such Crescent City sections, and here a piano would really be extraneous and out of place.

The star of the session, of course, is clarinetist George Lewis. He is the closest thing to Dodds we have today. Need I say more? In case you may be interested, the titles include: 101, *Climax Rag* and *Deep Bayou Blues*; 102, *Milenberg Joys* and *Two Jim Blues*; 103, *Just A Closer Walk With Thee* and *Just A Little While To Stay Here*; 104, *Fidgety Feet* and *Dauphine St. Blues*; 105, *Don't Go 'Way Nobody* and *Careless Love Blues*.

Swing

Harry James
Columbia 36683

In a month such as this, when there is a definite and almost

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appalling dearth of swing stuff, these two sides have the field all to themselves. *Cherry* is a hardy perennial, evergreen, always good. How many times it has been waxed before, I don't know. I do know that Armstrong and Stewart and Bob Crosby, among others, have done better jobs than this version. Nevertheless, Harry has done much worse on

canary is no better and no worse than most of the others who escaped the gilded cage long since and immediately took to haunting bandstands.

Lucky Millinder

Decca 18569

Without Sister Tharpe, this is just another colored jump band. This time, the boys are not even allowed to jump! The result is a rather uninspired pair of platters, *Don't Cry Baby* and *Sweet Slumber*. Judy Carol, scarcely a happy replacement for riotous Rosetta, does her best on the former, while Trevor Bacon gets the nod on the latter.

In comparison with Millinder's, Erskine Hawkins' version of *Don't Cry* sounds like a classic. With better material, this band might do better.

Vocal

Dinah Shore

Victor Album P-139

RCA entitles this set of reissues, *Dinah Shore Musical Orchids On Victor Records*. A bit flowery, that, but probably appropriate just the same. No. 20-1541 couples *Memphis Blues* and *Somebody Loves Me*, 20-1542 *Smoke Gets In Your Eyes* and *Mad About Him, Sad About Him*, 20-1543 *Blues In The Night* and *How Come You Do Me Like You Do*, 20-1544 *My Man* and *Honey-suckle Rose*.

That certainly gives a pretty fair cross-section of Dinah's vocalisms and furnishes a fine representation of her talents. For those who like her and do not already own these records, such an album will prove a real boon.

Crosby-Andrews Sisters

Decca 23277

Decca asks six bits for this galaxy of stars and pairing of favorites, *Pistol Packin' Mama* and *Victory Polka* both receive the ultimate at the hands of Vic Schoen and throats of the Groaner and the terrifying trio! Without any help from your disc-digger, this particular disc will hit the jackpot. Therefore, it will not need the help I would feel forced to withhold in any event.

Dance

Jimmy Dorsey

Decca 18571

This is just dance music, adequately scored and suitably executed. *They're Either Too Young Or Too Old* gives Bob Eberly and Kitty Kallen a chance to go into their vocadance, which they proceed to do promptly and entirely as one would expect them to come through. If that phrase seems ambiguous, I have managed to achieve my aim!

On the other side Kitty returns to render *Star Eyes* in a manner that might tend to confirm the guesses of those who have maintained all along that such a gal would not have much trouble in replacing Helen O'Connell in the hearts of J. D. fans.

Glen Gray

Decca 18567

Followers of the Casa Lomas will be pleased to find Eugene Baird featured heavily on their latest coupling. The first side is *My Shining Hour*, the second *My Heart Tells Me*. As always, the band performs creditably, if without much enthusiasm. The

Bing Crosby

Decca 18570

Bing goes on and on, which is all to the good. When he gets the material, he really goes; when he doesn't, he still does all right. Explain it if you can! Here he greets us with *Danny Boy* and *I'll Be Home for Christmas*. It's wonderful hearing Bing with a band behind him again, after all those foul back-grounds by odd and assorted vocal groups. In this case, the band is fronted by that old reliable, John Scott Trotter.

Novelty

Dick Robertson

Decca 4426

Largely because of the numbers, I feel constrained to place this platter under the heading of *Novelty*. The tunes are *No Letter Today* and *I Walk Alone*. Dick has done considerably better with better men and better material. Here nothing extraordinary happens. The first, however, is a decided improvement over the rendition of the same tune by Ted Daffan.

Freddy Fisher

Decca 4425

Here's one that would go in this department no matter what. (Modulate to Page 9)

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Hollywood—BRIGHT LIGHTS. All the guys I've been listening to lately seem to have a lip or something. Harry Richman, Jimmy Mitchell, Humphrey Bogart and of course Bing with the wart in the throat. . . . Betty Hutton, who

doesn't need a lip in her yell, started singing at the age of 12, and is now private tutoring to cram the equiv of a high school and college education into the next few years.

They say if Hannah Williams keeps tryin', her Comeback will take. . . . Sophie Tucker hasn't the usual employment trouble. Ted Shapiro has been playing for her for 24 years, Jeck Yellen and Denny Daugherty have collaborated on her tunes for 26, Emma Goodman has been her secy and maid for 24 and Harry Harris, an associate for 14.

Vivian Marshall and Ruth Warrick are organizing an all-gal ork to entertain service men. Kay Thompson is assisting. . . . Bob Crosby will send books of war stamps to those on his list. . . . Connie Haines so frantic with an acting-up wisdom tooth, she slammed her car door on her itty finger. . . . Mrs. Mildred Crago sez her song-writing husband William (I Want To Go Back To West Virginia) Crago has been collaborating on more than tunes with Grace Shannon, who did not compose Where the River Shannon, etc.



Dian Manners

The Charlie Spivaks might have to use their old baby-buggy for the new great-expectations. . . . Fat Faller is killin' em at the Florentine Gardens Zanzibar Room. . . . Mae West, however, will spend her jivin'-time listening to Ammons & Johnson at the Swanee. They gave her lessons in boogie. . . . Wee Bonnie Baker is having her nose bobbed sea rumor. . . . If Frankie is sponsored by that Vitamin company, he better leave them strictly alone, 'cause if he loses that hungry look he'll lose his chick clientele. But, if Uncle Sam calls, what will he do with that 3,500 bucks worth of teeth-glamorizing he's had done?

Ozzie Nelson ran into two soldiers at the Canteen the other nite who used to play football for him when he was coach at Lincoln HI in Jolsey City. . . . Groucho Marx says his new singer's name, 'Bill Day', is fast becoming a household word and no wonder when it sounds exactly like the first of the month!

Harry James' cello player, Al Frede, up and got himself a baby boy the other morning, monkered Albert Celenti Frede. . . . ARC LIGHTS: Rumor sez U paid 17-grand for Berlin's Airways for the Durbin pix. . . . Freddie Slack recorded 13 tunes in one day at the same spot. . . . Johnny Clark passing the week-end singing in U's Week-end Pass. . . . Mary Martin might do Marilyn Miller at Warners. . . . In a scene in Girl Crazy, Judy Garland sings I Got Rhythm and

pics for Para.

LOVE LIGHTS: Lina Romay, the beautiful chirp from the Cugat dept. who will be made into an actress, will say "Um-huh" to socialite Johnny Adams. . . . Since the split with Ken Dolan, Shirley Ross has been traveling around with army captains. . . . Jimmy McHugh has Elaine Riley on his mind. . . . Georgia Carroll, the Kyser canary, is making it mellow with George (RCAF) Clark. . . .

Judy Garland and Johnny Green are a green garland. . . . Ruth (I'll Never Smile Again) Lowe will wed Nat Sandler, the Canadian nightclub prop. . . . Mickey Rooney and Iris Bynum might be 'a thing' and then again it might be just that. He says he'll marry Gloria De Haven. . . . Veronica Lake of the hair is looking into both of Howard Hughes' eyes with both of hers. . . . Dennis Day and Frances Gladwin continue. . . . The Jimmy Dorsey are too happy!

Latest blow by blow description of the Martha Raye-Condos fistcuffs have them in a clinch. . . . Betty Hep-Hutton is now jumping all over Capt. Herbert Strauss. . . . Helen Forrest and Eddie Hall are back for re-takes. . . . Judy Garland who earlier in this column was with Green is now out with Leonard Sues.

Bruce and Brito



New York—This vacation shot of Carol Bruce and Phil Brito may look a little chilly for December, but it should be okay for the boys in North Africa. Carol was set for the overseas tour with Red Nervo, which was cancelled. Phil is booked for theater appearances as a single.

Thiele Cuts Jazz Discs

New York—Signature Records, owned and operated by jazz critic Bob Thiele, cut its first record sides here on November 20, after signing a recording license contract with the AFM. The record outfit, concentrating on jazz waxings, recorded four sides using an assemblage of hot studio men led by trumpeter Yank Lawson.

Thiele's deal with the AFM calls for the young record manufacturer to pay one penny royalty to the union for every pressing, based on the one dollar retail price of the Signature discs.

Decca Busy With Band Recordings

New York—With more than two months gone by since the partial lifting of the AFM recording ban, Decca records, the first company to make a settlement with the union, continues to lead the field in the production of new and popular tunes recorded by popular bands. Latest to record on the Decca label are Lucky Millinder (his Dow's Cry, Baby, looks like a natural), Louis Jordan, Jimmy Dorsey and the cast of the Broadway hit Oklahoma!, the latter group having waxed a 12 side album, featuring the hit tunes from their show. Decca will probably follow up the Oklahoma! platters with an album of songs from another Main Stem musical One Touch of Venus.

Christmas music is now the main issue with Decca and that company has cut Jingle Bells and Santa Claus is Comin' to Town for the mistletoe season, featuring both Bing Crosby and the Andrews Sisters on the two sides, with backings supplied by Vic Schoen's band. Another recent Crosby release has I'll Be Home for Christmas and Diddy Boy on the A and B sides.

Just as she warbles the line "who could ask for anything more?" she passes an exceedingly cheery chorine. Local yokels got hysterical!

Those Warner brothers failed to credit the late Lou Hirsch with his Love Nest composition in Yan DoDandy. Estate alleges in suit that WB's made it appear George M. Cohan penned the ditty. . . . Ruth Terry will play the film Al Dexter persuader Pistol Packin' Mama for Rep.

Now, Metro is going to put Benny Goodman's past on celluloid. . . . Warner's will do the same for Bette Davis. . . . Dooley (As Time Goes By) Wilson snagged a good part in the Merchant Marine musical Seven Days Ashore. . . . Les Brown will do two

Popular Band Vocalist Selects the MOST PLAYED RECORDS! Patti Dugan

(Down Beat invites a pretty band vocalist to act as guest conductress of this department each issue, and to select the most-played phonograph records in the coin machines of the nation, having at hand the current lists supplied by the major operators in cities from coast to coast. This time it's Patti Dugan, featured vocalist with Johnny Long, opening at the Hotel Sherman in Chicago on December 3.)

Table with columns: Song, Artists, Label. Includes songs like 'People Will Say We're In Love', 'Put Your Arms Around Me', etc.

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Glenn Miller Ork Cuts Wax

New York—Captain Glenn Miller's Army Air Forces band is now cutting records to be shipped abroad to troops in foreign areas. The discs, four minute "7" platters, were cut here under the sponsorship of the Special Services Divisions of the army and feature both the Miller band and orchestra. Arrangements of Blues in the Night, Jersey Bounce and St. Louis Blues will be included among the discs to be shipped exclusively to American servicemen overseas.

Diggin' the Discs With Critic Jax

(Jumped from Page 8) as long as we have determined not to employ "Corny" as a heading in this column, Pistol Packin' Mama here has a mate that is even more horrifying, Wüderforce, Get Off That Horse. I can remember way back when Schnickelfritz was an unknown, struggling leader in a certain sleepy Minnesota village. Even then, I avoided his music whenever I could. I haven't changed, and neither has Freddy. His fans are legion, perhaps I'm the one who's out of step.

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Sgt. Herbie Fields May Be the Straw In Postwar Wind

An answer to some of the questions about postwar dance bands may be on record within the next few weeks. The boys have been wondering, not only about the lot of the individual musician after the war, but whether leaders who have won a reputation with their service units in the army, navy or marine corps will have an opportunity to carry on after their return to civilian life.

The latter question is about to be tested by Sgt. Herbie Fields, leader of the Fort Dix band, who recently received a medical discharge from the army and is organizing a dance band. The extent of its acceptance by the civilian public will be watched with intense interest by nearly everyone in the trade.

Sergeant Fields is a splendid guinea pig for this experiment. He is a crack musician, playing saxophone and clarinet with equal facility, and having a mastery of tenor, alto and bary in the reed department. He sings well, is personable and is a fine showman, as well as a capable conductor.

Herbie had his own band in New Jersey before the war and for the year before his induction was a star sideman with Raymond Scott, playing in the large band which Scott headed at the time and being featured on clarinet in the Quintet. He entered service in January, 1941, and was assigned by the colonel at Fort Dix to organize a post band.

His first outfit was an all-colored unit, then he put together a white combination. Both of these were shipped overseas intact, but without the leader, who stayed to build up the orchestra to be featured on the now familiar coast-to-coast Sunday broadcast, *This is Fort Dix*. He started with ten men, wound up with thirty.

Thus Fields was one of the first musicians to be inducted, one of the first to build a service band, probably the first to have a network radio show.

For nearly two years Sergeant Fields and his band were aired four times a week from coast to coast and shortwaved to troops abroad, with an hour program on Sundays, and three 15-minute night sessions during the week. The band made four tours of the Second Corps area, visiting all 17 posts. It appeared in a movie short, *This is Fort Dix*, and was selected by Mayor LaGuardia to oppose the Camp Upton band in a battle of swing at the Metropolitan Opera House in New York.

An indication of the popularity of Sgt. Herbie Fields and his Fort Dix band was seen in the 1942 annual *Down Beat* band poll, in which he placed second only to Artie Shaw in the service band section, with the Great Lakes band third. An amazing angle to these results was the fact that Artie Shaw's navy band, undeniably a great combination, did not broadcast and actually was heard by a mere handful of persons in this country before traveling to the South Pacific.

There seems to be little doubt but that *Beat* readers who voted for Shaw did so on the strength of his past performance

Musicians Off the Record



Carabelle, Florida — Clyde Burke, listed recently in the *Beat's* "Where is?" column, is in the headquarters company at Camp Gordon Johnston here. Clyde formerly sang with Sammy Kaye and Blue Barron, has written a new tune, *Situation's Normal*.

Cafe Cat



New York—Listening to the music of the Teddy Wilson band here is the Uptown Cafe Society cat, which answers to the name of "Boogie-Woogie". We're going to fool you, and not call it a hop-cat, though the fact that it is digging the band and not the trim ankles in the background should indicate something of the sort.

CHORDS AND DISCORDS

British Cat for Muggsy

London, England.
To the Editors:
After reading the letter in your August issue, sent by Cpl. George Sideris, saying that Muggsy was on their "black list" at their camp for only playing five pieces, I got mighty wild.
First all they (or) he ought to be very thankful for hearing him at all. I know if I could hear him play for five minutes I should be praising him, not trying to pull him to pieces. And

again, what does it matter the length of the session if the five is good? What I think is George Sideris doesn't like good jazz or Muggsy, one of the two.
I am in the Royal Navy and the only thing I don't like it for is I miss good jazz. By this I don't mean the English so-called jazz, but my recordings of Muggsy and other American bands.
GEORGE BRUNS.

Call the Wagon!

Victoria, B.C.
To the Editors:
Like Robert Gans of Cambridge, Mass., I am also a trumpet player and interested in trumpet players. So Louis and Bix give off a disagreeable odor, do they? Well, well! Call the little white wagon! The man is mad! Are all the people of Massachusetts in the same groove? Even I could do better than Busse, and with a mouth organ. He is in the same category as Harry "The Horn" James in this house.
Orchids to Pfc. Bill Stichel and the Ellington ork, especially the Duke and Ray Nance.
TONY THOMPSON.

Lose Drool

Brooklyn, N.Y.
To the Editors:
I agree with Lyn Davis' letter in the October 15 issue of *Down Beat*. Here's another femme who will gladly join her in her search for some down-to-earth jazz. I've had about enough of drooling and swooning.
Give me some real music by King Benny, The Duke, Barnet, and I'm all for it!
SIL SHOMER.

Who Wins!

Harlingen, Texas.
To the Editors:
Believing that the very future of jazz is closely related to the future of the colored musician, I would like to express the opinion that every time a top-flight colored arranger or soloist descends the shining ranks of great colored orchestras, thereby lowering the standards of same, so be featured with a white organist
(Modulate to Page 11)

NEW NUMBERS

SCHACHTER—A daughter, Judy, to Mr. and Mrs. Julie Schachter, Oct. 29, in New York. Father is CBS musician and mother is radio singer Joan Edwards.
WEISS—A son, Eugene Breakin, to Mr. and Mrs. Sid Weiss, recently, in New York. Father plays bass in Benny Goodman's band.
AUSTIN—An 8 lb.-15 oz. daughter, Patricia Anna, to Mr. and Mrs. Ernie Austin, Oct. 15, in New York. Father is ex-Clyde Laeca and Benny Goodman drummer.
BARBOUR—A daughter to Mr. and Mrs. Dave Barbour, Nov. 16, in Hollywood, Cal. Father is former Benny Goodman guitarist and mother is Peggy Lee, former Benny Goodman vocalist.
POWELL—A daughter, Betty Jane, to Mr. and Mrs. Emil Powell, Oct. 25, in New York. Father is Dean Hudson bassist.
VICHIN—A son to Mr. and Mrs. Eddie Vichin, No. 2, in Philadelphia. Father is pianist with Clarence Fuhrman's orchestra.
WILKINSON—A son to Mr. and Mrs. Eric Wilkinson, Nov. 6, in Philadelphia. Father is musical director of Station WIBC, Philadelphia.

TIED NOTES

CHAVEZ-CARROLI—Eduardo Chavez, rumba bandleader, to Del Carroll, recently, in New York.
ALPERT-HAYMAN—Mickey Alpert, orchestra leader, to Kathryn Band Hayman, Nov. 11, in New York.
ASEN-LEWIS—Simon Aasen, viola player with the Philadelphia Orchestra, to Brenda Lewis, concert singer formerly with the Philadelphia Opera Company, Nov. 11, in Philadelphia.

FINAL BAR

JONAS—Albert Jonas, 76, concert pianist and music writer, Nov. 10, in Philadelphia.
CORTESE—Frank Cortese, 70, harpist, formerly with the Philadelphia Orchestra, Oct. 25, in Philadelphia.
KING—Jack Albert King, 41, songwriter, Oct. 26, in Hollywood, Cal.
LAENDNER—William Laendner, 62, member of executive board of AFM, Local 892, and former French horn player with John Phillip Sousa band, Nov. 2, in New York.

in civilian life, while those casting ballots for Herbie Fields based their selection on the Fort Dix broadcasts, since Herbie himself was comparatively an unknown quantity.

Plans for Herbie's new band still were in a formative stage as we went to press. It seemed likely that the sponsor and booker would be Tommy Rockwell of the General Amusement Corporation. The ex-sergeant will build a unit, using several keymen who played with him in the army and now also are back in civvies.

On the face of the situation, Herbie Fields certainly has everything in his favor. Will his fine service record, individual talent and general popularity push him promptly into the name ranks with his civilian band? *Down Beat* wants to know, and that goes for everyone else in the dance band field.

Over Off

Band On C And

New seas trip reported in D'Arcy-Coca-Cola the band

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AFM Eli C

New issuing label, with the record recording

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Dave Lead

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Wayne duced and person re Snug Har American brose col trainees t new band ties includ Ries and C

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REC

Overseas Trip Off For Norvo

Bandleader Still On Coke Payroll And Has Plans

New York—Red Norvo's overseas trip is definitely off, as reported in the last *Beat*, but the D'Arcy Agency (representing Coca-Cola) still has plans for the bandleader.

Norvo, while waiting for a plane to take his small band overseas to entertain the troops, cut a series of "V" discs and also began making a number of movie shorts to be used by the army as a morale builder. Three of these shorts have already been completed and will soon be distributed in army centers everywhere. Carol Bruce is featured in two of the movies and Ann Corio in the third, while Norvo and a band make with the musical background.

Still on the Coca-Cola payroll, Norvo probably will continue making movies for military use, possibly going to the west coast for that purpose around the first of the year.

AFM Blesses Eli Oberstein

New York—Classic Records, issuing discs chiefly on the Hit label, has signed peace terms with the AFM, thus permitting the record firm to begin active recording again.

It was the Classic firm, headed by Eli Oberstein, that ran into trouble with the union shortly after the recording ban went into effect by bringing out a number of alleged "bootleg" recordings. Oberstein, as sole representative of the Classic firm, was expelled from the union for supposedly having made these illegal sides.

A strong rumor has Georgie Auld's new band the first set to record on the Hit label for Classic.

Davenport Ork Leader Leaves

Davenport, Iowa—It is rumored that Maurie Bruckmann is headed for a government job in Philadelphia and will turn his band over to Ray Winegar, musical director; Walt Anthony, manager and Harold Bruckmann, in charge of transportation.

Bob Allmendinger, former pianist for Jack Manthey is taking preliminary naval training at St. Ambrose College. Valvist Lloyd Cook is also stationed here. Jimmy O'Dette's swingsters have replaced the Four Legion-Airs at Snug Harbor, the latter moving into the Moose Club in Moline, Ill. Frank Black's small combo is still at the Buvette Club in Rock Island and The Esquires and Margery Melner are at the Fort Grille. Bill Meyer has replaced Pat Patterson on bass with the Four Legion-Airs.

Wayne Rohlf recently produced and directed an eighteen person revue which played at Snug Harbor for the Scott County American Legion and at St. Ambrose college for the naval trainees there. Jack Manthey's new band accompanied. Specialties included Betty Holts, Evelyn Ries and Gwen Makeever.

—Joe Pitt

Tommy and His Great Dane



New York—No, we're not being fresh. That's how Tommy Dorsey referred to his wife, Patricia, in returning the gift of a real Great Dane to a friend. He said he was feeding one already. Good gag, but we think TD meant it in a complimentary sense—and so do we. They're at Uptown Cafe Society here, where perhaps Pat picked up a couple of angles in the vocal department from Mildred Bailey, who has inspired and influenced plenty of young vocalists.

Chords and Discords

(Jumped from Page 10)

zation, the future of this art is affected.

Take, for example, Sy Oliver's arrangements. Although his manuscripts maintained the same high level upon departing from the Lunceford organization, Tommy Dorsey was unable to present them as effectively as did Jimmie. Therefore, Lunceford suffered the loss of a vital factor of the success of his aggregation, as did Sy from the less effectual presentation of his arrangements.

Among others, the case of Cootie Williams can also be cited. No great gain to Benny but a loss to the Duke.

Pfc. ROBERT O. HEALD.

Well, Let's—!

New York City

To the Editors: It begins to get disgusting, that's what it does... hordes of silly females writing in about their opinion of the Swoon Kings, little jitterbugs carping and caterwauling about Harry James and Glenn Miller. But where're a few words about the great man of music, Duke Ellington? Is this or is this not a music magazine? If it is, or claims to be, let's have more news about the Duke!

ELAINE EDWARDS

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Pete Leonard Reports On North African Band

by CHARLOT SLOTIN & PETE LEONARD

Savannah, Ga.—One army special service orchestra in North Africa is headed by Lieutenant Dixon, who has been in the service for 16 years, including a hitch in the navy. He was graduated from the University of Southern California and the Naval Conservatory of Music in California. He is a master of all wind instruments, and although he has been overseas with his band for only two months, he is already booked for months in advance.

The band includes: Trumpets—Dick Haase, from Joe Sanders, Charlie Spivak, and Mal Hallett; Jim Cregeur, who had his own bunch at Harbor Beach, Mich. Trombone—Winton McEldowney, who did radio work with his own combo in LaCrosse, Wis. for a number of years. Saxes—Ed Beyer, from Benny Meroff; Jack Brown, from Joe Cappel out of Chi; Joe Burn, who jobbed dates in and around St. Joseph, Mich.

Piano—Don Davis, a solid piece from Red Nichols who does most of the arranging, with a leaning toward the Dixieland. Bass—Mike Begovitz, an Eddie Howard exponent with plenty of spice. Drums—Jack Koehne, who played around Duluth, Minn. Vocals—Carmen Lindino, with his own band in New York City, playing in the Village and Westchester.

The manager of the band is none other than Thomas Conroy, writer and producer of *Arsenic and Old Lace*. He directs the shows put on by the band, and at

present, between shows and other engagements, they're on seven nights a week.

The American expeditionary station at that spot boasts Reggie Childs as staff pianist, and Jack Mangin, ex-announcer from Boston, is staff production man. Co-scribe Leonard did a broadcast with them recently on the *Sad Sack* program, and they have really put out with the morale building for the GI's.

Selmerville GOSSIP

November 1, 1943

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Ever see a Selmer truck body? That's one war item we're making at our Newcastle, Indiana, plant.



Building truck bodies is duck soup compared with making intricate forms for the rubber gas tanks that fit in the wings of Uncle Sam's big bombers. We're doing that, too.

War work also gets first call at our Elkhart plant, but we're still very much in the music business. We keep our dealer supplied with reeds, mouthpieces, pads, and other accessories you must have, to keep on playing.

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So we figure the House of Selmer is doing its share by staying on the job of supplying musical accessories—as well as by making war goods.

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It's real encouragement these days to know that a majority of top-ranking band leaders use and treasure their Selmer instruments. Artists like Louis Armstrong, Jimmy Dorsey, Benny Goodman, Glen Gray, Coleman Hawkins, Woody Herman, Harry James, Hal McIntyre, Artie Shaw, Rudy Vallee, and Jerry Wald... to mention only a few. A majority of their "side men" are also Selmer enthusiasts. Pardon our mentioning this... but we are really proud of it.



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Signature of a Selmer official and the text "PRESIDENT OF SELMER".

Jolson Okay On Rhapsody

Los Angeles—Warner Brothers' studio is holding up production on the *Swanee* sequence in *Rhapsody in Blue* pending complete recovery of Al Jolson, who had agreed to do the number in the picture as he introduced in a Broadway show some 25 years ago.

During Jolson's recent illness the studio made preparations to eliminate the number from the picture, figuring that *Swanee*, as a song, would not have been important enough without Jolson to warrant inclusion in the Gerahwin picture.

Lytell to Wax For Beacon

New York—Jimmy Lytell, Blue Network house clarinetist and bandleader, will soon begin recording again on the Beacon label. He waxed several tunes for Beacon shortly before the AFM recording ban went into effect.

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ALONG MELODY ROW

The Exploitation Department, a new department in the Robbins-Feist-Miller setup, devoted exclusively to promoting the standard songs of The Big 3 catalogs, is headed by Phil Kornheiser, recently appointed by Jack Robbins as a result of his campaign on *Time on My Hands*, being performed more now than in any period since its introduction years ago.

This department will operate as a separate unit apart from the professional staffs of the three firms and Kornheiser will maintain his own office in the Brill Building, New York, where Feist and Miller have recently moved their offices. Kornheiser's lead-off song in *She's a Fift Gal* is the Richard Whiting-Neil Moré hit of 1928, now being featured by Frank Sinatra.

Mutual Music has a new Glenn Miller orchestration, written by Jerry Grey, titled *Here We Go Again*, which has been recorded on Victor by Glenn Miller, to be released shortly. Jack Carlton, former vocalist with Tony Pastor's orchestra has opened a Chicago office for Mutual Music and will work on *Advent Minded*.

Bregman, Vocco & Conn have the tunes from the Army Air Force show, *Winged Victory*, arranged by Dave Rose, who conducts the Air Force Band in the show. Tunes are *Winged Victory* and *My Dreambook of Memories*. . . . Santly-Joy's newest novelty tune is *In My Little Helicopter*, written by Carmen Lombardo and John Jacob Loeb,

being plugged on the air by Lombardo. . . . Tempo Music has a new tune, *I Know Why*, written by May Iris Davis and Mercer Ellington. Duke has recorded it for World Transcription.

Remick Music is readying an album, Frank Sinatra's *Songs of Romance*, for publication after January 1. Included are *A Precious Little Thing Called Love*, *Boulevard of Broken Dreams*, *Can't We Talk It Over*, *I'll Sing You a Thousand Love Songs*, *It Had to Be You*, *Please Don't Talk About Me*, *Shadow Waltz*, *Summer Night*, *Tell Me, When Your Lover Has Gone* and *You Go to My Head*.

Forster Music has *With No Man of My Own*, written by Isham Jones and Gene Willadsen. Tune has been plugged by Joan Brooks on CBS. Also on the Forster list is *Just a Stowaway*, written by Vic Knight.

New Felst tune is *Mississippi Dream Boat*, from the pic *Swing Fever*, written by Lew Brown and Ralph Freed. Robbins Music has another Maurice Rocco album titled *Maurice Rocco's Eight Original Boogie Woogie Solos*. Robbins and T. B. Harms have split the *Higher and Higher* score, written by Harold Adamson and Jimmy McHugh. Harms has *I Couldn't Sleep a Wink Last Night* and Robbins has *The Music Stopped* and *I Saw You First*.

Crawford Music has the tunes from the pic *Knickerbocker Holiday*, scored by Julie Styne and Sammy Cahn. Tunes include *One More Smile and Love Has Made This Such a Lovely Day*.

Let Freedom Ring will be the first release of the Tin Pan Alley publishing house, written by Jack Cowan and arranged by Eddie Gordon, who also arranged *World War I Tune Over There*. . . . Chappell Music has the Ira Gershwin-Jerome Kern score from the pic *Cover Girl*. Stan Stanley has shifted from Chappell to T. B. Harms.

ABC Music has *You're the Dream*, written by Nat Burton. Benny Davis and Ted Murray. . . . Broadway Music has *Is My Baby*

She's a Git Gal



Philadelphia—Helen Lane strums the heck out of an Hawaiian steel guitar as a featured attraction in the boites and bistros of Philly and other eastern cities. But she doesn't wear grass skirts, nor make with the hula music. Helen's in a hep rhythm groove and the customers like it.

Blue Tonight, by Lou Handman and Billy Tracey. . . . Dorsey Bros. Music has a new Sonny Burke tune from the J. Dorsey picture *Four Jills and a Jeep*. . . . Samuel Spivak has just completed a piano study book called *Boogie Woogie Sketches*, published by Schroeder & Gunther.

Add New Tunes: *Texas Rose* by Lew Mel, Larry Gendriker and Billy Doyle, published by M. M. Cole; *Sweetheart* by Lew Mel, Roscoe F. Barabert and E. M. Anson, published by Lowell G. Friedly & Co.; *South Sea Island Melody*, by Lew Mel, Sgt. Ray Meany and Bernto Knal, published by Peer International Corp.; *Meet Me in Hawaii*, by Sgt. Ray Meany, Lew Mel and Thelma Parker, published by Golden Gate Publications; *Angel on the Christmas Tree* by "Ginny" Starr, published by Progressive Music Publishers; *Dum-Dee, Dum-Dee*, by Ida Kay, published by Bruce Humphries, Inc.

Along Chicago's Melody Row

by Chick Kardale

New offices have been opened in the Woods Building by Hilliard-Currie Music and by Tom Sherman of Saunders. . . . Mose Gumble visited his Los Angeles office between trains. . . . Harriette Smith is now major domo of the Southern office here. . . . Al Goering was elected regional director of the music men.

Gay Claridge made Joe Whalen of Warock happy with *I've Got Ten Bucks and Twenty-four Hours Leave*. . . . Billy Walters is looking fine as wine in his new uniform, sprouting ferry command wings. . . . Billy Stoneham of Feist has the town rocking

Saxes Should Be Played Not Tossed For a Goal

by RUTH REINHARDT

New York—I may be wrong, but some saxophone players seem to be creating a style of playing that is not only revolting to the ear but also is disgusting to the eye. Having heard at least six in one night, playing currently at local spots, I'm convinced that it's either a fad or a malady.

Musicians have always had favorite stances and sometimes blowing does necessitate making faces but this goes way beyond that. It's a sort of fight between man and instrument, and the music suffers for the pseudo showmanship.

One man looked like a huge mastiff tugging at a large, brass bone. He shook it and swung it around unmercifully. He jiggled it and hunched over it, as if in a frenzy, yet no pretty or inspired notes came out of the horn. When he waxed hot he breathed asthmatically and the noises that resulted sounded like death's last croak. It was gruesome, but the crowd loved it. Fortunately, I was sitting four tables away from the stand. Up close it must have been cacophonous, this combination of wheezes and notes.

Just Exhibitionism Fundamentally the reed is mellifluous. The offender strives for a buzz tone or growling, screeching tones that are acceptable, even exciting, in brass. To attempt to make the sax the strum-pet of a band is mad.

Perhaps exhibitionism is an important factor. All I know is that Eddie Miller, Bud Freeman et al do not take on an epileptic appearance when they play. If a man had to stand on his head and do open splits in the air to get a good tone and to fire his imagination I would not object to his doing so. But when there is an inward and outward struggle and nothing happens I have to ask myself and others, "what goes?"

Just about the time I was ready to give up someone suggested hearing another tenor man, Joe "Flip" Phillips. Possibly he is best remembered from the three Deuces on 52nd, where he fronted a small combo: Hank Cahoot, piano; Specks Powell, drums; and Maurice Raymond on bass. With such an inspired background he could not help but play beautifully.

Taste and Poise However, I'm not going to take anything away from him. He

with *The Joint Is Really Jumpin'* in Carnegie Hall. . . . Sonny Selvert is responsible for the scoring of those solid Boyd Rabe-burn jumpers.

Is *My Baby Blue Tonight?* is what Joe Drecca of Broadway is asking. . . . Paul Salcitoro, working on *Speak Low* for Chappell, also is working on a spot in the bis for his kid brother. . . . Jimmy Cairns has the right season for his BMI tune *I'm Scending My Love for Christmas*. . . . *Pied Piper* disc of Descon Jones has *Los Fox of Vanguard* beaming.

Joe Burns hosted his protégé, Kay Armen, who is the finest thing to happen since vocal orchestrations. Louise Wells convinces Jack Baker about *Ain't You Got Any Time for Love?* . . . Solly Wagner touting *Don't Sweetheart Me* to Gertrude Niesen at the Chez Paree. . . . Peggy O'Brien definitely is the glamour gal of the NBC studios—but she's married.

plays with loads of imagination and in good taste. He has poise and oh, yes, there was no struggling or passionate breathing. When I asked him about the "new style" of sax playing he burst out laughing. I guess I did sound naive or griped.

He admitted he learned a lot from Red Norvo. Red is a fine teacher. Flip explained that he tries to play what the boys feel. I've heard that so many times, but in his case he followed through. Cooperation is the big thing, with Flip, both with his men and the customers. He forever watches the crowd, consults with his men, and gets into its mood. If he weren't so subtle he'd be terrific commercially. Flip will still be an ace musician when the egocentric, deluded saxophoners are forgotten.



PERRY COMO

(Reviewed at the Copacabana, New York)

Seven years with the Ted Weems band may be the big reason why Perry Como's name is somewhat unfamiliar to the cosmopolitan ear. Even though the Weems band had a national reputation, it was rarely spotted in the eastern area except through radio.

Como left the band about a year ago, when it went into the merchant marine as a unit. With two brothers in the service, Perry felt his place was at home in Canonsburg, Pa., with his aging parents and wife and child. While at home, he received offers from several name bands, but turned them down.

Booker Art Weems, Ted's brother, finally persuaded Perry to come to New York to try out as a single. CBS gave him five air shots a week; the Copacabana, exclusive Gotham nitery, put him to work; the New York Strand theater came through with a four week booking date and a recent return engagement at the Copa will be followed by picture work at 20th Century-Fox in Hollywood.

Spotted in the Copa show, Perry opened with the oldie *Supposin'*, was stopped by a community demand for *Sunday, Monday or Always*, and completely sold the audience, including bartenders and waiters, on *Temptation*. Watching him at work, you wonder about the amazing quality and deepness of his voice, coupled with the boyish impression he creates.

The resonance of his voice, the spontaneity of his delivery and his unassuming manner—both on the floor and away from it—are his assets. If there is something he lacks, we don't know what it is—and we don't think he needs it.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Hot Jazz collectors, musicians and students from all over the world will have a rendezvous in Chicago similar to the Commodore in New York or the Jazz Man in Los Angeles since Phil Featheringill opened his Session Record Shop November 20 at 125 North Wells Street. Featheringill, whose name is well known from his operations as a hot record auctioneer, formerly headquartered at The Groove Record Shop on the South Side.

The new Session will deal exclusively with hot jazz recordings with equal emphasis on the current crop from such sources as the Commodore, Jazz Man, etc. and the rare out of print classics.

The regular monthly auction lists that have emanated from the Groove will be continued and Phil promises that he will now release a supply of rare "items" that he has been holding for just such an occasion. These lists will be forwarded to collectors upon application for the same. The shop is partitioned into four separate rooms, each offering a special service specifically for the hot jazz enthusiast. There will be the mail order division designed to handle the distribution of records all over the world. One room is set up as a lounge room where visitors may relax by either talking, listening to jazz or by picking up the latest jazz publication to read. The front room will house the shelves of records available for sale.

The Session, located just around the corner from the building that once housed the Okeh Chicago studios where Louis' Hot Five made history, will make original recordings and also release obscure records on the Session label. Already available are four important releases as follows: Release Session No. 1—King Oliver cornet solos with piano accompaniment by Jelly Roll Morton, King Porter & Tom Cat (Originally released on Autograph 617); Release No. 2—Jelly Roll Morton's Kings of Jazz (Morton-piano, Collins-trumpet, Ball-clarinet, Palmer-trombone) High Society & Fish Tail Blues (Originally on Autograph 606); Release No. 3—Jelly Roll Morton piano solo London Blues (originally on the Ritale label) & Ezra Hewlett Shelton piano rag solo Dearest Darling (original issue on Autograph). Release No. 4—Jelly Roll Morton's Kings of Jazz (same as above) Weary Blues & Tiger Rag (original issue on Autograph 607).

Interesting sidelight on the release of the above records is that they were pressed by the Gen-

nett Record Co. in Richmond, Ind. This is the same company that at one time recorded such bands as King Oliver's, N.O.R.K. and the Wolverine among others. For the last decade the Gennett organization has confined its activities to the making of sound effects and transcriptions of various types for radio.

DISCOGRAPHY. Corrections and additions to Fletcher Henderson section. Correct master number for Dixie Stompers *Hi-Diddle-Dee-Dee* is 141833 not 141933. *Sleepy Time Gal* also on Apex 8419.

Above contributed by R. E. Parker 238 Garden Ave., Toronto, Ont.

JAZZ RECORDS: On a recent trip to New Orleans William Russell recorded a band led by the New Orleans clarinetist George Lewis. The sides will be distributed by Blue Note Records on the Climax label. Climax presents New Orleans Jazz by George Lewis and His New Orleans Stompers. George Lewis-clarinet, Kid Howard-trumpet, Jim Robinson-trombone, Lawrence Marrero-banjo, Edgar Mosley-drums, Chester Zardis-bass, Jim Little-tuba.

Ten sides make up the group as follows: No. 101 *Climax Rag & Deep Bayou Blues*, No. 102 *Milenberg Joys & Two Jim Blues*, No. 103 *Just A Closer Walk With Thee & Just A Little While To Stay Here*, No. 104 *Fidgety Feet & Dauphine St. Blues*, No. 105 *Don't Go 'Way Nobody & Careless Love Blues*.

JAZZ PUBLICATIONS: Sharon Pease, *Down Beat's* piano columnist, has now presented *Boogie Woogie Piano Styles No. 2*. Booklet sells for \$1 and is published by Forster Music Publishers, Inc., 216 South Wabash Ave., Chicago. Where in former books Pease has analyzed the styles of the various exponents of boogie, more space and material of a technical nature informing the student on how to play boogie is presented in the current treatise. There are several pages of music serving as examples which can be studied and played by the student. Of considerable interest to the jazz collector is the list of boogie recordings listed and discussed in the back of the book.

INCIDENTALLY: The Sales Boys—Robert B. has not gone across as printed in the Box Oct. 1st. Now address W. O. (J.G.) Robert B. Sales (W2110372) 240th F. A. Battalion Fort Lewis, Wash. Has been on maneuvers. Bob's brother, Grover Sales, Jr., former President of the Boston Hot

What Kind of a Game Is This?



New York—Seems to be four cats choosing up on a walking stick, the property of Orson Welles, who has an injured ankle and is carrying the cane for utility, not wearing it for effect. Left to right: the incomparable Duke Ellington, the meticulous Teddy Wilson, the fabulous Mr. Haywood—(sorry) Welles and the one and only Cab Calloway. The place: Cafe Society Uptown.

TIPS FOR TUBMEN

By GEORGE WETTLING

Well, here's that old problem coming to the front again. A letter from Bob Kinsey of Baltimore asks me to straighten out a few of the citizens on the drum solo situation. Now it seems Bob saw a review of a certain band that was on the stage and the critic reviewing the show said he was very thankful that he didn't have to sit through a fifteen minute machine gun barrage while the drummer knocked himself out for the folks out front.

Bob seems to think that a drum solo can be just as musical as a fine trumpet solo, sax or any other instrument. Well, Bob old man, I can hardly agree with you on that, although I have heard some very sad instrumental solos, as well as some fine drum solos. But I am afraid I'll

Club, is now a sergeant in the Air Corps, as a radio operator-gunner.

COLLECTOR'S CATALOGUE: Cpl. Nathan Solomon, Company A—Baracks 40,3903 S.U. A.S.T.P. State College, Pa., Accent on the New Orleans style. Would like to hear from collectors who have items for disposition. Leo F. Schaefer, Jr., Chestnut Ridge Road, Elyria, Ohio. Bobby Hackett, Duke Ellington, Goodman Sextet, Wilson, Holiday, Norvo, and Shaw. Will correspond with collectors of these artists. Pfc. Jimmie, Battle Station Hospital Ward D-2, Camp Crowder, Mo. Collects records featuring outstanding tenor sax soloists. Chas. Berry, Coleman Hawkins and others.

It is fine practice, but don't overlook the other side—practicing the rudiments once in a while. Bill Fox, Olympia, Wash., writes asking how a couple of our top-notch drum stars get the tones out of their snare drums that they do on a couple records they made. Well, Bill, as I have never heard either of the records, I can't say, but I can tell you that the tone you get from your snare drum depends on the way you tune it up. Also on the individual touch you give it.

Soundies Get Active Again

Los Angeles—RCM, which makes 16 mm. filmstrips for Soundies Distributing Corp., is lining up name bands in preparation for a heavy production schedule. Miniature movie firm has been dormant for over a year due to the recording ban slapped on by the AFM when the platter strike was called. Recent edict by Petrille lifted the ban on recording for the coin pix.

Cugat Airshow Goes Mutual

Los Angeles—Xavier Cugat's radio commercial, "Dubonnet Date", was scheduled to switch from the Bluenet to Mutual Dec. 2. First two weeks of the new series the show will originate in Hollywood studios of the Don Lee-Mutual net; thereafter it will move to New York.

WHERE IS?

JERRY FIELD, saxist, formerly with Gene Krupa
PAUL Pendarvis, former orb leader
RAL THURSTON, former orb leader
ROY HARTE, drummer, formerly with Muggsy Spanier
C. JAMES DAVIS, JR., trumpeter, formerly with Abe Lyman
TEX BENEKE, tenor saxist, formerly with Glenn Miller
ARTEUR F. COGGAN, pianist, formerly with Don Bestor
SERGE CHALOFF, tenor saxist, formerly with Tommy Herold

WE FOUND

JACK LACEY, Sgt., Third Air Force Band, Boca Raton, Florida
PROF. MULNIVICH, now with Joe Marsala
CLYDE BURKE, He. Co. 1st Bn. E.R. & S.R., Camp Gordon Johnston, Carabelle, Fla.
SHELDON FONDA, with Joe Sanders
DICK FONDA, with Joe Sanders

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Dick Reverses Act, Quits War Plant for Band

Pianist With Woody Used to Operate Fine Turret Lathe

By Sharon A. Pease

Many musicians are deserting dance bands to go to work in war plants. However, Dick Kane, who used to operate a turret lathe at the North American Aircraft Corporation, reversed the procedure. He now plays piano with Woody Herman's orchestra.



Dick Kane

Dick was born in Chicago, 25 years ago. Six years later his parents moved to Portland, Oregon. There he showed his first interest in music and began the study of banjo. When he was 13 his mother persuaded him to take up piano. This he abandoned after a year and a half. While in high school, he began playing banjo with small dance bands. During this period his

interest in piano was revived as the result of hearing some Art Tatum and Teddy Wilson recordings. Utilizing the knowledge of harmony gained from playing banjo, he began experimenting at the piano and made rapid progress in the development of a dance style. His first job on piano was with Ivan Koeber who headed a local band.

Joins Road Show

The summer following Dick's graduation from high school, the band worked at Rockaway Beach, a nearby resort. That fall, he enrolled at Oregon State College in Corvallis. The band made its headquarters there and worked campus jobs. Dick left school later in the year to accept an offer from a show called *Parisienne* that was being organized in Seattle for a road tour. "It was great experience while it lasted," Dick recalls, "But after three months we were stranded in Colorado Springs. I hitchhiked into Denver, worked some club dates for the Jack Blue office and eventually got a ride back home through a travel bureau ad."

After jobbing for a while, he accepted an offer from *Swing Follies of 1937*, another road show. This time they were stranded in Salt Lake City. Next day Dick found a job playing for classes at the Fanchon Marco dancing school. At night he played at Coon Chicken Inn. In addition to working these two jobs, he attended nightly jam sessions. Though it was good experience, so much musical activity was too great a strain on his health, so he went back to Portland.

Likes Nat Cole

There he worked with local bands for a couple of years before joining Kurt Sykes, a traveling band from San Jose, California. The band stayed around the Portland-Seattle area for a year before working their way back to San Jose. During a brief lay-off Dick made a trip down to Los Angeles. "Hearing the King Cole Trio was a great thrill," Dick states, "I have deep admiration for Nat's work and he has influenced me more than any other

musician." After returning to San Jose, Dick helped to organize the Rhythm Heirs, a four-piece instrumental-singing group. In addition to Kane, the personnel included Gene Sargent, guitar; Cal Gooden, guitar and violin; and Bob Myers, bass. The outfit clicked and during the next two years worked some select spots including the Royal Palms at Palm Springs, Mike Lyman's, Hollywood; South Seas, Los Angeles; the Broadmoor Hotel, Colorado Springs; and the Apache Hotel and Mandolay Bar

in Las Vegas.

Becomes Mechanic

The unit broke up when the boys decided they had seen enough of each other. That is when Dick went into the machine shop at North American. Sargent joined Woody Herman on bass and was responsible for Dick later coming in on piano, June 1943, to replace army-bound Jimmy Rowles.

Herewith is an example of Kane's piano style on an original entitled *Miss Big*. It abounds in cleverly applied dissonance with the "locked hands" style employed in several places. A very practical blues figure appears in the treble of measures six and seven of the last chorus. The harmony being A flat seventh, combinations of the ninth and fifth (B flat and E flat), root and third (A flat and C), and seventh and ninth (G flat and B flat), have been used prominently in the formation of the figure.

(ED'S NOTE: Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 515, Lyon & Healy Bldg., Chicago, Ill.)

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Gene Cedric Hits Jersey

New York—Gene Cedric and his band are working at Sandy's across the river in Paterson, N. J. The tenor-man leader, formerly held over at The Place in Greenwich Village where he was the favorite of local hepsters, is fronting what used to be the Fats Waller band.

Bridgeport Local Plans Scale Raise

Bridgeport, Conn.—Local G plans to raise the scale here and the complete personnel of officers, headed by President Sam Davey, has been nominated for re-election unanimously.

Plenty of changes in the local night-life scene. Artie Myno has taken over at the Swiss Village, Jimmy Barton has moved into Oberchay's, and Nate Sussman is now at the Hollywood with Danny Barkin featured on piano. Operators here have found out that bringing in out-of-town bands has no effect on the receipts.

—Roland Young

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PROFILING the PLAYERS

ARTIE SHAW AND NAVY BAND 501

by WILLIAM H. MILLER

ARTIE SHAW—Well, everyone knows Shaw's story in civilian life, but his naval career is not so well known. Artie came up the hard way. No soft jobs or trading on his reputation for him. He enlisted in the ordinary manner, and underwent his preliminary training the same as anyone else. He spent a period as a deck hand on a minesweeper, then went back to Staten Island for more training.

When this was completed, he applied for the tough examination for chief bandmaster. Passing this, he became a chief petty officer and a bandmaster, and only then did he get permission from Washington to recruit the band. The cost of obtaining such men from the top orchestras was borne by Shaw himself. He does an admirable job, both as band leader and as chief petty officer. He prefers to treat the boys as members of his band, and navy discipline is kept strictly in the background, except on rare occasions when the behaviour of some offender forces the leader to bring it into play.

As for his music, he retains that amazing technique and confidently pure tone that made him one of the idols of the prewar music world. The relaxed ease of his work is a source of amazement to the Australian listener. He concentrates on his well known big band swing style. As exemplified in one or two Billie Holiday discs, Shaw can play really good hot jazz; but he refuses to admit this, and also refuses to admit that there is anything worth while in the small-group jam music which produces most of the best righteous jazz. He retains his hatred of jitterbugs and fans, and keeps well clear of them whenever possible.

Goodlooking and goodhumoured, apart from these foibles, Art has a personality which puts his band across with the minimum of ballyhoo, and which slays hordes of females with every glance. He rightly takes his wartime role very seriously, and will play only for service men, although he goodnaturedly arranges for the entree of local members of the musician's union if possible. It is believed that he will not broadcast here because of this attitude. His sole purpose, without sidetracks, is to be a navy band leader. Nothing civilian interests him.

CONRAD GOZZO (trumpet). Born in New Britain, Connecticut, 1922. His father was a professor, and started him on trumpet when he was six. Married young. Has an excellent collection of rare records. Was working with Benny Goodman before enlisting. Gozzo is a competent, solid lead man, doing an excellent job without any show.

FRANK BEACH (trumpet). Another 21-year-old, born in Winnipeg, Canada. Parents English, with American citizenship. He commenced trumpet when 13, under the tuition of Hy Lammera of Hollywood. Joined Stan Kenton in Balboa, California, when he was 18. This was his first professional job, and he remained with Kenton until he enlisted in New York nearly two years later.

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Sometimes shares the lead with Gozzo, but is also an excellent get-off man, for which propensity Shaw gives him plenty of rein. He would be lost in a small group, being strictly a big band man, but he has an original powerhouse trumpet style which may develop sensationally. Little has been heard of this youngster to date, but it is safe to predict that he will go far.

JOHN BEST (trumpet). Powerhouse trumpeter, well known for his work with Art Shaw, Glenn Miller, and Bob Crosby before he joined the Navy. Born Shelby, North Carolina, 1913. Started playing trumpet when 14. Largely self-taught. First professional job 1932. Was graduated from University orchestras to dance bands, thence to big time. Married several years ago. With little understanding of or inclination for improvised hot jazz in small groups, Best will always be a big band swing man, but in this field is outstanding. Shaw features him extensively.

MAX KAMINSKY (trumpet). Least featured of the three get-off trumpet men, Kaminsky does an excellent job in the section; but when he does take one of his occasional solos his supreme musicianship is at once apparent. It is obvious that he has profited by listening to Louis Armstrong, and sometimes he achieves phrases that one would have thought could have emanated only from Louis himself. Max's clear hot tone and the clean smack with which he hits each note are beautiful things. At 35 he shares with Dave Tough the distinction of being the veteran of the band and one of the veterans of the famed Chicago period. His jazz history is too important to be touched upon in such a sketch as this, but he is well known to all hot record collectors. At present he is thinking and playing big band music, because that is his war job; but he is a true hotjazzman with a preference for free and easy small group work, to which he will probably thankfully return after the war. He has done it before, and he will do it again. Personally he is one of the most unassuming of men, and the nicest guy one could hope to meet.

TASSO HARRIS (trombone). A good solid section worker. Born in New York City.
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Pittsburgh 1918. Began playing at 14, picking up music in school bands. Started out professionally in 1938 with Ina Ray Hutton. Subsequently with Red Norvo, Claude Thornhill, and Vaughn Monroe before joining the Navy.

TAK TAKVORIAN (trombone). Born Watertown, Massachusetts, 1921. First studied cello, but took up trombone at the age of 12, and worked with various school bands. He played with Larry Cooper, Ken Reeves, and Lew Bonick in Boston, then joined Sam Donahue, with whom he worked till he enlisted. Tak gets most of the solo trombone work. He is a great admirer of Dicky Wells, and his rather sweet style is a mixture of Wells' and the more common Tommy Dorsey type of work. Takvorian is no hot jazz man, and his feet are obviously firmly pointed along the path of big band commercial swing.

DICK LEFAVE (trombone). Born in Boston in 1914, Lefave started playing at 17, and was mainly self-taught. At 18 he joined Ruby Newman, and spent a number of years on society work under that leader. Later he worked with Sam Donahue, and immediately prior to enlisting was playing in New York under Benny Goodman. He is one of the band's humorists. He admires Louis Armstrong and Benny Carter, and names his favorite trombonist as Mike Riley. This is apparent from his own work, for he occasionally takes some baroque trombone solos that leave not only the audience, but even his fellow-bandmen, in a state of helpless laughter. He is not otherwise featured to any extent, but from the glimpses of his true tone and ideas that we manage to catch it is evident that Lefave could be a first-class hot soloist if he cared to take the trouble.

SAM DONAHUE (tenor sax). At 25 Donahue is the deputy leader of the outfit by right of having had his own famous orchestra before joining up. He takes over when Shaw leaves the stand for a spell. He started playing professionally in 1932. When still young he organized his own band in his home town of Detroit, and hung on through an initial bad period to progress to great success prior to his enlistment. He has the pushful and self-confident personality to bring success as a bandleader. He is featured in a lot of solo work, but, in spite of a nice hot tone, never really manages to say anything, although he himself is obviously as pleased with his own work as is the larger and less discerning section of each audience which applaud him, oblivious to the fact that all the drive is coming from Dave Tough. As

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leader of his section, though, Donahue rates high.

MACK PIERCE (tenor sax). Born Detroit 1921. Started music at 15 under Merle Johnson. Before enlisting worked with Art Shaw's civilian outfit. An unpretentious, reliable section worker, with no claims to be a hot man. Personally, a really likeable character.

RALPH LAPOLLO (tenor sax and clarinet). Born Providence, R. I., 1921. His father started him out on music when he was only five. At 14 he studied clarinet under Josef Arherio of the Boston Symphony Orchestra, playing jazz at night to pay for the lessons. He had always been keen on Shaw's work, and when he joined Art knew all his arrangements. Before enlisting he was with Vaughn Monroe. An excellent section man, with no pretensions as a hot soloist.

JOE AGLORA (tenor sax). A New Yorker of 25. Started playing at 13, and studied under Merle Johnson. Before enlisting he worked with Jan Scott and Paul Whiteman. Very occasionally he rises self-consciously to take a solo as a relief from Donahue, but he has very little idea of it, and at its conclusion subsides thankfully into the anonymity of the sax section again, where, as a section man, he is invaluable.

CHARLIE WADE (baritone sax). Hails from Fall River, Massachusetts. Started playing at 18. Attended Boston University and New England Conservatory

of Music. Took up radio work, and eventually arrived at N.B.C. in New York, where he played with Kate Smith, Don Voorhees, and Harry Horlick. Another steady, solid section man.

HAROLD WAX (piano accordion). Born Newark, N. J., 1921. Was tutored by one of U. S. A.'s leading accordion experts. He went into radio, and worked up to a featured spot at his local station, WOR. His unique and extraordinarily easy style should be an eye-opener to Australian accordion aspirants.

ROCKY COLUCCIO (piano). Hailing from Rome, N. Y., where he started life 22 years ago, Coluccio joined the dance band game when he was 17. Before enlisting he had worked up to a job with Charlie Barnet. Rocky is the only member of the band whose work gives promise of development in the best hot jazz tradition. (Kaminsky and Tough are already proved greats). Students of it *not* should keep an eye on this boy, as there are indications that one day he may be a truly great hot pianist. He still has a long way to go, but the talent seems to be there.

AL HORESH (guitar). Born Cleveland 1920, Horesh had been playing for some time with Bob Allen's band in New York when Shaw recruited him for the navy. An unpretentious but solid member of the rhythm section.

BARNEY SPIELER (string bass). A likeable lad of 22 from (Modulate to Page 16)

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RAVINGS at REVELLE

By "SARJ"

Herbie Fields, former Raymond Scott tenorman, was recently given an honorable discharge from the Army and is back in New York greeting old friends. Herbie organized and was leader of the first swing band in the Army, heard for many weeks over the Mutual Network on This Is Fort Dix, which later made a tour of Army camps. Arranger "Toots" Camarata, last reported at Gardner Hospital in Chicago, was also given a discharge and expects to be in New York shortly.

Chief Specialist Del Casino, former bandleader and singer, is at the U. S. Naval Training Station, Bainbridge, Maryland. Instead of wowing them with his vocal renditions, Del is knocking them out with his pugilistic knowledge. He is a boxing instructor, and in case you didn't know it, was an amateur boxer of no mean ability.

Jack Egan, former Alvinno Rey p.m., now with the Public Relations Division of the U. S. Coast Guard, Washington, D. C., has been upped from a Chief Petty Officer to Warrant Officer.

Henry "Hot Lips" Levine, former leader on the NBC Basin Street program, landed overseas in October with the United States Army Band from Washington, D. C., to entertain the armed forces of all the allied nations. Hank is leader of the Army dance band and also has a terrific Dixieland crew.

Captain Andre Baruch, chirper

Bea Wain's husband, and once announcer for the Hit Parade and other well-known programs, is Director of the American Expeditionary Station located Somewhere in North Africa. The boys over there are grateful to him for the solid records aired from his station.

Pianoman Eddie Bingham and drummer Bob Keenan, former Spivak sideman, are beating it out in North Africa. Eddie is with an engineers dance band and Bob with a special service outfit.

Word comes from Pfc. Bob Warsk of the 9th Division Infantry Band that they are now in Sicily, with Africa just a memory. They have been through the toughest of battles but have survived without any losses. During battle, they "carry guns, act as guards, litter-bearers and even nursemaids to the mules," but have remained active playing all kinds of dances, parades and formations. W/O E. J. Zeik (Bob Chester) is the leader; saxes, Berney Friedkin, Joe Salerno (former N. Y. bandleader) Dan Kroll, George Lake (Al Donahue) Bob Warsk, (former N. Y. bandleader); trumpets, Bob Warren (Bunny Berigan), Walt Zalenski (Bernie Cummins), Falph King; trombones, Glenn Long (Mal

Remember Joe?



Somewhere in the South Pacific—M/Tech/Sgt. Joe Sharglass, shinning up the old sax here, used to play with Clyde McCoy, Woody Herman, Leo Reisman and Carl Hoff. Now he directs a 28-piece marine band in this area. Official U.S. Marine Corps Photo

Hallet) Mike Criscuolo (Jerry Wald) Dick Haley (Maury Cross); bass, Davie Goodman (Providence Symphony Ork); Drums, Larry Roelofsen and Ed Wilson; piano, Ray Allen (Ina Ray Hutton).

The San Marcos Army Air Field needs musicians for the band and dance orchestra. Musicians now in the Army, who are not assigned to a band and would like to be transferred to the San Marcos Army Air Field can contact W/O Milton J. Stewart, 426th AAF Band, San Marcos Army Air Field, San Marcos, Tex. The same applies to musicians who expect to be inducted soon.

The 13th Regiment's dance band at Camp Fannin, Texas has only six men but they are really groovy. Cpl. John D'Onofrio, trumpeter, formerly with Gene Krupa, is the leader; Cpl. Harvey Saults is on drums; Pvt. Al Meeker, trombone; Pvt. Sy Rosen, formerly with Bobby Sherwood and Muggsy Spanier, is the bassist; Pvt. Sheldon Rose, piano, and Pvt. Igor Oganessoff, electric guitar.

Down at Fort Jackson, S. C., the 100th Infantry Division Band has 70 men, among them many well-known sidemen who provide a nucleus for a couple solid dance orchestras, including Sid Brantley (Krupa, Byrne, Spivak), Lenny Cognata (Pastor), Norman Gilbertson (Osborne, L. Noble), Charlie White (Les Brown), Al Solga and Jack Coelna (Al Donahue), Don Ames (Sam Donahue), Raymond Crisara (Met Opera and Goldman

Navy Band 501 Creates Furore In South Pacific

by WILLIAM H. MILLER

Army Rejects Vaughn Monroe

Leader Probably Will Seek Film Career as Single

New York—Bandleader Vaughn Monroe, after breaking up his band to report for army induction, was given a 4-F rating on the basis of an injury suffered during childhood. The Monroe rejection came as a surprise to the music trade.

However, even though Monroe could now build a new band, the fact that he has long been offered Hollywood picture work as a single act (his band was earlier rumored to be breaking up because of this) would seem to indicate that the leader will think twice before going back to the headache of fronting a name orch during wartime. More likely, he will head for the coast and a solo attempt at a screen hero build-up.

South Pacific—The advent in Australia of a real, slap-up, first-class American swing band is not merely a sensation—it is a milestone. Never before has one of the outstanding large outfits of the States visited our country. It's an ill war etc. . . It was fitting that the first group to venture such an expedition should be under the leadership of Art Shaw, for Shaw is justly well known to thousands of Australians per medium of his recordings and radio broadcasts.

The band itself is a really fine organization. Shaw is not faced with one of the greatest difficulties that beset the civilian maestro—a constantly changing personnel. The boys are in it now for the duration, whether they like it or not. In consequence, during the year of the group's existence they have come to know each others' outlooks and each others' playing, eventually merging into a compact whole whose unanimity and precision are delightful to hear.

Mostly they play pieces for which Shaw is famous, such as *Begin the Beguine*, *Star Dust*, *Frenesi*, and *Softly as in a Morning Sunrise*, with an admixture of stomp numbers, these also put over in the inimitable Shaw fashion.

Much of it must be hack stuff to the band, but their reward reaches them nightly in the appreciation that shines in the eyes of the American service men who cluster round the stand, eager not to miss a note of music the like of which they thought they had left behind them long ago with all the rest of the familiar farrago of the good old days at home. And to such Australians as are lucky enough to hear it, the Shaw band is an unforgettable experience and lesson.

The band has toured the South Pacific almost wherever Americans were serving, right up in such danger zones as Guadalcanal, and it is no new experience to it to suffer frequent air raids. Its effect on the morale of troops wherever it goes is of incalculable military value.

Profiling the Art Shaw Band

(Jumped from Page 15)

Newark, N. J. He took up string bass when he was 17, studying under Fortier of the New York Philharmonic. He was recruited for the navy from Johnny "Scat" Davis's outfit. His tremendous physique must be a great advantage in totting around his unwieldy instrument. His rhythm work is really solid, and he promises to become one of the outstanding bass men.

DAVE TOUGH (drums). A veteran Chicagoan of 35, whose work is familiar to all hot jazz followers, and whose story cannot be squeezed into a small enough space to be published here. In the years before he joined the navy the big bands with which Tough worked included Tommy Dorsey's, Goodman's, Shaw's, and Charlie Spivak's. At present his work varies from sloppy to sublime, depending largely

on his spirits. Fortunately the night I heard him he was on form. Then there never was such drumming! Such effortless precision, good taste, and perfect timing have to be seen and heard to be believed. His complete lack of exhibitionism is a stern lesson to many of the local "bounce drummers". He sits behind his outfit as solidly as a rock, and his work is as rock-like in its solidity. All the sock in the sax solos, and an appreciable part of the drive in the work of the other get-off men, derived from Dave's unobtrusive rhythm. It would be difficult not to ride with such stuff behind.

DICK JONES (arranger). Born in Mississippi. Took up piano in infancy. Arranged for Tommy Dorsey and the Casa Loma orchestra before joining the navy.

DAVID ROSE (arranger). No, not the Hollywood Dave Rose. This one was born in Cleveland in 1917. He started out on piano when 14, picking up arranging by experience. He concentrated on being solely an arranger six years ago, and as such worked for Ben Bernie and Vaughn Monroe before enlisting.

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Good Take Poll

(Jum cate mere loting. T time, and all along

Ben Benny front at band cont lowed by 1942 king with Harri with 234.

In the sentiment wears last Dorsey, w lots. Char up with a James als here, with

Among being sele all-star be the Elling away with sax section Other lea drums; J Jess Stacy the redout am on tra

Do not the figure final. The remaining pears on your favor late ballo many of the But none less it read before mid or bears a to that de

Every bear the the indivi- fous fan cious pri ting ballo names of Those rec checked o concerned (ballo), h ulation la make this

Also, a ing balloo tions in Goodman's Woodchop warning the units of se ing as an identified would be e "favorite s

Mo Any livi of the Arm for a chair if he was n ber 1, nor M quent to th for exam Bigard from clarinet sec organized a playing on

The fina poll will be this page, rules of the

Cont Send on of voters u duplicate Do NO who were November selection o DO vot ewing and "King of soloist.

Sign yo address. Doubtful i to determ Be fair base them alone. Eve eligible, in services.

Mail yo Editor, D Wabash A Ill., to ar December

Goodman, TD Take Leads In Poll On Bands

(Jumped from Page One)

cate merely the trend of the balloting. There will be plenty of time, and opportunity, for upsets all along the line.

James 'Shows' Twice

Benny Goodman was out in front at press time in the swing band contest with 668 votes, followed by Duke Ellington, the 1942 king, with 405 tallies, and with Harry James in show place with 234.

In the sweet band division that sentimental gentleman who wears last year's crown, Tommy Dorsey, was leading with 592 ballots. Charlie Spivak was creeping up with a 379 total, and Harry James also was in third place here, with 284 supporters.

Among the instrumentalists being selected for chairs in the all-star band, Johnny Hodges of the Ellington crew was running away with the field in the alto sax section with a tally of 727. Other leaders were Gene Krupa, drums; Ziggy Elman, trumpet; Jess Stacy, piano, and, of course, the redoubtable J. C. Higginbotham on tram.

Ratings May Change

Do not accept these, or any of the figures tabulated below, as final. There are still two weeks remaining after this issue appears on the stands to vote for your favorite. An avalanche of late ballots is expected, since many of the contests are so close. But none will be considered unless it reaches the Contest Editor before midnight on December 15, or bears a postmark dated prior to that deadline.

Every ballot accepted must bear the personal signature of the individual casting the vote. A few fan clubs and one or two zealous press agents are submitting ballots in groups, with the names of the voters typewritten. Those received to date are being checked direct with the voters concerned (as are all doubtful ballots), but the pressure of tabulation later in the contest may make this humanly impossible!

Also, a few voters are casting ballots for small combinations in larger bands, such as Goodman's Sextet and Herman's Woodchoppers, despite previous warning that only instrumental units of seven men or less, playing as an individual unit and not identified with a larger band, would be eligible for selection as "favorite small combination."

More About Rules

Any living musician, in or out of the armed services, is eligible for a chair in the all-star group, if he was not a leader on November 1, nor has become one subsequent to that date. This ruling, for example, eliminates Barney Bigard from consideration in the clarinet section, since he recently organized a small combo and is playing on the coast as leader.

The final ballot in this year's poll will be found elsewhere on this page, as well as condensed rules of the contest. If you have

not already voted, do so now, but remember to vote only once. Ballots are being cross-filed, and all duplicates will be thrown out. Send your ballot to the Contest Editor, *Down Beat*, 203 North Wabash Ave., Chicago 1, Ill.

Incomplete tabulations to date:

Swing Bands	
1-Benny Goodman	668
2-Duke Ellington	405
3-Harry James	234
4-Coast Bands	221
5-Charlie Barnet	214
6-Lionel Hampton	183
7-Tommy Dorsey	170
8-Woody Herman	155
9-Glen Miller	94
10-Les Brown	73
11-Jimmy Dorsey	71
12-Stan Kenton	70
13-Jimmie Lunceford	45
14-Bobby Sherwood	40
(none under 40 listed)	

Sweet Bands	
1-Tommy Dorsey	592
2-Charlie Spivak	379
3-Harry James	284
4-Glen Miller	214
5-Duke Ellington	163
6-Jimmy Dorsey	149
7-Benny Goodman	126
8-Les Brown	113
9-Woody Herman	90
10-Hal McIntyre	81
11-Sammy Kaye	64
12-Vaughn Monroe	54
13-Freddy Martin	49
14-Johanny Long	40
(none under 40 listed)	

Small Combos	
1-John Kirby	160
2-King Cole Trio	113
3-Roy Eldridge	102
4-Teddy Wilson	81
5-Red Allen	70
6-Louis Jordan	67
7-Rod Norris	61
8-Ben Webster	53
(none under 30 listed)	

King of Corn	
1-Spike Jones	504
2-Gay Lombardo	374
3-Harry James	173
4-Sammy Kaye	84
5-Al Desser	47
(none under 30 listed)	

Favorite Soloist	
1-Benny Goodman	259
2-Harry James	214
3-Charlie Barnet	98
4-Lionel Hampton	95
5-Gene Krupa	68
6-Louis Armstrong	37
7-Artie Shaw	36
8-Johanny Hodges	32
(none under 30 listed)	

Trumpets	
1-Ziggy Elman	501
2-Baz Stewart	136
3-Bobby Hackett	105
4-Al Killian	78
5-Buck Clayton	43
6-Billy Butterfield	38
7-Randy Brooks	31
8-Yank Lawson	30
(none under 30 listed)	

Trombones	
1-J. C. Higginbotham	469
2-Lon McGarrity	100
3-Trammie Young	83
4-Jack Jenney	56
5-Neal Reid	54
6-Lawrence Brown	54
7-Warren Covington	47
8-Tommy Pederson	40
9-George Brunis	32
(none under 30 listed)	

Alto Sax	
1-Johanny Hodges	727
2-Toots Mondello	109
3-Johanny Bothwell	108
4-Les Robinson	83
5-Willie Smith	58
6-Clint Neagly	47
7-Hymie Schertzer	43
(none under 30 listed)	

Tenor Sax	
1-Vido Mazzo	231
2-Tex Beneke	223
3-Dorcy Cooper	143
4-Lester Young	127
5-Don Ledice	92
6-Charlie Ventura	66
7-Bud Freeman	59
8-Babe Rasquin	31
(none under 30 listed)	

Clarinet	
1-Pee Wee Russell	301
2-Irving Panola	225
3-Buddy de France	147
4-Eddie Bass	91
5-Johanny Mince	81
6-Buster Bailey	54
7-Ernie Cascer	33
8-Sam Moskier	30
(none under 30 listed)	

Piano	
1-Jess Stacy	523
2-Mel Powell	141
3-Frankie Carlo	104
4-Dick Hyman	83
5-Milt Rankin	63
6-Joe Rankin	61
7-Johanny Garmieri	56
8-Chummy MacGregor	31
(none under 30 listed)	

Drums	
1-Gene Krupa	507
2-Buddy Rich	141
3-Maurice Purtill	127
4-Davey Tough	63
5-Sonny Greer	44
6-Coy Cole	43
7-Old Catlett	43

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Basie's Opening Draws Celebs



New York—There were just seeds of celebrities at the Count Basie opening at the Hotel Lincoln last month, but here's a typical group. Left to right: Bob Russell, who wrote the lyrics to Ellington's *Don't Get Around Much Anymore*; Victoria Cordova, star of the Blue Network broadcast, *Saludos Amigos*; Red Norvo, who is making records and movies for the boys overseas since his tour was mixed; Helen Ward, singer, who has decided not to join Harry James.

Cobby or Not, Ted Pulls 'Em To Hurricane

New York—"So all right, it's corn." That appears to be the usual reaction of the swarms piling into the Hurricane nitery here to dig the work of Ted Lewis and Company. Don't think either, that all the audience is square. There's a good percentage of hepsters among the ring-side every night. Their explanation for attending the show is that while the Lewis output may be a wee bit on the off-the-cob variety, Ted's inimitable manner of presenting a show brings back the good old days when a licorice stick was a candy bar, not a groovy clarinet.

Oddy enough, while Lewis plays a really reedy, not to say mickie, clarinet, he was first associated with jazz music, and the illustrious Belgian critic Robert Goffin included a picture of Ted in his book *Aux Frontieres du Jazz*, one of the first hot critiques.

3-Ray Bauduc	34
10-Mickey Serina	32
(none under 30 listed)	
Bass	
1-Bobby Haggart	347
2-Artie Bernstein	250
3-Walter Page	191
4-Chubby Jackson	98
5-Trigger Alpert	75
6-Sid Weiss	69
7-Eddie Mitchell	49
8-Oscar Goldberg	42
9-Oscar Pettiford	40
10-Junior Raglin	35
11-Jimmy Middleton	31
(none under 30 listed)	
Guitar	
1-Eddie Condon	273
2-Allan Reuss	214
3-Sy White	125
4-Turk Van Labe	96
5-Freddy Greene	87
6-Bobby Hackett	59
7-Nappy Lomax	45
8-Teddy Walters	40
9-Oscar Moore	39
10-Dave Barbour	30
(none under 30 listed)	
Arranger	
1-Sy Oliver	573
2-Billy Strayhorn	155
3-Eddie Sauter	86
4-Jerry Gray	41
5-George Shreve	36
6-Bill Finnegan	31
(none under 30 listed)	
Male Singer	
1-Bing Crosby	392
2-Frank Sinatra	390
3-Bob Eberly	165
4-Dick Haynes	81
5-Billy Eckstein	68
6-Jimmy Rushing	59
7-Ray Eberle	54
8-Gene Williams	33
9-Ferry Cosmo	32
(none under 30 listed)	
Girl Singers	
1-Helen Forrest	320
2-Peggy Lee	240
3-Jo Stafford	203
4-Anita O'Day	161
5-Billie Holiday	134

VOTE HERE!

For your favorite musician and band and send your Selection to Contest Editor, *Down Beat*—203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND
 (Do Not Vote for Band Leaders Here)

Trumpet
 Trombone
 Alto Sax
 Tenor Sax
 Clarinet
 Piano
 Drums
 Bass
 Guitar
 Arranger
 Male Singer
 Girl Singer

YOUR FAVORITES OF 1943
 (Leaders are Eligible for Votes Here)

Swing Band
 Second Choice
 Sweet Band
 Second Choice
 Small Combo
 "King of Corn"
 Favorite Soloist (Vote for any instrument listed above, or any other, such as violin, accordion, etc.)

Your Name
 Street Address
 City
 State
 Professional Musician? Yes No

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Contest Rules

Send only ONE ballot. Names of voters will be checked and all duplicate votes eliminated.

Do NOT vote for musicians who were leaders on or after November 1st in the blanks for selection of the all-star band.

DO vote for leaders in the swing and sweet divisions or as "King of Corn" or favorite soloist.

Sign your correct name and address, and in full detail. Doubtful ballots will be checked to determine their authenticity.

Be fair in your selections, and base them on musical talent alone. Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, *Down Beat*, 203 N. Wabash Avenue, Chicago (1), Ill., to arrive before midnight, December 15th, 1943.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—Ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; CRA—Crescent Radio Artists; 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MC—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glass, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—Morold F. Outley, 17 East 49th St., NYC; SZA—Stanford Zuckor Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

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

Achuff, Wayne (American Legion) Media, Pa., h
 Agnew, Charlie (Peabody) Memphis, Tenn., h
 Alexander, Van (Warner Bros.) Philadelphia, Pa., t
 Allen, Bob (Terrace Room) Newark, N. J., Clang, 12/9
 Allen, Ed (Garrish Stagebar) Chicago, nc
 Almerico, Tony (SS Capitol) New Orleans, La.
 Alport, Mickey (Riobamba) NYC, nc
 Armstrong, Louis (On Tour) JG
 Arubim, Gus (Sherman's Cafe) San Diego, Cal.
 Ash, Paul (Roxy) NYC t
 Ashina, Boyd (Faust) Peoria, Ill., nc
 Auld, George (Club Madrid) Louisville, Ky., Clang, 12/5; (Tun.-Town) St. Louis, Mo., 12/7-10, b
 Ayres, Mitch (Metropolitan) Houston, Tex., 12/3-8, t; (Majestic) San Antonio, Tex., 12/9-15, t

Dorsey, Jimmy (Orpheum) Minneapolis, Minn., 12/3-9, t; (Chicago) Chicago, Ill., 12/10-14, t
 Dorsey, Tommy (Pennsylvania) NYC, h
 Duarte, Teddy (New Casa Manana) Boston, Mass., nc
 Duns, Constance (Kentucky) Louisville, Ky., h
 Dunham, Sonny (Frolics) Miami, Fla., Clang, 12/8, nc; (New Yorker) NYC, Opng, 12/13, h
 Durham, Eddie (Savoy) NYC, b

Balley, Bert (Connies) Milwaukee, Wis., nc
 Bar, Vic (On Tour) FB
 Barco, Bill (Frolics) Miami, Fla., Opng, 12/7, nc
 Baroni, Charlie (Riverdale) Milwaukee, Wis., 12/10-16, t
 Barrie, Gracie (Tune-Town) St. Louis, Mo., Clang, 12/8, h
 Barron, Blue (Edison) NYC, h
 Bartal, Jeno (Lexington) NYC, h
 Bartha, Alex (Steel Pier) Atlantic City, N. J., h
 Basie, Count (Lincoln) NYC, h
 Becker, Bubbles (Van Clave) Cleveland, h
 Becker, Benny (On Tour) SZA
 Benson, Ray (Baker) Dallas, Texas, h
 Benson, Don (WEN) NYC
 Bishop, Billy (Belvedere) Baltimore, Md., h
 Bonah, Nell (Blackstone) Chicago, h
 Borr, Misha (Waldorf-Astoria) NYC, h
 Botha, Russ (Southmoor) Chicago, Ill., h
 Bradshaw, Tiny (Paradise) Detroit, Mich., 12/10-15, t
 Bralley, Gus (Mamias Grotto), Milwaukee, Wis.
 Brandyane, Nat (Stater) Detroit, Mich., h

Eby, Jack (Royal Center) Miami, Fla., nc
 Edwards, Jack (Belmont Plaza) NYC, h
 Eisen, Sammy (Bradford) Boston, Mass., h
 Eldridge, Roy (Preview Lounge) Chicago, nc
 Ellington, Duke (On Tour) WMA
 Elyan, Val (Detroit Athletic Club) Detroit, Mich.
 Erman, Gene (Lowry) St. Paul, Minn., h

Farley, Eddy (Club Maytag) Phoenix City, Ala., nc
 Fields, Ernie (On Tour) FB
 Fields, Shep (Park Central) NYC, h
 Flo Rito, Ted (Adams) Newark, N. J., 12/2-3, t
 Fisher, Freddie (Blue Heaven) Hollywood, Mich.
 Flindt, Emil (Paradise) Chicago, h
 Fogel, Eddie (Lee Sheraton) Washington, D. C., h
 Four Keys (Frenchie's) Milwaukee, Wis., nc
 Four Senators (Stater) St. Louis, Mo., h
 Fuller, Walter (Tony's Subway) Peoria, Ill., nc
 Fuson, Bob (Elk's Club) New Bern, N. C.

Garber, Jan (Roseland) NYC, Clang, 12/12, h
 Gates, Marnie (West Flagger Kannel Club) Miami, Fla.
 Gee, Eddie (St. Michaels) Elizabeth
 Gerken, Joe (Casa Nova) Elmwood Park, Ill.
 Gilbert, Johnny (Lanta's Merry-Go-Round) Detroit, O.
 Goodrich, Benny (New Yorker) NYC, Clang, 12/12, h
 Gordon, Gray (Pat & Don's) Newark, N. J., nc
 Grace, Sam (Cam Manana) Albuquerque, N. M., nc
 Grahn, Sam (Hunts Villa Grill) Macon, Ga.
 Grant, Bob (Plaza) NYC, h
 Grassick, Bill (Wardman Park) Washington, D. C., h
 Gray, Glen (Strand) NYC, t
 Grimes, Don (Henry Grady) Atlanta, Ga., h
 Guipel, George (Bankert Park), Baltimore, Md., r

Calloway, Cab (On Tour) GAC
 Carter, Benny (On Tour) GAC
 Cavallaro, Carmen (Strader) Washington, D. C., h
 Caylor, Jay (Oaks Club) Winona, Minn.
 Chaves (Folies Bergere) NYC
 Chester, Bob (Golden Gate) San Francisco, Cal., 12/2-15, t
 Claridge, Gay (Merry Garden) Chicago
 Clochier, Ed (Rushline Forest Hills) Nanticoke, Pa., nc
 Coleman, Emil (Mocambo) Hollywood, Cal.
 Collins, Dee (Shrine Auditorium) Phoenix, Arizona
 Courtney, Dal (Blackhawk) Chicago, r
 Craig, Francis (Hermitage) Nashville, Tenn., h
 Court, Xavier (MGM Studios) Culver City, Cal.
 Cummings, Bernie (Kentucky) Louisville, Ky., h
 Corbello, Herbert (Latin Quarter) Chicago, nc

Hamilton, George (Syracuse) Syracuse, N. Y., Clang, 12/12, h
 Hampton, Lionel (Famous Door) NYC, nc
 Harlowe Highlanders (Queens Terrace) NYC
 Harris, Norman (King Edward) Toronto, Can., h
 Harris, Phil (Sleape Maxie's) Hollywood, Cal., nc
 Hasseltine, Stan (Candlelight House) St. Louis, r
 Hawkins, Coleman (Kelly's Stable) NYC, nc
 Hawkins, Erskine (Paradise) Detroit, Mich., 12/3-9, t; (Regal) Chicago, 12/10-16, t
 Heatherton, Ray (Biltmore) NYC, h
 Helms, Myrl (Harmony Club) Reading, Pa., nc
 Henderson, Earl (Recreation Center) Conway, S. C.
 Henderson, Fletcher (On Tour) FB
 Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., nc
 Herman, Woody (Paramount) NYC, t
 Hill, Tiny (Happy Hour) Minneapolis, Minn., nc
 Humber, Richard (RKO) Boston, Mass., 12/9-15, t
 Hines, Earl (Howard) Washington D. C., 12/3-9, t
 Hoagland, Everett (Ciro's) Mexico City, Mexico, nc

Dale, Bobby (Meadowbrook) Homer City, Pa., h
 D'Arcy, Phil (Rogers Corner) NYC, nc
 Donahue, Al (Roosevelt) New Orleans, La., nc

Johnson, Buddy (On Tour) MG
 Johnson, Cling (Sheraton) NYC, h
 Jordan, Louis (On Tour) GAC
 Joy, Jimmy (Bismarck) Chicago, h

Dean Hudson Band In Action



Norfolk, Virginia—Here is the new Dean Hudson band in action at the Palomar ballroom here. Seen are the brass and reed sections, with comely Frances Colwell chirping at the mike and curly-haired Dean lurking in the background.

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
ARAGON, Chicago—George Olsen
BILTMORE HOTEL, Los Angeles—Joe Reichman
BLACKHAWK RESTAURANT, Chicago—Del Courtney
COMMODORE HOTEL, New York—Ernie Madriguera
EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
HURRICANE, New York—Ted Lewis
LINCOLN HOTEL, New York—Count Basie
MARK HOPKINS HOTEL, San Francisco—Henry King
NEW YORKER HOTEL, New York—Benny Goodman; Dec. 13, Sonny Dunham
PALLADIUM, Hollywood, Cal.—Teddy Powell
PALMER HOUSE, Chicago—Griff Williams
PARK CENTRAL HOTEL, New York—Shep Fields
PENNSYLVANIA HOTEL, New York—Tommy Dorsey
ROOSEVELT HOTEL, New Orleans—Al Donahue
ROOSEVELT HOTEL, Washington, D. C.—Justine Stone
ROSELAND, New York—Jan Garber; Dec. 14, Bob Strong
SAVOY, New York—Cootie Williams; Dec. 5, Lucky Millinder
SHERMAN HOTEL, Chicago—Charlie Spivak; Dec. 3, Johnny Long
STATLER HOTEL, Washington, D. C.—Carmen Cavallaro
TERRACE ROOM, Newark, N. J.—Bob Allen; Dec. 10, Tommy Tucker
TRIANON, Chicago—Don Reid
TRIANON, Southgate, Cal.—Frankie Masters
WALDORF-ASTORIA, New York—Leo Reisman

Horton, Aub (Princess) L. A., Cal., h
 Howard, Eddy (Chase) St. Louis, Mo., h
 Hummel, Jack (Flamingo Club) Orlando, Fla., h
 Hutton, Ina Ray (One-nighters) FB, 12/3-8, t; (Capitol) Washington, D. C., 12/9-15, t
 Ink Spots (Fay's) Philadelphia, Pa., 12/3-9, t; (Metropolitan) Providence, R. I., 12/10-13, t
 Jackson, Sherwood (Book-Cadillac) Detroit, Mich., h
 Jaquet, Russell (El Dorado) Houston, Tex., h
 Jagger, Kenny (Sportman Club) Indianapolis, Ind.
 James, Harry (MGM Studios) Culver City, Cal.
 James, Jimmy (On Tour) FB
 Jerome, Henry (Pelham Heath Inn) Bronx, N. Y.
 Johnson, Buddy (On Tour) MG
 Johnson, Cling (Sheraton) NYC, h
 Jordan, Louis (On Tour) GAC
 Joy, Jimmy (Bismarck) Chicago, h

Kassal, Art (National) Louisville, Ky., 12/3-9, t; (Oriental) Chicago, 12/10-16, t
 Kavelin, Al (Rio Cabana) Chicago, nc
 Kaye, Don (Claremont) Berkeley, Cal., h
 Keadle, Sonny (Cocacabana) NYC, nc
 Kenton, Stan (NBC) Hollywood, Cal.
 King Cole Trio (381 Club) L. A., Cal., nc
 King, Henry (Mark Hopkins) San Francisco, Cal., h
 Kinney, Ray (Lookout House) Covington, La., Clang, 12/7, t; (Syracuse) Syracuse, N. Y., Opng, 12/14, h
 Kirk, Andy (On Tour) JG
 Korn Kobblers (Rogers Corner) NYC
 Landre, Johnnie (Scottie's Tavern) Southern Pines, N. C.
 Lang, Geo. Al (Rhythm Club) Boston, Mass.
 LeBaron, Eddie (Troadero) Hollywood, Cal., nc
 Leonard, Ada (Hippodrome) Baltimore, Md., 12/3-15, t
 LeRoy, Howard (Radisson) Minneapolis, Minn., h
 Lewis, Ted (Hurricane) NYC, nc
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (Sherman) Chicago, Opng, 12/8, t
 Lopez, Vincent (Taft) NYC
 Luisi, Jack (Temple Beth El) Utica, N. Y.
 Lyman, Abe (Essex House) NYC, h
 McCune, Bill (Beverly Hills C. C.) Newport, Ky.
 McIntire, Lani (Lexington) NYC, h
 McIntyre, Hal (Flagler Gardens) Miami, Fla., Clang, 12/12, r
 McLean, Jack (Paris Inn) San Diego, Cal.
 McShann, Jay (On Tour) GAC
 Madriguera, Ernie (Commodore) NYC, h
 Mannone, Winny (Babalu Club) L. A., Cal., nc
 Mansaneros, Jose (LaSalle) Chicago, h
 Marcellino, Muzzy (Floratine Gardens) Hollywood, Cal., nc
 Mario, Don (Beachcomber) Providence, R. I., nc
 Marsala, Joe (Kenmore) Albany, N. Y., Clang, 12/8, h
 Masters, Frankie (Trianon) Southgate, Cal., nc
 Martin, Freddy (Ambassador) L. A., Cal.
 Matlotones (Eagles Club) Mt. Vernon, O., h
 McO, Jimmy (Limbohouse) Chicago, r
 Messner, Johnny (McAlpin) NYC, h

Music Just Sad In San Antonio

San Antonio—Despite the fact that its population has practically doubled in the last two years, the night life situation in this city is a very sad affair. Even on week-ends, when the town is overloaded with servicemen who come here from a wide radius, very little entertainment and music is provided.

Many so-called night clubs charge a dollar and more per person for admission, and merely provide a juke-box for dancing. Nevertheless, they're loaded to capacity every night.

Eddie Stone, the ex-Freddy Martin songster, has been holding forth at the Anacacho Room of the St. Anthony Hotel for several months, playing seven days a week for luncheon, dinner and supper dancing to overflow crowds. Stone took over the Ronnie Kemper band early last summer.

At the new Shadowland Ballroom, 15 miles out of town, is Terry Shand, who came in two months ago and has proved a popular attraction. Mack Rogers, a capable trumpet man, moved into the Palace cafe with an eight piece combo last month. Mitch Ayres and band are due at the Majestic theater about Christmas.

Rechner, Boyd (Bandbox) Chicago, nc
 Ragon, Don (Lakeside Club) Decatur, Ill.
 Ramos, Bobby (Clover Club) Hollywood, Cal., nc
 Ramos, Ramon (Statler) Buffalo, N. Y., h
 Rap, Barney (Plantation Club) Dallas, Tex., Opng, 12/4, nc
 Ravanna, Carl (Paramount) Hammond, Ind., 12/5, t; (Palace) Columbus, O., 12/7-9, t
 Raymond, Don (UCC Club) New Orleans, La.
 Read, Kamp (Ann's Kitchen) Newport, R. I., nc
 Reader, Bill (High Hat) Nashville, Tenn., nc
 Redman, Don (Zansibar) NYC, nc
 Reichman, Joe (Biltmore) Los Angeles, Cal., h
 Reid, Don (Trianon) Chicago, h
 Reinhardt, Dick (Backstage) San Francisco, Cal., nc
 Reisman, Leo (Waldorf-Astoria) NYC, h
 Ray, Alvino (Casa Manana) Culver City, Cal., nc
 Reynolds, Tommy (Club Madrid) Louisville, Ky., Opng, 12/7
 Roberts, Dave (Cocacabana) Newark, N. J., nc
 Rogers, Eddie (Schroeder) Milwaukee, Wis., h
 Rollini, Adrian (Dubonnet Cafe) Newark, N. J., Clang, 12/5; (Miami) Dayton, O., Opng, 12/6, h
 Royal Filipino Orch. (Talk Of The Town) Peoria, Ill., nc
 Rubl, Barney (Washington) Indianapolis, Ind., h
 Salata, Val (Apache) Las Vegas, Nev., h
 Sanders, Joe (Chanticleer) Baltimore, Md.
 Sandifer, Sandy (Providence-Biltmore) Providence, R. I., h
 Saunders, Hal (St. Anthony) San Antonio, Tex., h
 Saunders, Red (Club DeLima) Chicago, nc
 Schroeder, Lou (Mayflower) Jacksonville, Fla., h
 Scott, Raymond (CBS) NYC
 Sedric, Gene (Midway Musical Bar) Philadelphia, Pa.
 Shaw, Bob (Massasoit Hall) Brockton, Mass.
 Sherwood, Bobby (Flagler Gardens) Miami, Fla., Opng, 12/13, r
 Smith, Stuff (Garrick) Chicago, nc
 South, Eddie (On Tour) JG
 Spivak, Charlie (Chicago) Chicago, 12/3-9, t; (Palace) Cleveland, O., 12/10-16, t

Balloonatics Far From Home

South Pacific—"The photo is a still from our recent movie, Trapped in the Tropics, or Scrub Me, Sergeant, With a G.I. Brush," writes Cpl. Asher Eisenberg. Leader of this seven-piece combo, the Balloonatics, is T/Sgt. Frank Wisnmann, former clarinet and arranger for the McFarland Twins. Others are: Cpl. Chet Wetzel, tenor; Cpl. Lonnie Weinberg, bass; Angie Vaglio, vibes; Sgt. Fred Witte, drums; Cpl. Sam Mele, guitar, and Cpl. Roy Alfred, piano.

Stanley, Frank (Flagler Gardens) Miami, Fla., r
 Stone, Eddie (El Rancho) Las Vegas, Nev., h
 Stone, Justin (Roosevelt) Washington, D. C., h
 Streeter, Ted (Statler) Boston, Mass., h
 Strong, Bob (Vogue Terrace) McKeesport, Pa., Clang, 12/10, b; (Roseland) NYC, Opng, 12/14, b
 Stuart, Nick (Jefferson) St. Louis, Mo., h
 Sudy, Sid (Arcadia) NYC, h
 Sykes, Curt (Trianon) Seattle, Wash.

Tatum, Art (Three Duces) NYC
 Towles, Nat (Apollo) NYC, 12/10-16, t
 Towns, George (Neil House) Columbus, O., h
 Trace, Al (Dixie) NYC, h
 Trotter, Fappy (Park Rec. Center) St. Paul, Minn.
 Tucker, Tommy (Empire) Fall River, Mass., 12/1-2, t; (State) Hartford, Conn., 12/3-5, t; (Terrace Room) Newark, N. J., Opng, 12/10

Valleau, Boyd (Jubilee) Oshawa, Ont., Can., h
 Van, Garwood (Troadero) Hollywood, Cal., nc
 Village Boys (Roseland) Houston, Tex., nc
 Vincent, Leo (Scala's Arcadia) Berwick, Pa., nc
 Vinn, Al (Gene's) Fargo, N. D., nc

Wald, Jerry (On Tour) GAC, 12/3-8; (Adams) Newark, N. J., 12/9-15, t
 Waples, Bud (Sentry) Atlanta, Ga., h
 Warner, Freddy (Silver Slipper) Bay City, Mich., nc
 Wasson, Hal (Buena Vista) Biloxi, Miss., h
 Watkins, Sammy (Hollenden) Cleveland, O., h
 Weeks, Anson (Aragon) Houston, Tex., h
 Walk, Lawrence (Earle) Philadelphia, 12/3-9, t
 White, Bob (Pla-Mor) Kansas City, Mo., h
 Williams, Griff (Palmer House) Chicago, h
 Wilson, Teddy (Cafe Society) Uptown NYC, nc
 Winert, Doug (Sycamore Grill) Buffalo, N. Y., nc
 Wright, Charles (Drake) Chicago, h

Young, Eddie (Commo) Denver, Colo., h

Send Gratitude



Send Gratitude—The photo is a still from our recent movie, Trapped in the Tropics, or Scrub Me, Sergeant, With a G.I. Brush, writes Cpl. Asher Eisenberg. Leader of this seven-piece combo, the Balloonatics, is T/Sgt. Frank Wisnmann, former clarinet and arranger for the McFarland Twins. Others are: Cpl. Chet Wetzel, tenor; Cpl. Lonnie Weinberg, bass; Angie Vaglio, vibes; Sgt. Fred Witte, drums; Cpl. Sam Mele, guitar, and Cpl. Roy Alfred, piano.

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The BANDBOX

By BILL DUGAN

Among the new fan clubs organized recently, two are in behalf of the Herb Miller band. One is for the entire band and the other is for Danny Baxter, trumpeter and vocalist with the Miller band. To join the Herb Miller Fan Club,

write to Gertrude Quedens, 231-14 Merrick Blvd., Rosedale, N. Y., and Lillian McCarty, R. R. 3, Box 51, Indianapolis, 44, Indiana, for membership in "Danny's Droomers".

Herman Dubin and George Pardee want members for their new Duke Ellington fan club. Write to Herman at 29 E. 18th St., Brooklyn, N. Y. Another club for Ellington fans has been started by Johnny Smith, Pres., 29 Jewett Ave., Jersey City, N. J., and Christine Digsby, Vice-Pres., 200 Bradhurst Ave., New York, N. Y.

Georgia Kraus has started a branch club for New York state of Willowdean Wheeler's Bing Crosby fan club and wants all Crosby fans in the state of New York to write to her at 1949 Ryder St., Brooklyn, 10, N. Y.

After many ups and downs, the reorganized Bobby Sherwood Fan Club is ready to issue its club paper and accept new members. Write to Tiny Magnus, 35 Hillside Ave., New York, 34, N. Y.

Margo Craig has a new Billy Eckstein (former Earl Hines' vocalist) fan club. Write to her in care of Miss G. Glass, 80 E. 116th St., No. 27, New York, N. Y.

Those wanting to join a fan club for Paul Lewis, trumpeter-vocalist with Clyde Lucas write to Terry Taylor, Pres., 7202 Aetna Rd., Cleveland, 5, Ohio, or La Vern Jedlin, Vice-Pres., 3853 East 78 St., Cleveland, 5, Ohio.

Arthur Gittus, 404 N. Locust St., Adrian, Mich. has a fan club for Billie Rogers, ex-Woody Herman trumpet star, which he has combined with Dorothy Kanter's Woody Herman club. Dorothy's address is 24 Marlborough St., Chelsea, 50, Mass.

Joseph Rogers, president of a Jimmy Dorsey fan club informs us that Curtis Shant's JD club in San Antonio, Tex. is merging with his club and that a large Canadian branch has been set up by Roy Lewis in Toronto. A membership drive is in full swing now and the first five who write in will receive free membership and no club fees are charged to members in the service. The club newspaper is called Contrasts. Joseph's address is 2201 (not 201 as printed in the Sept. 15 issue) Amsterdam Ave., Apt. 1-K, New York, 32, N. Y.

Monty Kary, 28 Lamont Court, Brooklyn, N. Y. is president of a Harry James fan club. Membership cards and photos of the The Solid Set, now in its second year, boasts such artists as Ellington, Armstrong, Goodman, Eldridge, Hampton, Higginbotham, Barnet, Basie and others. If you want to join up, write to Jack Myers, Pres., 48 Clarence Ave. S.E., Minneapolis, 14, Minn.

Irene Gavagan wants more members for her Woody Herman club. Write to her in care of Vivian DeMarco, 411 Prospect Ave., Brooklyn, N. Y.

Dorothy Greenwald, 50 East 191 St., Bronx, N. Y. has two

Reisman Greets Former Pianist



New York—Lieut. Eddy Duchin of the navy dropped into the Waldorf-Astoria recently to say hello to a former boss, Leo Reisman. You may recall Eddy as a band leader, but Leo remembers him as a pianist whose first professional job was with the Reisman band at the Brunswick hotel in Boston.

more honorary members for her Dick Gilbert fan club. They are Dinah Shore and Sammy Kaye. Perry Como fans can join a new club started by Angel Malaspina, 26 Jackson Ave., South Beach, Staten Island, 5, N. Y. . . . Blanch Peterson, 820 S. Talmon, Chicago, Ill. wants more members for her Danny O'Neil club. . . . Ditto Ann Troiano, 63 Fourth Ave., Brooklyn, 17, N. Y., and Barbara Jane Goulet, Pres., 604 W. Ludington Ave., Ludington, Mich., for their Frank Sinatra clubs.

Joan Levy, 7 Smith Ave., Bay Shore, N. Y. writes in to say her Frank Sinatra club is devoting much of its time to aid the boys in the service. For instance, if they want a pen pal, a picture of their favorite pin-up girl or other best to answer all requests and will gladly send copies of the club paper to those who write.

Ruth Slauson, 93 Walworth Ave., Scarsdale, N. Y., who has the Frank Sinatra Club No. 1, is issuing a last call for members. Following is a complete list of the branches of her club: Dottie Irwin, 324 1/2 E. Federal St., Youngstown, Ohio, Norma Mandell, 543 N. Sycamore Ave., Los Angeles, Cal., Delerese Alex, 1856 North Ave., Chicago, Ill., Christie Caumartin, 10365 American, Detroit, 4, Mich., Nora Jean Byrnes, 17 Ravenscliffe Ave., Hamilton, Ont., Can., Stella Phillips, 707 Water St., Brownsville, Pa., The Virginia, Maryland, Delaware and Washington, D. C. branches are all handled by Kathy Faulconer, 732 Thayer Ave., Silver Springs, Md.

The club called the Cats and Jammers is not for any particular band or musician but for all musicians, vocalists, band managers and others in the field, for their betterment and continued

popularity. Write to Isadore Schoenberg, 80 East 7th St., New York City. Vincent Anthony Nappi, 2353 E. 15th St., Brooklyn, N. Y. has an idea for a club consisting of all music fans who are talented in their own right, organizing to further their own ambitions.

Two Milwaukee Spots Righteous

Milwaukee — The Downbeat, Milwaukee's newest night spot dedicated to the righteous, opened Nov. 3 with the biggest outlay of swing talent in a long time. Topping the entertainers are King Perry and his fine combo, featuring the King's clary and alto, with a lot of cooperation from Tiny Patton, who plays an awful lot of bass. Local talent is supplied by the Four Beats, who are paced by Gene Parlin's piano and Merrill Surges' bass. Surges is former bass man with Jerry Wald, Sonny Dunham and Will Bradley. Lil Allen, "beef trust" septa pianist, completes the bill. Nino Costarella, manager of the spot, is angling for some of the biggest names with Scatman Crothers scheduled to follow King Perry.

The "Counts and the Countess," septa trio, opened at Frenchy's without the services of guitarist, John Faire. Faire was arrested here for failure to answer a call to induction. He was bailed out three days late for the opening night. Frenchy, more popularly known as Paul LaPointe, has the Four Keys, without Ella Fitzgerald, following the Counts and the Countess.

—John Stippel

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John Lynch, 916 Bond, Elizabeth, N. J., reports: "Wonderful results from one classified ad in the Oct. 15th issue—20 replies from N. J., Pa., Wis., Md., N. Y., La., Ohio, Minn., Ill., Iowa, Ind., Ala.; that's proof enough that Down Beat is read and brings results."

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RHYTHM GUITARIST—Just discharged from Army, not subject to recall. Age 22, neat appearance, experienced, read or fake. Write—Leland Light, 116 Brown St., Martinsville, Va.

GIRL ALTO SAX, CLARINET and vocals. Five years experience. Union, Box A-20, Down Beat.

TRUMPET MAN AND BASS MAN—Prefer playing in same band—want swing—four years experience respectively. One union—other will join. Contact: Taylor LaFargue, Box 334, DeWitt, Arkansas.

EXPERIENCED, MODERN PIANIST-ARRANGER—Conservatory background—draft deferred—28 years. Wants to join name dance band. Offers to Down Beat, under "Pianist-Arranger."

DRUMMER—4F, Local 5, and **GIRL SINGER**. Job together. Pictures, references. Drummer, 1189 W. 1st Ave., Columbus, 8, Ohio.

DRUMMER—4F, union. First class experience. Have references—play any style. Will take travel or location. Free after Nov. 29th. Write Norman Paque, New Munster, Wisconsin.

GIRL VOCALIST—Blues and swing style. Looks and personality above average. Will travel. Write Ann Holmann, 960 Hamilton Ave., St. Louis, Mo.

DRUMMER—24, will be 4F, experienced all combinations. Prefer swing location, will consider and answer all offers. State all in first correspondence. Write or wire: Eason Chisholm, Box 121A, Ft. Walton, Fla.

DRUMMER—Age 26, experienced. Reads, fakes and solos. Draft deferred. Harold Kadler, 1176 Gunderson Ave., Oak Park, Illinois.

CACWRITER—Writing comedy, monologues, band novelties. Frankel, 8423D Dickcusa, Chicago.

PROSPECTIVE TALENTED VOCALIST—untalented. Box A-21, Down Beat.

HELP WANTED

WANTED—Legit tenor and trumpet man for small combo, to arrange also. Contact—Leader, 828 W. 5th St., East Liverpool, Ohio.

LEAD TRUMPET, LEAD TENOR—\$65 week. trombone \$60. Hotel commercial band, easy hours, six days. Location work. Lead men must phrase tenor band style. Others write. Give permanent address, previous bands, draft. Box A-22, Down Beat.

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LARGE MUSIC CO. IN CALIFORNIA wants experienced girl or man who can take full charge of complete music department. Highest salary paid. Send full particulars. Box A-24, Down Beat, 203 N. Wabash, Chicago, 1.

STAFF LYRICIST WANTED—Neptune Publications, P. O. Box 608, Annapolis, Maryland.

WANTED: STAN KENTON'S Decca record 15088 "Gambler's Blues." State condition and price. Box A-25, Down Beat.

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New York—Bea Wain left the *Hit Parade* broadcast on November 27, with the return of Joan Edwards, who retired before the

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