

DOWN BEAT

CHICAGO, JANUARY 15, 1944

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YANKS JIVE IN JAP PRISON

Musicians Take Road Expenses From Tax Sum

Revenue Ruling Allows Men with Dependents To Deduct Road Cost

New York—Musicians, who do a lot of travelling, got a break with the announcement from internal revenue officials that travelling expenses may now be deducted from salaries before withholding tax is deducted. However, the deduction of expenses means plenty of headaches for the itinerant musician, who will have to keep a pretty accurate account of all his traveling, including meals and hotel rooms while on the road. Revenue officials report that musicians become eligible for deduction of travelling expenses, only when they maintain a permanent home elsewhere.

In the filing of the income tax report, the auditors of the tax department will compare the year's deductions with the monthly deductions reported by employers. If there is a great discrepancy between the monthly reports and the yearly income tax declaration, auditors will clamp down on errant musicians, who will have to show a day book of all expenses while on the road, to substantiate their claims.

Big Trumpeter in Car Crash

Pittsburgh — Frank Hauser, trumpet with Benny Goodman, suffered a broken arm and possible skull fracture when the car in which he was riding overturned near here. Hauser was a member of a cavalcade from the BG band, which was traveling in four cars from Steubenville to Pittsburgh, following a one-nighter.

Carole Kay follows a long line of thrushes, who recently departed from the King of Swing's side. She broke with the BG crew after they finished their stint in Pittsburgh.

BLUE NOTES

By ROD REED

Benny Goodman again is crowned King of Swing which means that for another year, Sammy Kaye will have to be contented to be King of Sway.

Review of Town Hall Jazz Concerts: Many of the players are unaccompanied and many of the seats (consequently) are uninhabited.

Vicent Lopez has written a book of predictions and it should bring in a lot of swell jobs—every promoter is interested in a prophecy.

Baby Vicki thinks Shep Fields must be a very timid fellow—no kidding.

Wife of a sideman is getting a divorce because he hit her with a sax. She charges instrumental assault.

Farewell to the Marines



Shanghai, China—This photo, taken on busy Nanjing Road in front of Jimmy's kitchen in October, 1941, shows members of Jimmy James' band serenading the departing American marines. Left to right: Tom Sanborn, Jimmy Brown, Lester Vactor, Tommy Missman, Pomping Vila and Jimmy James. Now read Hal P. Mills' feature story in the adjoining column about music and musicians in Shanghai today.

Touché!

New York — An interviewer asked Hank D'Amico, clarinetist, "Why did you leave CBS?" The eight-on-tooter replied, "CBS has room for only one genius at a time, and the current one is Raymond Scott."

Bobby Sherwood Faces Induction

New York—Bobby Sherwood, trumpet and guitar playing maestro, is up for induction, but his acceptance by armed services had not been received here at press time. Band plans are indefinite, awaiting final word from the draft board. The band, which took a meteoric rise after *Elmer's* Parade release, has scheduled no bookings after the current swing of Florida is completed Jan. 15.

Tram to Tease Mice For Moola

Hollywood—After Red Nichols' futile attempt to draw the mice from their holes with his trumpet, Jack Teagarden will emulate the Pied Piper of Hamelin, but he'll get paid for it. Big T will be featured in the musical score for a projected Walter Lantz cartoon short for Universal. Darrell Calker is writing the score for the cinema version of the legend.

Milt Cross Gets His Revenge

New York—Lawrence Tibbett, the rich girls' Sinatra, will jive on the *Chamber Music Society of Lower Basin Street* airshow on the Blue web Jan. 23. Milton J. Cross, who has always treated Tibbett's work with great dignity in announcing the Metopera broadcasts, will get a chance here to fling insults at the eminent bedditone.

Voice Readies Picture Plans

New York—Frank Sinatra is expected to make *Mr. Cinderella* as his next vehicle for Warner Bros. Pic is takeoff on *Room Service*, the stage play, and will be written around NYC's Forrest hotel, musicians' hangout. Studio is considering *The Voice* for a remake of Al Jolson's *The Jazz Singer*.

Columbia is issuing two more all vocal Sinatra sides: *I Couldn't Sleep A Wink Last Night*; and *A Lovely Way To Spend An Evening*.

Ex-Herd Handler Switches To GAC

Chicago—Jack Archer, former Woody Herman road manager, left Mills Music Company's Chicago office to take over Berle Adams' job with General Amusements Corporation as one night booker. Archer recently received a medical discharge from army service.

Perry Como in Sinatra's Opener

New York—Perry Como, former Ted Weems vocalist, gets Frank Sinatra's old sustaining spot over Columbia Sunday nights with the Paul Baron 30 piece orchestra. The deal quashes Chesterfield reported attempt to snare Como for a series.

Liquor Lineup

New York—Long queues, reminiscent of opening day at the Paramount, have been forming in front of liquor stores in this drought area. A passerby, noting a line at Gimbel's stretching half around the block asked, "Who's playing here, Harry James?" "No," responded a thirsty standee, "John Barleycorn."

Swing Band Perks Internees' Morale

By HAL P. MILLS

The majority of the American hep-cats who were in Shanghai at the time of the Jap sneak attack on Pearl Harbor are now in the Jap prison camp at Shanghai known as the Pootung Assembly Camp, where they have formed what is described as the hottest dance band Shanghai ever has known.

Stopped Him!

New York—We know it would happen eventually and it did. Can't tell you the names but a few days ago in Washington, D. C., the manager of a newly organized orch was seen walking briskly into an opposition spot, employment contracts for sidemen under his arm. A few minutes later, he emerged just as briskly but holding his head up to a very tender, black eye.

The band includes five men who are orchestra leaders of fame and one former assistant conductor of the Chicago Symphony Orchestra. The latter is Henry Francis Parks, of Chicago. The austere Mr. Parks was chosen as leader of the prison band, but later was deposed by popular demand.

The current leader is Tommy Missman, whose mother, Mrs. Cloe Springer, resides at National City, California. Tommy is a loyal American but is in the good graces of his Jap keepers not only because he has a Japanese wife, but also because he can sling more than a little of the Japanese language. Prior to being interned the cheerful and amiable Missman was leader of the crack dance band at Jimmy James' New Winter Garden, Shanghai.

Other recognized leaders in the prison camp band are Henry B. Nathan, who for many years was leader of the Cathay Hotel Ballroom band, Shanghai. The Cathay Hotel, in case you don't know, was the swankiest spot in Asia. Henry plays sax, clarinet and violin.

Another member is Jimmy Staley, of California. Back in (Modulate to Page 19)

Vocalists Balk At Long Pacts

Teddy Walters in With TD Following Contract Skirmish

New York — Wide publicity about Frank Sinatra having to turn over such a heavy chunk of his sugar to Tommy Dorsey and other managerial interests has made vocalists very wary.

In a number of instances recently singers have balked at signing contracts that would tie them to leaders for a long term. Chirpers figure that they may mushroom into the Sinatra class, where the take is many times greater than that of "just a singer with the band." A contract would prevent them from cashing in as heavily as they would if they were free to make fresh deals based on increasing popularity.

Leaders, on the other hand, hesitate to build up a singer when there's a chance of losing him if he clicks.

This has been one of the points at issue in the recent "in again, out again, in again" deal between Teddy Walters and Tommy Dorsey. Jack Gale, Walters' manager, claims Dorsey wants a 7-year contract with the boy while Gale is holding out for a 3-year paper. In the midst of the controversy, Walters left the band briefly but returned in time to appear with Dorsey at the Paramount. Still without a contract.

Wild Bill Dons Army Uniform

New York — Pvt. Wild Bill Davidson, now in khaki at Ft. Dix, will have his modest army pay somewhat augmented by his take from a large batch of phonograph records he made with a small combo for the Commodore and Decca labels in his final three days as a civilian. Among the titles are *That's a Plenty* and *Panama*.

Helen Forrest On the Cover

The year 1944 will mark the start of a new career and a new life for the attractive cover subject of this issue, Helen Forrest. Helen left the Harry James band, with which she had been featured, to work as a single and is currently appearing at the Roxy theater in New York. That's her new career. And in Baltimore, her husband, Al Spieldock, drummer, is entering suit for divorce (see *Ad Lib* column this issue). That's her new life, although if there's another romance in the offing, Helen ain't talking. She and Al have been separated for more than two years.

Lou Bring Heads Radio Show Ork

New York—Lou Bring comes east to conduct the RCA Blue Network show. Tentative schedule of talent includes: Leonard Warren as emcee, with Celeste Holm doing the vocals.

Tiny Hill, Literally Biggest Maestro, Demonstrates Leaders' Woes!



Tiny Hill thinks he's solved transportation difficulties by purchasing this Model T. Oh, well, IF it can carry him—



Look out, Jack! Guess we spoke too soon. Can't make those one-night jumps in this fashion, Tiny. Better get a horse!



So the trombone player didn't show up and Tiny mull'd about substituting. No good.



Ah, this is better. Tiny decides to just pound the piano and forget about the brass. Who likes brass?



You see what happens? Leader gets mentally and physically exhausted, falls asleep to dream about troubles.

Cats Dig for Jokes In Condon's Emceeing

New York—Eddie Condon, who won a reputation as a great jazz guitarist by plunking on a king-sized ukulele, is now getting plaudits as a great wit by telling inaudible gags. Condon, who acts as M. C. (Master of Confusion) at the Town Hall jazz concerts, says all manner of witty things as he introduces soloists and combos.

You can tell they are witty because the people in the front row, center, all laugh. Then the people farther back laugh, too. Once in awhile a boorish fellow in row Z may shout, "Louder!" but most of the customers just take it for granted that Condon has said something funny and they laugh too.

Ed Spurns Mike

An innovation this season is a microphone for Eddie's use, but he treats it the way a gold brick treats work.

Condon's casual jesting is regarded by most customers as fitting perfectly into the informal scheme of things—er—the informal non-scheme of things. Regular patrons have deplored even the thought that a formal announcer be employed to tell what is happening. As jazz critic Gilbert Seldes points out in his program notes, "The danger is that this fluid ensemble will begin to get rigid and self-conscious." Some observers believe a more formal emcee than Condon might contribute to the self-consciousness of the performers.

The hepsters believe rigidity

TD's Vocalist Still Dubious

New York—Teddy Walters continues with Tommy Dorsey as featured male vocalist, but the contract trouble, which began six weeks ago, is still not definitely decided. TD has Jimmy Saunders, former Harry James singer, lined up for duty, if and when, Walters breaks with the band.

would spoil the effectiveness of the concerts. As Seldes says, "Listening to a lot of hot music recorded in the late '30's is an exciting experience. Listening to Eddie's boys as they work right in front of you is even better. There's a feeling that at any moment a master-work may be created—and if it is, will never be heard again. It happens often enough to make these arranged jam-sessions among the fine musical events of the season."

Report Promised Soon

The Beat would hesitate to recommend any change that might hamper the creation of a master work. But in the interest of patrons who may want to hear what Condon really says, this

Your Kiss Autograph



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 seductive Roberta Lee, featured vocalist with Lee Brown and his band, just completing a film stint at the Paramount studios in Hollywood.

publication has employed a court stenographer with an ear trumpet who is going right up there on the stage and pounce on every word Condon utters at the next session, Feb. 19.

So you don't have to fight for a front row seat. The Beat will give you the low down on the low voice.

Esquire Sponsors Met Jazz Concert

New York—Esquire magazine, broadening its interest in jazz music, is spending \$10,000 to help promote both good music and their magazine. Sponsoring a concert to be given here January 18 at the Met Opera House, the magazine will award a \$500 War Bond and an "Eskle" trophy to each of the jazzmen selected by a board of nationally-known critics as their first team choices. Sixteen of the experts voted, including Frank Stacy, New York editor of Down Beat, and Paul E. Miller, Beat jazz writer.

The show is being run in conjunction with the February issue of Esquire which will feature a number of articles devoted to jazz music. Besides the \$500 awards to the top jazzsters, the mag is offering \$100 bonds to the second team winners. Plans are under way to have the concert broadcast over the Blue network.

Chick In Mixup

New York—A soot cutie went into one of the record stores here and asked for Sinatra's Dances from the Peer Gynt Suite. She wouldn't buy when she found out it was only Anita's Dances.

Name Bands Nowhere, Initials Are the Stuff

New York—The youngster who's tootling his sax with the high school swingsters no longer has ambitions to become the leader of a name band. Or at any rate, not a full name band. Kids who are zipped to the hip know that the ultimate goal now is to become the leader of an "initial" band. Or a "first name" band.

Because everybody knows that nobody who is anybody is ever referred to by two names.

For instance: If somebody says, "Tommy is going to the coast," you know right away. It isn't Tommy Tucker. It isn't Tommy Reynolds. It isn't Tom Swift and His Giant Sousephone.

It's TD. And TD isn't Theodore Dreiser.

Also in the select circle of the initialiustrious are BG and JD.

Then there's the group of THE leaders. They include the Duke, the Count, the Horn, the Mad Mab.

Among first-namers in addition to Tommy, there are Benny, Artie, Harry, Teddy, Woody, Louis, Gene, Cab, Jimmy, Jimmie and Glenn. A few vocalists have reached this status—Bing, Mildred and Connee.

If you want to have some fun with your square cousin, you might show him this list and see how many of the characters he can identify. But remember, don't hire a name band for the Junior Prom—get an initial band!

Roberts' Trade Saxes for Suds

Philadelphia—The sax-blowing Roberts brothers put their horns in camphor balls with the new year to take up a sud-dispensing career. Harry Roberts handed in his notice to Johnny Warrington, and ditto for brother Bobby at the Earle theater.

The freres find themselves the proprietors of the Willows Cafe, midtown watering spot, gifted by their pop, who opened the class Copacabana saloon. But you can be sure the boys will continually sneak off to the second floor every chance they get to blow off some steam at Nat Segal's Down Beat Club in the same building where the jam-juice runs free. —Dick C. Land.

Local Ups Scale In Bridgeport

Bridgeport, Conn.—All of the officers of Local 63, headed by Sam Davey, will continue in office this year, as the result of a recent election. Local has also upped the scale on all jobs in this area.

Charlie Ferron has replaced Gus Meyers as house band at the Lyric theater. —Roland Young.

Studio Chief Struck Down

Hollywood—Terry De Lamo, head of the publicity department at Universal studios, was killed instantly when he was struck by a car as he was crossing Sunset Blvd. only a block from his home. He was a former drummer with many of the West Coast's best crews before joining the Universal staff.

From 1924 to 1928, De Lamo worked with various leaders including Henry Halstead. After finishing U.S.C., he became a reporter with the Los Angeles Times, and was later made city editor. He left the newspaper for a publicity job with Paramount.

Victor Schedules Swing Re-issues

New York—Victor records will issue The History of Swing, an album of eight reissues, including Goodman, who is now under contract to Columbia, sometimes around Feb. 15. Numbers included are: B.G.'s Don't Be That Way; TD's Marie; Shaw's McGuire; and Miller's String of Pearls.

Lopez Chick



New York—Candidate for the distinction of pin-up girl is Karole Singer, who is heard regularly with Vincent Lopez on Blue Network broadcasts from the Taft hotel. She'll sound even better now, won't she, gates?

Ginny Renders Unto Cesar



New York—When Ginny Simms arrived from the west coast last month she was greeted by a Hollywood pal, Cesar Romero, now wearing the navy blue. Ginny obliges him with an autograph—and her prettiest smile. Of course, her radio show, Johnny Presents, was transferred to the east, too.

Cats Play at Nick's, Drink at Julius'

You Can Visit the 'Annex,' But You Don't Belong If You Try to Spiel the Jive

By FRANK STACY

New York—You must have heard of Nick's. . . Nick's in the Village. Jazz lovers come from all over the country on pilgrimages to this mecca of hot music. Devotees of the two-bit die happy once they have stumbled in and out of the place; a hot man is no hot man if he hasn't taken at least one chorus on the stand there.

So you've heard of Nick's. . . we'll take that for granted. But what do you know about Julius', otherwise known as Nick's Annex?

Julius', you see, is located right across a dark street from Nick's and that's the whole point of this story. Haven't you ever wondered where musicians go for their drinks between sets at Nick's? (You think you're the only one who gets thirsty?) That's Julius'.

Just a Juke Box

There is no bandstand at Julius'. You'd better understand that from scratch. There is a juke box with some Dixieland records but that's all. What makes Julius' an interesting place is not its music, but its history and clientele. During prohibition, it was a speakeasy and an unusual one. It is the proud boast of Pete, the present manager, that at Julius', there was no peep-hole in the door, no furtive "Yo sent me."

"Throughout the bootleg era, the front door remained wide open and the spot did a thriving, uninterrupted business among Bohemian artists, race track followers, policemen; in fact, anybody with the price of a beer. The influence of the track is still noticeable. Around the broad-based four walls are many pictures of fancy horse flesh.

Only in recent years (never mind the date) when the old Nick's moved across Seventh Avenue to its present position, did jazzmen begin to make Julius' their own. Among the regular, and occasional, visitors are jazz celebrities like Eddie Condon, Pee Wee Russell, George Wettling, Rod Cless and nearly all of the musicians whose names have appeared on a jam session program or a jazz classic disc label.

New Customer Type

So far they've made little physical impression on Julius'

It's Constance



New York—When Constance Moore isn't lending her beauty and her talent to performances of *By Jupiter*, she's lending her voice, which matches her charm, to radio broadcasts.

That's One Way

Wichita, Kansas—For a long time the *Boncon* has been plugging Wichita as the "Honeymoon City." Larry Stuart, featured singer with the *Hollywood Pin-Up Girls* show which played the Orpheum, clipped one article and mailed it to Esther Meese of Newark, N. J. Miss Meese wired that she would accept, if they could spend their honeymoon here. Ralph Bartlett, manager of the Wichita Fox theater, booked Stuart for a return engagement, the wedding date is now set. Miss Meese is a nonpro. —Irma Wassall

Tri City Vets Return Over Holiday Week

Davenport, Iowa—Former local musicians dropped in over the holidays to renew acquaintances here. Balconeer Maurie Bruckmann, now on government work in Philly, fronted his old band over Xmas at the Coliseum ballroom. Johnny Westerdahl, ex-banjo man now kicking with a trumpet, returned from defense work in Los Angeles. When Buddy Franklin's crew played the annual Crystal ball here, Harry Gosling, former local trumpeter, was with the Chicago ork. Louie Bellson, ex-Goodman drummer now stationed with an army band at the Walter Reed hospital, Washington, D. C., is expected home shortly on a furlough. Bellson reports that he is playing tympani with a symphony unit and drums with a swing band there.

Hammond organist Hank Thompson teams with 88'er Marv Taft at the Horseahoe club, Rock Island. George Sontag, ex-Orrin Tucker pianist, still at Bob Hale's Sportsmen's Grill, and also staff man at Radio Station WOC. Jack Manthey is local socialite fave. —Joe Pitt

British Band Scores Hit in Cairo Bash

Cairo, Egypt—Gerald and his BBC band played a servicemen's bash here, and proved that the ork can make with some fine jump tunes as well as commercial appeal. Highlight of the performance was the jam session



Doreen Villiers

featuring: Lealle Hutchinson (colored trumpeter from Jamaica); Ted Heath, trombone; Jack Howard, tenor sax; Duggie Robinson, clarinet; Jack Collier, bass; and Maurice Burman, drums.

Vocalists included: Doreen Villiers, chirp on *A Date in The Desert*, program of requests for boys in the 8th army; and Len Camber, long time vocalist with Gerald. Soloists Harry Hayes, alto; George Evans, tenor; and Ivor Maraints, guitar, have left the band for the army.

—Toto I. Miskatun

Jive and Jazz at Julius'



New York—Seated around a table at Julius' (above) are Joe Bushkin; Pete, manager of the spot; Max Kaminsky, Mrs. Kaminsky, Johnny Windhurst, Pete Smith, Frank Signorelli and Bobby Hackett. With his back to the camera is Ernie Anderson, jazz patron. At the bar (below) you see Joe Bushkin, Max Kaminsky, Frank Signorelli and Johnny Windhurst bending an elbow. Read the story about this Greenwich Village spot in the adjoining column. Rothchild Pics



time-and-dust-soaked interior, save for an occasional lost instrument or musician draped across the rich, wooden bar. But they have attracted a new kind of customer, known to the bartenders as the I-Love-Jazz-Music-and-Have-You-Seen-Eddie-Condon-Around-Tonight? type.

First among these is the record maniac. He is the fellow who can tell you on which recording it is that *Bix* is using a new mouth-piece and how much he paid for it. This character is unshakable. He will sit at your table all evening haranguing within earshot about the new phonograph sound-board that has just been installed in his cell.

Then there's the Old Codger with the hearty chuckle who well remembers the first night that Rod and Condon and the rest came to New York and will talk about it interminably, or at least as long as the beer holds out. In reality, his sole interest in music, before he took up talking about it for a livelihood, was throwing hot pennies at organ grinders from second story windows.

Girls Lead Class

Finally, at Julius' anyway, there are the girls. Pretty girls who are crazy about musicians and who want to know more about hot music. These girls usually are of the intellectual variety. That is, they will not only let you pay for their beer, but they'll also ask you if you haven't re-read *War and Peace* lately. Naturally, this gives a classy tone to their company not to be found in more earthy spots like El Morocco or the Stork Club where the conversation never gets beyond innuendoes concerning the wretched lavender scarf that Harvey Swish is sporting.

The only time that the girls get into trouble is when they start throwing around phrases like

"Get lost, Jack." "That's a killer," and similar slang expressions popularly supposed to be used among jazzmen as a kind of musical basic English.

It's usually too late when the ladies discover that the musical inhabitants of Julius' don't tolerate such language. By the time some sweet, young thing gets to: "blowin' ma top, man," she finds that her musician friends have plunged back across the street to Nick's where a licorice stick is still a clarinet, thank God.

Cat's a Character, Too

The real favorite of everyone at Julius' is a cat called Leonia. Leonia has the distinction of being the only cat who has not had her picture in a music magazine beneath a caption reading: "A Hep Cat." Not that she didn't have the chance. She could have had snapshots in any of the music papers because every night finds Julius' crowded with critics. She just thought that it was square — oops — unimaginative, that's all.

And, incidentally, if you're planning to visit Julius' to get

some autographs or something, the way you can tell the difference between the musicians and the critics is that the musicians never get drunk there—on Monday nights. That's their night off and they go someplace else to drink.

Double Take

New York — Some publicity pictures of Tony Pastor, shipped to the GAC office here, gave his managers an extra grey hair. The sender had wrapped the photos in old newspapers to prevent breakage. And on the top newspaper was the headline **PASTOR KILLED**. Turned out to be the story of the accidental death of a clergyman—not the band leader.

Harry Trades Helen for Helen



Los Angeles—Harry James' featured girl vocalist still is Helen—but Ward, not Forrest. Miss Ward, seen with The Horn here, was making jazz history with Benny Goodman's first band before many of today's jitterbugs had even reached the bobby sock stage. More recently she sang with Hal McIntyre.

Wants Drapes

A shoot suiter can't forget that suit suit, even if he's down near the bottom of the briny deep in a submarine. From San Francisco, Calif., comes a plea by J. D. Morsch, musician first class, for illustrations of the latest in drape shapes. Morsch says that any illustrations of drapes clothing will occupy a spot next to his favorite pinup girl. His address is: U.S. Submarine base, Fleet 1504, Group 23, Band, c/o Navy Post Office, San Francisco, Calif.

CHICAGO BAND BRIEFS

The windy city is still agog with Duke Ellington's smash opening of the Boulevard Room at the Stevens Hotel New Year's Eve. Doing turn-away business for three successive nights and still packing them in to capacity, it looked as if Duke would hold forth for an extra two weeks instead of the scheduled four. At this writing, no one had been set to follow Duke at this spot.

The Panther Room is still jumping with the Cab on the stand, pulling out January 27, to be followed by Glen Gray and the Casa Loma crew.

Boyd Raeburn, who trekked back to the Band Box on Randolph Street after a successful Music Box opening, is set for a month in Florida, to be followed by a New York hotel engagement, all subject, of course, to that option Uncle still holds. Sharon Leslie is Raeburn's new vocal attraction—easy on the eyes and ears! It was a quick switch at the Boxes with Stan Phillips moving over to the Music Box.

Roy Eldridge, headed back to New York and the Three Deuces, after a sensational run at the Preview, and is mulling plans for a big band. . . . Sinclair Mills, solid piano-song stylist, may cut out from the Preview soon for a New York spot. Billie Rogers and her male combo are currently at the Preview, with Trammie Young's ace combo holding down the Capitol stage, Maggy Spanier

having departed. Lonnie Simmons is leaving the Joe Sherman attractions for those khaki drapes, with Allen-Higginbotham, Stuff Smith and Pete Brown still keeping the Garrick groovy. Ray Bondi, ex-Gene Krupa guitarist, has a trio at the Riviera.

Eddy Howard and Lawrence Welk had a big welcome home at the Aragon and Trianon ballrooms. Lew Diamond replaces Russ Wilt, who's going in for full time air work, with Maurie Ellenhorn, ex-Griff Williams key-man, and Skip Farrell, Lew's crooner, is getting plenty of net commercials.

Walter Dyett is the current attraction at the Southside Parkway. "Scotty" Scott, one of the Apple's fave tenormen, knocked them out at a Parkway session, his first concert appearance locally.

Earl Hines opens a week's run at the Regal January 21, and Mitch Ayres and the Andrews Sisters move out of the Chicago theater to make way for Griff Williams the same day, in for two weeks. D'Artega and his all-gal band close at the Oriental on the 20th.

Nick Lucas is in for an indefinite engagement at the 885 Club. The Colony Club was closed the afternoon of New Year's Eve by the Feds, after a long wait for the big night to pull out of the

Key Kitten



Chicago—Carolyn Francis is playing the piano at Elmer's cocktail lounge on State street, the spot at which Dorothy Donegan, Robert Crum and Mel

Music As Morale Aid Shown in Film Short

New York—*Time Marches On*—and if it's double-quick this month, that's because it's marching to the solid drum beats of Mr. Gene Krupa. The current *March of Time* release is *Upbeat in Music*, offering glimpses of what music is doing to bolster morale of servicemen and civilians. Music ranges from the Boston Symphony orchestra to three GI Joes giving ocarinas a workout.

Specials for hepsters are a quick look at Capt. Glenn Miller's military band, Benny Goodman

and crew with Krupa at the drums in a workout at the New Yorker, and the late George Gershwin 88-ing his own *Rhythm*. Perry Como and Gene Wain have solo spots, the latter coming as part of *Your Hit Parade*. Original plans called for Sinatra swoon sequence, but the cutting room got it when RKO obtained an injunction, claiming unfair competition with the film *Higher and Higher*.

The *Time* movie devotes considerable space to Prexy Petrillo, covering phases of the disc ban illustrating how the end of war-deville in theaters and the introduction of juke boxes in restaurants put many musicians out of work and pointing out that the union recording contract with "all but two" of the leading record companies will net the treasury three million dollars a year.

But the film is mostly music, including a Rachmaninoff concerto played by Sergeant Eugene List, a long-hair with a GI haircut.

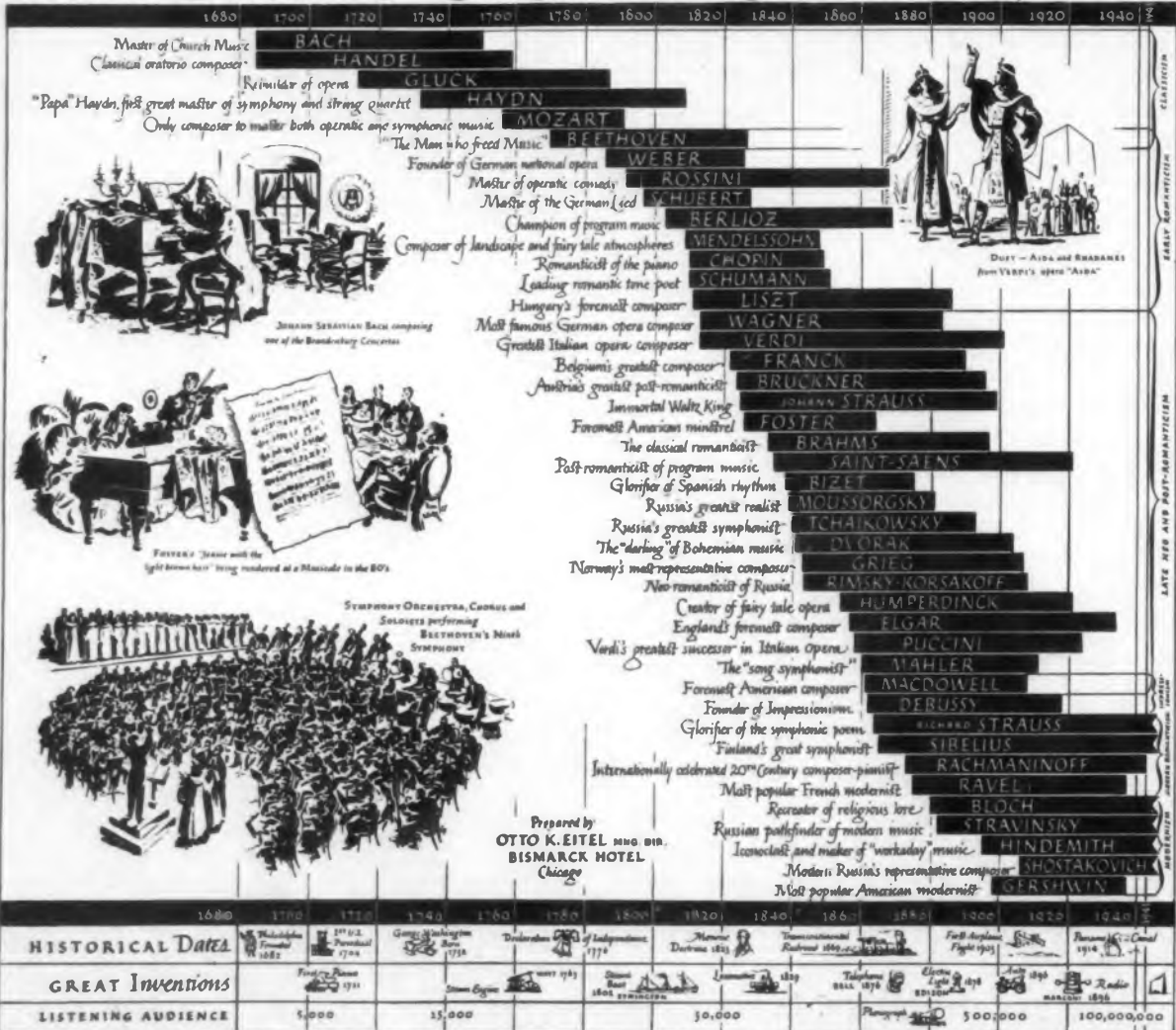
P.S.—If you look sharp, you'll see a copy of *Down Beat* in the film.

Henke all have been featured at the ivories. Carolyn has been heard at the Schroeder hotel in Milwaukee and at the Chase hotel in St. Louis.

Tom Allison, ex-Bob Astor trumpet star is organizing his own small hot combo. . . . Sunny Brennan, former RKO player is

auditioning her fine stylings in big things, following a successful opening at the Croydon Circle. . . . Dave Banks, Mutual announcer for Loop bands, resigned to do free-lance radio work. . . . Sam Honigberg, former associate editor of *Billboard*, is in charge of the artists department at Frederick Bros. Chicago office.

FROM Bach TO Gershwin TWO and one half CENTURIES of MUSIC up to 1944



Chicago—The above is the Christmas card which was sent to friends this year by Otto K. Eitel, managing director of the Bismarck hotel here. It is rated by Rudolph Ganz, president of the Chicago Musical College, whose staff contributed to the compilation of the calendar, as the most unusual contribution to musical literature he has seen in

years. *Down Beat* is reproducing the chart by special permission, believes that it will give all music lovers a clearer conception of the relative periods of the three B's and other composers than could be obtained by reading several volumes on the subject.

BANDS DOWN BEAT BY THE HAL McINTYRE

(Reviewed at Flagler Gardens, Miami, Florida)

Listening to the McIntyre crew left this observer with just one thought, "The band with a sound idea," and that is just what the music indicates. . . . genuine attraction to precision and tonal quality.

McIntyre was a welcome contrast to band leaders caught here recently. After making the simple statement that his band had been riddled by draft calls, he did an unassuming job of batoning his crew to some pleasant work.

The top arrangements of Howard Gibeling were paired with the ride arrangements of Danny Hurd for a well paced program. Tenorman Ted Goddard, Trombonist Jimmy Emmert and Trumpeter Jimmy Sims contributed outstanding solos. Gloria Van, former Johnny Dorch chirp, makes with the fine vocals, but Al Noble is just a male vocalist.

The band reminds one of the Casa Loma aggregation of 1931, with touches of the clean styles that put Lunceford, J. Dorsey and Glenn Miller across. McIntyre made a swing through the midwest, which included stops at the Oriental theater, Chicago, and the Riverside theater, Milwaukee.

—Bob Baker

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THE SQUARE

Charlie Barnet and his engaged wife, Harriet Clark, don't speak, but she's singing with the band and the Mad Mabs draped her in a fresh mink for Christmas. I don't get it! . . . Lieut. Orrin Tucker, who almost wed his petite vocalist, Wes Bonnie Baker, that many times, put a big diamond on the finger of Bill Powell, curvaceous Chicago model, during the holidays.

Ford radio show deal for Tommy Dorsey definitely is colder than a mackerel. . . . Leo Castle, after leaving BG, is planning a band of his own again. . . . Lovely Carol Bruce presented Poo Wee Russell and Eddie Condon with their Down Beat band gold trophies at a Town Hall jam session. . . . Duke Ellington pulled 7,400 dancers into the St. Louis auditorium on Christmas night, a record.

A St. Paul interviewer described gorgeous Ann DuPont as a "character" in print, because he discovered she speaks five languages in addition to the one with the clarinet. Is that what makes a character? . . . Anita Boyer is battling for ailing Eugenie Baird with Glen Gray and the Casa Lomans. . . . Chesterfield has extended Harry James' contract through March. . . . Al Spieldock, who sat in on a party with BG for a week in a Baltimore theater, writes that he has entered suit for divorce there against Helen Forrest, the thrush, from whom he has been separated for two or three years. And he sounds like he has plans for the future. . . . According to rumor, Victor and Petrillo will lay that pistol down within a month.

While Fred Allen was forming a hill-billy band on the air the other night, his assistant told him of a likely candidate in the hall "carrying a fiddle case and a copy of Down Beat". It was Gilbert Spalding, the eminent violinist, who auditioned and got the job—as vocalist. . . . Eddythe Wright, ex-TD vocalist, is married to an army officer stationed at Camp Gordon, Ga.

Charlie Spivak ought to be happy. He rang up 3,970 sales during Christmas week at the Pennsylvania, topping Glenn Miller's previous high of 3,700—and the boys in the band gifted him with a new horn inscribed to "the sweetest trumpet player in the world". . . . Justine Stone is breaking up for three or four weeks, says he will reorganize them.

Look for Abe Lyman to go overboard this month, Charlie Barnet next month, and Jimmy Dorsey

BITTIN' IN



BISCUIT SPINNER
Cat's requests make up the program. Sponsored plugs precede each platter. But the jockey's gags would gag you. Show'd be oke without his chatter. —gbb

soon. . . . They say Kitty Kallen will cut out from JD. . . . Don Redman, after clicking at the Zanibar with his new band, opens today at Loews State theater in Manhattan. . . . Artie Shaw's boys were raised from third to second class, and he may get a commission.

The Basin Street show, which goes into the Roxy theater, New York, on January 19, hits the jackpot tomorrow night with Mildred Bailey, Louis Armstrong, Jack Teagarden, Art Tatum, Erskine Hawkins, Oscar Pettiford, Sid Catlett and Al Casey. Whoo! . . . Bobby Byrne had his wings pinned on at Eagle Pass, Texas, on January 7.

Sabby Lewis, a Boston fave, replaced Redman at the Zanibar on Broadway after augmenting to 12 pieces. . . . Despite Petrillo's frowns, Victor is cutting vocal discs with Lena Horne and Dinah Shore. . . . And is it true that a certain name leader actually is visiting a psychiatrist?

Macs Feast Their Fans



Chicago—During their recent engagement at the Oriental theater in Chicago, the Merry Macs entertained the entire membership of one of their fan clubs at luncheon at Heartel's. Jo Anne Ilger is president of the club, while Beverly Hamilton is vice president. The Macs, seen in the center of the group, are left to right: Lynn Allen, Jud McMichaels, Marjorie Garland and Ted McMichaels. Loop Photo

Bud Johnson Sends Detroit

Detroit, Mich.—The Paradise theater, which has been catering to the colored cats with Negro bands featured, brought in Buddy Johnson, who scored solidly with his Don't Cry, Baby, crew. Ethel Waters and an all colored cast is slated to follow soon.

Bonnie Baker heads the units featured at Motor City cocktail lounges. Joe Blanket and his trumpet riff out at the Club 505, with Eddie Shepherd at the Club Stevador; Jimmy Gargono at the Club Manhattan; Charlie Dubin at Sax's; Carl Spaeth at the Club Mar-jo; and Bobby Baker at the Palm Beach. Don Pablo recently left the Palm Beach for a stint with the armed forces.

The platterbugs are organizing here with H. G. Myrick, 8647 Grand River, as temporary chairman. —Pops



Left, below—Master rod with Conn Silver Bearing insert as used in Wright Cyclone air craft engines for Flying Fortresses, Mitchell and Dauntless Dive Bombers, and others.

PHOTO COURTESY U. S. ARMY AIR FORCES

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were quickly put to work on this critical bottleneck.

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

We move into 1944 with few changes in the local band picture since our last issue hit the stands. The key spots continue with Freddy Martin at the Grove, Joe Reichman at the Biltmore, Robin Moor at the Aragon, Horace Heidt at the Trianon, Harry James at the Palladium (with Sammy Kaye coming up Feb. 8).

Muzzy Marcellino is at the Florentine Gardens, Emil Coleman and Phil Ohman at the Mocambo, Phil Harris at Slapsie Maxie's, Alvino Rey at the Casa Manana, Don Carper at the Hollywood Casino, and Manny Strand celebrating his sixth—or is it seventh?—anniversary at Earl Carroll's.

Which recalls to us the hectic opening of the last-named show-spot, the Christmas Eve opening on which everything went wrong—so wrong that Ray Noble, who had been engaged as music director, walked off the stand and quit. Manny Strand, his piano player, took over and has been there ever since.

Live Jottings

Gladys Palmer of Chicago making her first Hollywood appearance as solo feature at the Streets of Paris, where the great Jimmy Noone combo and Ammons & Johnson continue to play

to S.R.O. business. . . . Barney Bigard was planning to bring his new combo from Zucca's Terrace into a Hollywood spot early this month, with report that a small group headed by Jack Teagarden and featuring Joe Sullivan was in line to follow Barney. . . . Lennie Conn, who has been playing casuals with a band of top-flight studio musicians, took over the Monday night stint at the Hollywood Palladium, replacing Paul Martin.

Buddy Cole, rejected by the Army, has been working with the KHJ staff under Frank Del Vol, is also back with Alvino Rey, whose three-night-per-week shift at the Casa Manana has enabled him to line up a band of choice musicians from radio and studios. . . . Dale Jones, the former Will Osborne bass player who now heads the alternate band at the Palladium, drew another hold-over, his current pact taking him up to the opening of Sammy Kaye Feb. 8.

Leonard Sues, who generally

But He's in the Army Now!



Hollywood—Just as the romance between Dick Mains, Teddy Powell's trumpet star, and Virginia Weidler, screen actress, was getting interesting, uncle beckoned and Dick now is in uniform. Photo was taken at the Palladium, where Virginia was a steady customer during the engagement of the Powell band. Resemblance is not so noticeable here, but Dick is a younger edition of Harry James, both physically and musically.

appears only as a solo attraction, is heading his own band out at Valley Lodge, Ventura Blvd. spot. . . . Eddie LeBaron went into the army without disposing of his

holdings in the Trocadero; also left his band on the job. Troc's Manager Goldie looking for a "name" to front the band at writing. Garwood Van band, which shared the stand with LeBaron ork, off to Last Frontier in Las Vegas.

Notings Today

Imogene Lynn, who has been drawing plenty of attention as vocalist with Dale Jones at the Palladium, moved over to Catalina Island to be near her husband, Mahlon Clark, the clarinet star, who is with the Merchant Marine band there. Peggy Gould took Imogene's place with Jones. . . . Deacon Dunn and Jack Martin, saxmen with Kay Kyser, got their marching orders. Ted Romersa replaced Martin; no replacement for Dunn at this scribbling.

Freddy Sald, well known L. A. drummer who joined up with a service band early in the war, got tired of it and requested combat service. Most recent letter received here from Freddy was written in a fox hole on a South Pacific fighting front. . . . Freddie Slack off to boot camp in Farragut, Idaho. . . . Harry Schooler, the "Swing Shift Kid," out to enlarge his dance operations again, has opened a new spot in Redondo Beach, the Mandarin Cafe. Used two bands on opening, Leon Mojica and Ken Baker.

Joe Glaser in town to look after his Hollywood band interests. . . . Phil Moore, the arranger-composer (*Shoo, Shoo, Baby*) in town from New York for short time and then back to Manhattan, where he will orchestrate Vincent Youmans' new musical show and write the music for a big sepia stage show now being lined up. . . . Loyce Whitman (Mrs. Harry Barris) is singing for the boys in army camps here, while her hubby, last heard of as heading for the Burma front, entertains them in the fighting zones.

Lee Young among the many musicians here who are sandwiching their music work in with a graveyard session in a war plant. . . . Lady Will Carr (piano) has joined the Ivy, Verno & Von Trio (*Swing Club*) to make it a quartet. . . . Most original Christmas greeting: that from Hal Halley (not Hal Holly), Palladium p. a.

Soviet Symbol Raises Ruckus At Union Meet

Fuss Fails to Hamper Local 47 Election Picks

Los Angeles—A flag, bearing the Hammer and Sickle of Soviet Russia, enlivened what promising to be the dulllest election in history of Local 47. Bessie Chapin, former violinist and now sculptor, started the row when she demanded that Spike Wallace, union president, have the flag removed.

Bessie said that one member sought to restrain her from removing the flag, which union officials claim was only a symbol put up by someone to embarrass them. She called State Senator Jack B. Tenney, whose Red balking lost him the presidency of local 47 when Wallace took over. Tenney rushed to the meeting, but the flag had mysteriously disappeared.

Stories of the flag's size differed greatly, ranging from two inches square to two feet square. The flag incident did not hamper union elections, as present incumbents ran without opposition.

Publicity Men Get Careless With Claims

Hollywood—Loose treatment of fact as well as grammar that marks publicity releases on musical matters coming from music praisers in movie mills is illustrated by this one from Paramount on *And the Angels Sing*. (Excerpt) — "In addition to singing and dancing the Angel Sisters each plays a musical instrument. Three of them had to take instruction (sic!) but the fourth, Diana Lynn, is perfectly at home at the piano. Miss Leonard strums a guitar; Betty Boston gives with the clarinet and Miss Chandler squeezes an accordion."

Notice that the release actually claims for Lamour. Hutton and Chandler an ability that does not exist. Until recently the studios shied from this type of deliberate fakery. They let audiences think movie actors did the actual playing but never made outright claims.

The music that the girls appear to play in the picture was, of course, recorded by studio musicians. Diana Lynn is actually a competent pianist and did record sections of the Grieg concert in the picture in which she made her debut some years ago. However, she's not effective in the stuff so her "playing" in *And the Angels Sing* was recorded by a Paramount staff musician.

who sent out a mimeographed announcement headed "For immediate release", expressing the usual greetings and explaining that for the press agent "Christmas is every time you get a release printed". . . .

Les Paul (Polfuss), the guitarist who has been heading his own trio here in radio and picture dates, got that notice from his board—just one day after he'd signed for a nice spot in the big Andrew Stone film musical, *Sensations of 1944*. . . . Arranger Jimmy Mundy off to join the Big Parade. . . . Nick Cash-rane, long-time bandleader at the Pirate's Den, is back there doing a single as an entertainer in the show, accompanied by Betty Fellows ork.

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MOVIE MUSIC

by Charles Emgo

Thousands Cheer is MGM's contribution to the cycle of "All-Star Super Musicals" started by Warner Brothers with *Thank Your Lucky Stars*. It outdoes *TYL* in several respects: it is in technicolor, it brings to the screen two interesting musical personalities new to pictures (Kathryn Grayson and Jose Iturbi), it has fewer downright dull moments.

Kathryn Grayson plays the role of "Private Miss Jones" (original title of the picture, which has no connection with the stage production *As Thousands Cheer*), a rising young concert singer who temporarily abandons her career to accompany her army-officer father to camp with the high purpose of "entertaining the boys". From there on, *Thousands Cheer* is pretty much the usual Hollywood version of the jolly, romantic side of army life.

Kathryn Is Cato

Opening scene finds Kathryn Grayson singing her goodbye to civilian audiences, accompanied by a symphony orchestra conducted by Jose Iturbi. In *Daybreak*, the torcher extracted from Ferde Grofe's *Mississippi Suite* by Harold Adamson, she shows that, for a singer of the operatic school, she can handle a popular ballad fairly well. She even essays a bit of novelty vocalizing with a group of soldiers in *I Dug a Ditch*, but doesn't prove much except that she's cute enough to get away with almost anything. Any operatic soprano who isn't busy at the stern is a good bet in Hollywood (where the big wigs vote on what they think is "culture") and Kathryn isn't loggy anywhere. Even her voice, although not up to Metropolitan standards, is fresh and musically sound. Add to this the fact that she is making the grade in her type of work at an age about 15 years younger than most singers and you can get some idea of what a valuable property MGM has acquired in Kathryn Grayson.

Iturbi 'In the Groove'

Jose Iturbi makes his motion picture debut playing a small but bona fide acting role, and three short but effective piano sequences including his entry in-

Shosty's Niece



Hollywood—From symphonies to swimphonies or something like that. This is Valerie Brown, who was born Svetlana Shostakovich in Harbin, China. Her uncle is Dmitri Shostakovich, one of three greatest living composers (the others are Sibelius and Stravinsky). Valerie, even more beautiful than her uncle's music, is featured in a water ballet in MGM's *Mr. Co-ed*.

to the school of boogie woogie. Jose's boogie woogie (accompanying Judy Garland singing *The Joint Is Really Jumping Down at Carnegie Hall*) is easily recognizable as something he memorized from the spots, an arranger's version of one of the simplest of boogie woogie forms. But Jose plays it with obvious enjoyment and with more comprehension than one would expect from a musician reared on his side of the musical tracks.

Three Bands Show

Three dance bands draw billing in *Thousands Cheer*—Kay Kyser, Bob Crosby and Benny Carter. Carter (who gets a good solo shot on alto sax) and his band accompany Lena Horne in *Honeysuckle Rose*. The solid Carter band comes through passably by movie standards, which is to say its presence and power can be felt, but the sequence is notable only because for the first time the camera has captured Lena's musically unimportant but highly ingratiating night club style.

Bob Crosby appears — and that's all—in front of a band of

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Who makes with the jam a la Dali!

atmosphere musicians in the sequence in which Gloria DeHaven and June Allyson sing a duet. Kay Kyser, backed by his

own band and entertainers, puts over his act in his usual showmanly manner.

Thousands Cheer ends with Iturbi conducting a symphony orchestra and chorus in the Shostakovich *March of the United Nations* in a cathedral-like auditorium. In a picture that is over-long by at least a half-hour and already top-heavy with pretentious musical effects, this one is the weariest drag of all.

The Gang's All Here (20th Century-Fox) is Alice Faye, Carmen Miranda, and Benny Goodman's band in a Busby Berkeley brainstorm in technicolor.

The Goodman band is tossed into the stew according to the usual Hollywood band formula. The band plays at a night club where Alice Faye is a singer, appears and plays at the usual war benefit show, staged this time by the night club troupe at a millionaire's country estate.

Benny speaks a few words of dialogue, the band is heard in a couple of background spots and gets in with two feature numbers.

Burns Campbell Dies Suddenly

Los Angeles—Burns Campbell, band leader at Billy Berg's Swing Club here, died unexpectedly in a local hospital of undetermined internal ailments. Reports of an autopsy are not available at press time. His wife, Laura, will accompany the body to Chicago for burial. His band played out the balance of the contract, which ended Jan. 13, when Leo Carruthers took over the stand.

Minnie's in the Money and *Paducah*, both adequate jump tunes. The band seen in the picture is essentially the same as that with which Benny recorded his numbers, although, to our recollection, he used some studio men in the brass section. Brother Freddy Goodman, who is seen playing trumpet, did not record with the band.

To most people, the best music in *The Gang's All Here* will be Alice Faye singing *Journey to a Star* and *No Love, No Nothin'*.

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ON THE BEAT IN Hollywood

All songs done by Betty Hutton in her first starring vehicle, *Incendiary Blonde*, will be period pieces from era in which story is laid. Included in score are *Sweet Genevieve*, *Ida, Row, Row, Row*; *Ragtime Cowboy Joe*, *What Do You Want to Make Those Eyes at Me For?* and *Oh, by Jingo*.

Decca plans to issue an album on Alfred Newman's score for the 20th-Fox picture *Song of Bernadette*. Musical score will be highlighted with a descriptive narrative. Marks first time a motion picture score has been accorded this treatment by a wax.

Hans Salter and Arthur Guttman, studio composers, have turned out an operetta, *Vienna, Women, and Music*, which will be produced in New York early in 1944 by Charles Hornstein.

Jimmy Noone does two musical specialties in Monogram picture *Block Busters*, *Boogie Woogie Noone* and *Apex Blues*.

Nancy Norman, Sammy Keyes vocal feature, renewing old Hollywood acquaintances on set of Charles Rogers production *Song of the Open Road*. Nancy, then just out of Hollywood High School, joined Keyes here in April

of 1942. Until she returned to Hollywood with the band for Keyes' current movie stint she had never been inside a picture studio.

New title for next Benny Goodman picture at 20th Century-Fox is *Sweet and Lowdown*. Former title was *Moment for Music*. BG band was scheduled to report to the Westwood lot first week of January.

Maurice Rocco, on completion of his piano and song specialty in Paramount's *Incendiary Blonde*, was signed up on pact which gives the studio an option on his services for six months.

Joaquin Garay, well known stage and miscry singer, is doing songs for principal character in Walt Disney cartoon feature, *The Three Caballeros*.

Phil Moore's sought, *Shoo, Shoo Baby*, set in three pictures. It's being done by the Andrews Sisters in *Three Cheers for the Boys* (Universal), by Judy Clark and Jane Frazee in *Beautiful but Dumb* (Columbia), by Ida James in *Trocadero* (Republic).

Teddy Powell completed short at Universal before leaving coast for southern trek.

Lena Horne back in Hollywood to do an additional number in MGM's *Two Sisters and a Sailor*. Said to be singing better since her recent tonsilectomy.

Mary Lee, onetime singer with Ted Weems band and now Republic picture star, revealed she was married Nov. 12 to Sgt. Harry Banan of the U.S. Army. She met him during one of her camp entertainment tours.

No Studio Work For Servicemen Order of Union

AFM Rules Against Films' Attempt To Use Men On Leave

Hollywood—Service musicians, stationed near here, will not be allowed to work studio dates while on leave, J. W. Gillette, international studio representative of the AFM here, announced recently. Though the AFM has no hold on service musicians, studios are expected to comply with the order because the union can withdraw its civilian members if studios disregard the order.

Army officials previously allowed soldiers on leave here to accept bit parts in pictures. Service musicians contended that the ruling should include them, because they were "only extras, holding a musical instrument." Motion Picture Producers' association officials agreed with the service musicians until the union ruling.

Albany, N. Y.—Sandy Sandifer, trumpet playing maestro, has been classified 4-F by his Dallas, Tex. draft board.

Popular Band Vocalist Selects the



Betty Brewer

(Down Beat invites a pretty vocalist to act as guest conductor 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 Betty Brewer, featured vocalist with Tommy Dorsey and his band, now on tour.)

Song	Artist	Label
1—Shoo Shoo Baby	Andrews Sisters	Decca
	Ella Mae Morse	Capitol
2—People Will Say We're In Love	Bing Crosby	Decca
	Frank Sinatra	Columbia
	Al Dexter	Okeh
3—Pistol Packin' Mama	Bing Crosby	Decca
4—Oh What A Beautiful Mornin'	Bing Crosby	Decca
	Glen Gray	Decca
5—My Heart Tells Me	Jimmy Dorsey	Decca
6—They're Either Too Young Or Too Old	Bing Crosby	Decca
	Andrews Sisters	Decca
7—Victory Polka	Dick Haymes	Decca
	Dick Kuhn	Decca
8—Put Your Arms Around Me	Mills Bros.	Decca
9—Paper Doll	Tommy Dorsey	Victor
10—Boogie Woogie		

OTHER FAVORITES

I'll Be Around	Mills Bros.	Decca
Don't Cry Baby	Erskine Hawkins	Bluebird
It Must Be Jelly	Glenn Miller	Victor
Star Eyes	Jimmy Dorsey	Decca
G. L. Jive	Johnny Mercer	Capitol

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Bright Lights: Glitter-town has packed its kiasletos away and what with Harry James gifting la Grable with diamond ear-rings. George Montgomery buying his wife Dinah a house in Bev Hills, Bob Hope draping his Dolores in emerald clips and Steve Hannagan giving Annie Sheridan an electric train with 12 cars and 100 yards of track (Gee!) it's been some jewel-tide.

Lena Horne selected by *Made-moiselle* mag for "high achieve-

ment during '43". Miss Horne lives on Horn Avenue. . . Carole Landis, Mitzl Mayfair, Kay Francis and Martha Raye gave a baby shower for the Dick Haymes expected.

Martha Raye will have her throat operation done at a clinic and recouping at home in beddy-bye no hosp rooms. . . Judy Garland rented a nice one at the Cedars of Lebanon for her infected ear. . . C. E. DeMille takes over the Don Ameche spot on Blue's "What's New".

Hal Derwin, that nice singer from Chicago and late of the Les Brown vocal dept, is wistfully eyeing radio and movies here. . . Pinky Tomlin and Wm. Morris agency have split after five years profit. . . Barry Mirkin, Joe Reichman's manager, reports to Uncle this month.

The Andrews Sisters pet pooch,

"Tye," eats nothing but vegetables. You should hear him crunch celery. . . Betty hat-out Hutton, Red Skelton and Johnnie Johnston reminiscing about their old Walkathon job in Kansas City. Red MC'd, Johnnie sang and Betty sang and jumped up and down.

Leon Rene's Exclusive Records has signed an AFM contract and first recording will feature Ceelle Burke ork and Ivie Anderson's vocals. . . Tom Hanlon of CBS' *Midnight Merry-go-round* signed for announcer spot on the Sinatra cut-ins from here for *Hlt Parade* program.

ARC LIGHTS: Producer Jack Schwartz is testing both Johnny Clark and Dennis Day for the *Lead in PRC's Ditz Show Boat*. Clark just recorded *For The First Time* for U's *Patrick The Great*. . . Harry James guested his working crews from his two MGM ptx to Curds and Whey at his Palladium opening. Incidentally, (and I majored in incidentals at school) Harry gets highest salary ever paid a band at the Palladium—7 Grand a week.

D. W. Griffith claims to have used the first voice-double in *Dream Street* years ago, when an unknown song for *Ralph Craven*. (*Before Emge's time, no doubt!*) . . . Benny Goodman set for overseas tour after he finishes *Sweet and Lowdown*. . . RKO certainly considering Nancy Kelly for Sinatra's new leading lady. . . Tommy Polmo, NBC's cute musical director just finished a *War*

ner recording with a fifty-two piece ork. . . Ruby Keeler being tested to play herself in the Texas Guinan story *Incendiary Blonde*. Jack Naples, the *Teddy Post* manager who used to do the wife for Tex (when yours-trous was with troupe) is tech adviser on the pic.

LOVE LIGHTS: Dona Drake and Tom Neal gaping rapturously and nearsightedly at *Texas Comrades* from the front row of Pantages. . . What goes with Gene Krupa and Carol Bruce question mark and raised eyebrows. . . Judy Garland and Tom Drake are lettin' on Mickey (wolflet) Rooney hold the phone for Marianne O'Hara while she took the long-distance call from John Gunther (telling her he was on his way out). . . Veronica Lake of the hair has taken up with Capt. Johnny Victor where Paulette Goddard of the game left off. . . Bob Rose and his heart are passing after Shirley Eder of New Year.

Now that the holidays are over and people have stopped being polite to each other, we find little romance in town. . .

A note of cheer for 'Our Best down-under in Australia, who no doubt by now talk nothing but Australian-pig-latin:

Dear Heap o' cokes: Keep your feet from the near and far that come that gay and frisky, Gunga do the silken twine, also steer clear of those twist and twirls with the mule-bley pogs dropped in near back. (Ahi Sinatra.) Talk and this ole boy, get in there and read and write and stay out the beach and pall and do hurry back to the show and misses and soon we can't around a coin and able on our but and theres and dig a fine spangly bannano and bust our lump of but with pu-lenty of plow the deep.

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NEW YORK OFFICE
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Assistant—NITA BARNET
Research Editor—JOHN LUCAS
Staff Cartoonist—LOU SCHURRER
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Poor Platter Picks Hurt Name Bands Over Air Waves

Now that the lid is off (except insofar as Victor and Columbia are concerned) on phonograph recordings by bands, we can get back to the old discussion of whether the discs or the radio play a more important part in the development of a dance band.

Or whether a combination of the two, good platters spun by the disc jockeys of local stations from coast to coast, contributes most materially to the popularity of an ork.

We are listening at this time to just such a program, and it brought these vagrant thoughts to mind. The jockey just spun three by Jan Garber, with Lee Bennett vocalizing, and we don't believe they raised Jan's stock very appreciably. The reason?

The tunes were *A Romantic Guy*, *I, In the Middle of a Dream* and *Bedelia*. The fact that the spinner also presented Casa Loma's *Smoke Rings* will give you a hunch on the vintage of these platters.

It so happens that Maestro Garber has fallen into a very hep groove and that his recent *Hit* waxings of *No Love, No Nothin', Shoo, Shoo, Baby* and others are the delight of the veriest cats.

Jan can't lose the Lombardo stigma that marked him for years, if they keep broadcasting his old platters. Maybe his personal appearance with his band on that hair tonic show later the same evening offset the bum strike. We don't believe it.

Shep Fields had the same grief when he organized his brassless band a couple of years ago. And that was before the ban, so Shep was able to record immediately.

But the radio jockeys kept on playing his old "rippling rhythm" discs, which by then had become anathema to Shep himself.

There is plenty of evidence to substantiate the claim that one good phonograph record can lift a band into the name class, whether the juke boxes or the platter spinners turn the trick.

Most recent case in point was the resurrection of the Mills Brothers, for whom *Paper Doll* tripled and quadrupled their take in clubs and theaters.

One thing is for sure! Our Mr. Goodman probably doesn't care which of his biscuits they broadcast!

Musicians Off the Record



Hollywood — When Johnny Minco, one of the finest clarinet players in the business, came to the west coast with the *This Is the Army* band he ran across an old buddy, Frank Donovan, who is an ex-band leader by request of his local draft board, he says.

Little Big Shot



New York — Young master chubby there, with the grip on the air rifle, is Vaughn Monroe, playing soldier with his big brother, Bill, who totes the colors. Doesn't look much like the trumpeter-singer-leader who is seen with his band in MGM's *Meet the People*.

RAGTIME MARCHES ON

NEW NUMBERS

HENRY—A 6½ lb. daughter, Altana, to Mr. and Mrs. Muff Henry, Nov. 22, in New York. Father is guitarist with Guy Lombardo orchestra.

BASS—A son to Mr. and Mrs. Bob Bass, Dec. 10, in Minneapolis, Minn. Father was formerly with Bob Chester.

FREDERICK—A daughter, Pamela Mae, to Mr. and Mrs. L. A. Frederick, Dec. 18, in Chicago. Father is president of Frederick Bros. Music Corp.

CANALI—A daughter, Barbara Marie, to Mr. and Mrs. Felix Canali, Dec. 9, in Philadelphia. Father plays sax with Billy Marshall's orchestra at the Benjamin Franklin Hotel in Philadelphia.

SAVITT—A son, William Richard II, to Mr. and Mrs. Bill Savitt, Dec. 16, in Hollywood, Cal. Father is west coast manager for Mills Music, Inc.

BRODSKY—A son to Mr. and Mrs. William Brodsky, Dec. 22, in New York. Father was formerly with General Music Co., Philadelphia.

TIED NOTES

WINKLER-EDMETT—Pie, Jack Winkler, drummer with Santa Ana Air Force Band, formerly with Jimmy Richards orch., to Donna Emmett, Dec. 1, in California.

REEVES-POTEET—Paul Reeves, also saxist with Barney Rapp's orch., to Eileen Poteet, Nov. 29.

WALSH-GRENNAN—Bruce Majucha, in the publicity department of General Amusement Corporation's New York Office, to Doris Grennan, Nov. 29, in New York.

FINAL BAR

WHITING—George Whiting, 61, lyric writer of many popular songs, Dec. 18, in New York.

MCCARTHY—Joseph McCarthy, 66, lyricist for many musical comedy hits, motion



CHORDS AND DISCORDS

Look Out, Cats!

Albany, Md.

To the Editors: You guys can talk about your Armstrong and Ellington if you want to, but when I really want to hear some solid jazz, boy, give me Lombardo.

This is no more ridiculous than some of the stuff the so-called hep cats write in to Chords and Discords.

Warren Allebach.

Likes It Solid

Jacksonville, Fla.

To the Editors:

Every now and then when you're thumbing through a paper—either a local sheet or a national mag—you read something that lays you out for five or so with the cold quick chill running the scale on your spine, reviving for a clear, clean second all the patriotism you thought you'd lost somewhere along the way.

Such a piece was the *Beat's* Dec. 15th editorial "Soliloquy of a Cat at Christmas". To beat up a beat-up phrase, strictly a good thing, Jack!!

Hank, WJHP.

He Explains It

Camp Hulen, Tex.

To the Editors: I took particular interest in this column of the December

forth. I don't deny that Muggsy is good and that I appreciate good jazz. Here is everything in a nut shell: Muggsy was scheduled for a full performance but instead, he cut it way too short and without any explanation whatsoever.

I believe this should clarify the situation beyond further question.

Cpl. George Sideria.

Louie, Corn, Phooey

Philadelphia, Pa.

To the Editors:

Did I get a kick out of GEP's satire of the Lower Chamber Basin Society in the December first issue of *Down Beat*. I guess our three-lettered ally, too, bears in mind that unforgettable, freakish accident—Louis Armstrong playing and singing *Pistol Packin' Mama*. Remember?

Rae Marcua.

Booms King Combo

Berkeley, Cal.

To the Editors: I recently moved to Berkeley (Modulate to Page 11)

WHERE IS?

PAUL KANE, former Washington, D. C. bandleader.

NORMAN MURPHY, trumpeter, formerly with Gene Krupa's orchestra.

GARY STEVENS, vocalist, formerly with Charlie Spivak.

RUSS ISAACS, drummer, formerly with Jan Savitt.

BOB BEERLY, vocalist, formerly with Jimmy Dorsey.

CHARLES MECKLING, drummer.

JACK LATHROP, formerly with Hal McIntyre.

HERB QUIGLEY, drummer, formerly with Paul Whiteman.

ANTHONY TRINI, bandleader.

ELIZABETH HUGHES, harpist, formerly with Horace Heidt.

MEL JENSEN, formerly with Glen Gray.

VERA VAN, vocalist.

NOT CRA GARDNER, saxist, formerly with George Olsen.

JOHNNY DEE, saxist, formerly with Hal McIntyre.

HARRY MILLS, vocalist, former member of the Mills Bros.

HERBERT MILLS, vocalist, former member of the Mills Bros.

MAURICE PURTILL, drummer, formerly with Tommy Dorsey.

BOBBY GUYER, formerly with Woody Herman.

GINGER MOYLEN, formerly with Charlie Spivak.

CAROLYN CROMWELL, vocalist, formerly with Raymond Paige.

YANK LAWSON, trumpeter, formerly with Bob Crosby.

SPEC LIMEHOUSE, trumpeter.

BO NORRIS, trumpeter.

WULFRED SMITH, trombonist.

HUBERT BARRETT, tenor saxist.

PUNCH MILLER, trumpeter.

FRAN SCOTT, trombonist, formerly with Blue Barons.

SCOTT HUNT, formerly an WGL, Chicago with Judy & Her Jesters.

DOROTHY "JUDY" MASTON, of Judy & Her Jesters.

BUDDY RICH, drummer, formerly with Tommy Dorsey.

TED NASH, formerly with Glenn Miller.

STEVE LEONARD, formerly with Jack Hingray.

MICHAEL LORING, former vocalist-bandleader.

JACK MILLS, drummer, formerly with Teddy Powell.

LYLE BATTIN, trumpeter, formerly with Chuck Foster.

JACK LAIRD, tenor saxist, formerly with Boyd Raeburn.

RALPH BLANK, pianist, formerly with Ted Weems.

WE FOUND

JIMMY ZITO, now Pvt., U. S. Army Air Corps, Atlantic City, N. J.

TEX BENKE, now Chief Sp., Naval Air Technical Training Center, Tusman, Okla.

Chords and Discords

(Jumped from Page 10)

from Chicago. I really miss Red Allen and his boys, having been one of those people who visited the Down Beat room at every opportunity.

Last night I heard about the first good music since arriving, played by Saunders King. That band is really frantic. They played in a Jazz vs Swing contest, and though old Bunk Johnson put up plenty of competition, I think Mr. King and his boys really had it.

Elsie Pantser.

We'll Do It!

c/o Postmaster, N.Y., N.Y. To the Editors:

Have just received the Oct. issue here in North Africa. The boys and I are very happy to get the latest news in the musical world. We are depending on the Beat to keep us abreast of the times until we get back.

Keep up the good work.

Pfc. James S. Richardson.



Maurice Rocco will return to the Roxy theater, N. Y., January 19 for five weeks, getting top billing. He will double from the Zanzibar where he starts his second engagement tonight (15) . . . Roger "Ram" Ramirez, outstanding pianist, formerly at Cafe Society Downtown, N. Y., has signed with the Stan Zucker office and is currently at Cafe Du-bonnet, Newark, N. J., with Bill Cadmus and his Skyliners, and Elton Britt.

Betty Sharp, singing accordi-onist, and Lynn James, pianist, are at Pierre's Cocktail Lounge in West Orange, N. J., while Ann Smiley, vocalist, is at Mayfair Farms in the same city. . . . The Melody Maids are holding forth at the Enduro in Brooklyn, and

the Merry Makers, a girl trio, are the new attraction at Oetjen's there. . . . At the Park Terrace in Brooklyn, the Air Lane Trio now have six sustaining shows a week on the Blue.

Harry Rorer of Cliquet Club fame has a quartet at Rogers Corner in New York and Artie Russell is in New York for an indefinite run at the Aquarium . . . The Three Majors have had their contract extended at the Great North-ern . . . Ving Merila's outfit is at the new Tony Pastor's on 52nd Street . . . At the Village Barn, it's Eddie Ashman's crew.

Down in New Orleans, The Keithly Quartet is rounding out its seventh month at the Monteleone Hotel. . . . The Frank Victor Quartet are at Blanding's Landing in Miami. . . Vincent Pirro, his novachord and his trio, open at the Flagship in Newark, N. J., January 17. . . . Gene Bedric draws a holdover at the Rose Room in Newark and Frank O'Connell, novachord-vocals, opens at the same spot January 17. . . . Henry Daye Trio have been held over at Pat & Don's, Newark.

Lon De Fabbia is in his seventh

Cheered By Chick Chansons



Camp Adair, Oregon—Virginia Becker, Jeanne and Betty Hanna cheered the infantrymen here recently when they came down from Portland to chirp in a jam session at the service club. With Pfc. Al Janis, guitar; Sgt. Randy Hugdahl, trombone; Sgt. Jim Dalton, drums; Pfc. Bert Landberg, trumpet and Pvt. Bud Hancock, clarinet, the chicks, known as the Three Sweethearts of Harmony, really let it out.

month at the Southern Hotel, Baltimore . . . Tony Valentine Trio set at the Alpina Musical Bar, Philadelphia . . . Freddie Heibel and his quartet are at the Dreyfus Hotel in Providence . . . Gloom Chasera, now at the Diamond Mirror in Passaic, are under contract to CRA . . . Fess Williams was held over at the El Rancho, Chester, Pa. . . . The Sterlings, vocal duo, are at the Annapolis Hotel in Washington . . . Watson & Lee returned to the Park View Terrace, Springfield, Mass. . . . Audrey Thomas, singing pianist, draws a holdover at the Cliquet in Detroit . . . Jerry Montana orchestra and Vince Mondl are at the Graymors Hotel, Portland, Me.

GAC cocktail department. . . . Jay Mills of the Stan Zucker office is booking Lou's Bar, Philly. . . . The Mike Special office has changed the name to Special Attractions, Inc., with Mike as prexy and Jean Rose, sec'y-treas.

See and hear . . .

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Former Canary and Family



Miami, Florida—Remember lovely Mary Krieg, who used to sing with Baron Elliott's band in Chicago and Pittsburgh? She's Mrs. W. T. Cain now, and the mother of that fat and saucy son, who was born on October 4. That's his father, Lieutenant Cain, holding him.

Long Hairs With Crew Hair Cuts

Philadelphia — Johnny Warrington, the burg's strongest bid for name fame since Jan Savitt left home, has four Curtis Institute of Music grads in his WCAU band. Fiddlers Joseph Gorodetzger, Gene Caircu and Sol Ocherov all schooled at that classic academy, with keyboarder Davy Stephens also getting a Curtis shingle.

Gut-scraper Ocherov was also concertmeister of the Philadelphia Opera Co. and Steinway-squatter Stephens also studied under Fritz Reiner and was a member of the Leopold Stokowski All-American Youth Orchestra that toured South America before entering the swing field.

New Jazz Epic By Rex Harris

London, Eng.—Rex Harris, who writes the weekly jazz feature in Melody Makers, the British jazz mag, has finished a jazz book, The Story of Jazz. Material for book was culled from the Story of Jazz, a series of BBC radio shows, which explained the development of jazz.

Down Beat covers the music news from coast to coast.

Have you heard my latest entitled: "She was the daughter of a butterfly, but he was a son of a Bee"! Don Ragon and his Boystown Ensemble Featuring Alice Rays

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Steve Broadus MUSICAL RESEARCH

ALONG MELODY ROW

The annual summing up of the year's achievements found Tin Pan Alley virtually unanimous in acclaiming Jimmy McHugh as the leading songwriter of 1943, turning out a total of 60 tunes since January 1, 1943. More than half of these have consistently been on the hit parade throughout the year and early in 1943, McHugh had already won the distinction of being the only songwriter to hold number 1 and 2 positions on the hit parade, where his *Comin' In On a Wing and a Prayer* and *Let's Got Lost* remained for weeks.

T-C Music has changed its name to Capitol Songs, Inc. Trummie Young has signed an exclusive writing contract with Capitol. Firm's two newest tunes are *Wrong Neighborhood*, written by Skippy Hall and Bob Merrill, and *Save Me Some*, by Walter Brown and John Tums. Both tunes have been recorded by Jay McShann on Decca.

The score from MGM's *Broadway Rhythm*, featuring Tommy Dorsey's band and Ginny Simms, is being pushed by Leo Feist. Tunes include *Irresistible You*, *Solid Potato Salad* and *Brazilian Boogie*, by Don Raye and Gene de Paul.

Low Levy has a new folkie out titled *Southernaires Hymns*, arranged for quartet by Spencer Odom. New tunes are *My Heart Isn't In It*, by Jack Lawrence, and *Down In The Valley* (Hear That Train Blow), by Frank Luther and recorded by the Andrews Sisters. Leeds Shoo Shoo Baby is still doing terrific.

Mutual Music has *Rainbow Rhapsody* written by Benny Carter, and *It Must Be Jelly*. Both tunes were recorded by Glenn

Riveters Too

New York—The Metropolitan Opera next year may have somebody up from the swing shift, but that doesn't mean the long-hairs will be bobbed. Wilfred Pelletier, maestro of the Met Additions of the Air, arranged a special midnight audition for tyro chirpers who are too busy riveting and welding in the war plants to be heard in the daytime.

Miller. Also on the Mutual list is a Charlie Spivak *Trumpet Method*, and a jazz arrangement of *String of Pearls*.

Broadway Music has a new samba, *Magic Moon In Rio*, written by Lou Handman and Allan Roberts. Enric Madriguera is plugging it. . . Crawford Music is starting on the score from Columbia's *Knickerbocker Holiday*, by Julie Styne and Sammy Cahn. Tunes include *One More Smile*, *Love Has Made This Such A Lovely Day* and an original tune by Kurt Weill titled *September Song*.

Henry Spitzer and Buddy Morris are on the coast. . . Sam Wigler left *Witmark Music* to go with *EH Oberstein's* new music firm, *Ford Music*. . . Hal Fein of the defunct *Allied Music* has gone with T. B. Harms. . . Jack Richmond has left Mills to become general manager of *Superior Music*, and Harry Weinstein, *Lyman* manager takes Richmond's job with Mills.

Add New Tunes: *Unconditional Surrender* by Irene Shannon; *If You Can't Go Over, Come Across*, by Lew Mel, Tommy Carey and George Weir, published by Carey Music Publications; *My Horse, My Guitar, My Gal, And Me*, by Lew Mel, Grady Parrish and Chester Rice, published by Joe

Bregman Greet His Writers



New York—Jack Bregman, music publisher, is seen here flanked by Buck Clayton, ex-Basie trumpeter and arranger now stationed at Camp Shanks, and by the Count himself, at the Hotel Lincoln here. Bregman publishes all of Basie's tunes, as well as those by Clayton, including *Swing Shift*, *It's Sand, Man!*, *Red Bank Boogie*, *Love Jumped Out*, *What's Your Number?*, *Avenue C*, *High Ball*, *Sneaky Pete* and *Khaki Tan*.

McDaniel Music Co.; *Lulu From Honolulu* and *My Hula Honey*, by Lew Mel, Thelma M. Parker and Ray Meany, published by Golden Gate Publications; *Double Trouble In My Heart*, by Lew Mel and Chaw Mank, published by Chaw Mank's Blue Ribbon Publications; *Swinging To An Old Fashioned Polka*, *The Prairie Moon Polka* and *The Cowhand Polka*, by Lew Mel, Norman Kelly and Larry Gondringer, published by M. M. Cole Co.; *Our Baby's Not A Baby Any More*, by Lew Mel, Everett Westcott and Matt Pelkonen, published by Matt Pelkonen's Publications.

Leeds Music with the radio stations.

Bob Tandler's *Swing Show* on WGN receiving much fan mail. . . Barbara Marshall is the new chirp at WBBM. . . BMI opened larger offices in the Woods Bldg. Al Kavelin batoning at the new Rio Cabana on Wabash av. . . Town Criers, youthful vocal foursome, have left Les Brown and are on their own. . . George Pinco of Shapiro Bernstein is booming *By the River Of the Roses*, recently waxed by Woody Herman. . . The McIntyre Sisters wowing them at the Treasury Center with solid vocals.

Along Chicago's Melody Row

by Chick Kardale

Mitch Ayres and Sy Devore in Chicago from Los Angeles to do a series of transcription recordings for Decca. . . Joe Burns of Harms back from a vacation and setting his protege, Kay Armen, for a spot on the Paul Whiteman show in NYC for the Blue network. . . Boyd Raeburn has a deferment for several months.

Nancy Martin of NBC matinee show fame set with a new 15 minute commercial. . . Chick Kardale, formerly with *Warock Music*, shifted to *Mills Music* as Chicago rep. . . Johnny Shanahan of the *Eddy Oliver* crew being rushed by boys for plugs and dates on their hits.

Griff Williams leaves the Palmer House soon, with Ran Wilde following him. . . Al Friedman leaving for St. Louis to plug

Schooler Trial Starts Feb. 1

Los Angeles—Harry Schooler, former operator of the Aragon ballroom and the widely known swing shift dances at Ocean Park's Casino Gardens, goes on trial here Feb. 1 on technical rape charge filed against him by the father of Patricia Anne Frey, high school girl.

At his preliminary hearing Schooler denied that he had had any illicit relations with the girl, stating that it was just the "old shake-down game." He is at liberty under \$2,500 bond. Hal Hughes, attorney for Schooler, said he was confident his client would be cleared.

New Book Scans World of Music

Duet With Nicky, written by Alice Berezowsky, published by Lippincott.

Alice Berezowsky's recital of her life with her composer husband Nicolai is a happy, charming tale, lightly salted with a sort of homesy humor that frequently wipes off the smile to make wise and penetrating remarks on our life and times. Most of them are directed at the music world, naturally, since that is the background of her story.

Nicolai Berezowsky, the other half of the duo, is currently a member of the violin section of the CBS staff symphony, was one of the charter members of the Coolidge String Quartet, and has had some success with several symphonies and works of a smaller scope for chamber groups. From boyhood in Russia during those other bloody days, he eventually made his harassed way to this country, the New York Philharmonic and Carnegie Hall's backstage waiting room, where love and the duet with Alice were born. Here, the author takes over second fiddle, so to speak, and the story wings through some hectic, happy, and only momentarily sad years in Paris, Berlin, and a villa in Brittany, interspersed with odd moments of Washington, D.C., and New York, where they now live. The Berezowskys know intimately many internationally famed figures of the music world, and with her flare for seeing through a face, the writer makes them all human, as well as gifted and famous.

Alice Berezowsky says she is not a musician. If she is not, in actual execution, she is in heart, for she reveals a deep understanding of music, its makers and their problems. In her discussion of government subsidy of art and music, and the barriers confronting the unrecognized American composer, she is a Portia pleading a beloved cause. She also has a piece to say on the subject of James Caesar Petrillo, father superior of the AFM and daddy to the ex-record ban. She says it well, and I particularly liked her singing up of the man, in which, on saying goodbye to him after an interview, her mind's eye passes swiftly through the outward protective markings of a not easy life to look directly at the character core, so to speak. —Hal

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Who Needs a Horse? Not Rogers!



St. Louis—Attractions following Roy Rogers into various theaters.

dismayed by the box-office marks he has left for them to tackle, have been threatening to buy a horse of their own. Here's Roy, without his horse, and doing right well with hiccous Marie Bone, who is featured at the Club Continental in the Hotel Jefferson.

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Warners Nail Voice Double With a Pact

Hollywood—Lynn Martin, who will be heard, but not seen, as the voice of Ann Sheridan in the Warner Brothers' picture *Shine on Harvest Moon*, has just signed a five-year contract with the same studio.

Studio is giving out no information on the signing of the popular radio singer (she's currently the vocal feature on NBC's "Scramby Amby" show) which indicates that she is being retained as permanent vocal double for the screen actress.

Warner firm is probably not unmindful of difficulty handlers of Rita Hayworth encountered by making her a singer with the voice of Nan Wynn. Nan withdrew from the arrangement when she became important as a screen personality in her own right and they had to find a new voice for Rita. Martha Mears will be heard as Rita's voice in her next release, *Columbia Cover Girl*.

Maestro Ousted By Argentina

Mexico City—Juan Jose Castro, famous Argentine conductor now in political hot water with his country's government, may soon make his home in Mexico. Castro,

Let Me Off!

New York—Phyllis Stewart, latest Cafe Society discovery, didn't set too well with either critics or audience during her stay at the downtown Cafe branch. New word is that she is moving to the uptown spot. A local wag, hearing the news, remarked: "Is that so? Well, let me off downtown."

dismissed from all governmental posts by Argentine President Ramirez because he protested his belief in a democratic government, has been invited to take refuge in Mexico by Jose F. Vazquez, conductor of the National University of Mexico Symphony.

More Composer Films Readied

Hollywood—Two more pictures based—more or less—on the lives of composers are ready to roll through the movie mills in the near future. 20th's long planned *Stars and Stripes Forever*, the John Philip Sousa opus, gets underway this month with radio's Bill Bacher at the production helm.

A film based on life of Tchaikowski, which has been under consideration at some time or other by every Hollywood studio, is now definitely on the schedule at Warner Bros, with Robert Miltton signed to do the script and Henry Blanke set as producer.

Door Closes With a Bang

New York—That loud noise you just heard was the Famous Door closing with a bang. Victim of too much output and not enough income, the Fifty-second Street landmark was forced to fold when Lionel Hampton's band was pulled out. Trouble came up because the club was not fast enough with the payroll and the Hampton management, sensing that there was financial trouble ahead, yanked the bandleader. Rumor says that plans are under way for the spot to re-open under the name of the Cotton Club, featuring a typical Broadway floor show instead of a name band.



Freddie Martin, his sax and his boys, now breaking all records at the Ambassador Hotel in Los Angeles and on the BLUE Network.

October 12, 1943

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Freddie Martin

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RAVINGS at REVELLE

By "SARJ"

Chalk up another war contribution to the credit of jive, swing and the hepcats! Already rated as a morale sustainer, music also does its bit in the training of ace radio codemen, according to T/Sgt. John W. Black, a marine corps combat correspondent, who writes Sarj about the discovery of this fact.

The old "dot-dash" system was discarded even before Pearl Harbor, says the sergeant, because radiomen could be taught faster to recognize signals by their rhythmic sound. He checked the personnel of marine radio sections in his southwest Pacific area and found that every man either played an instrument, knew the rudiments of music, or at least was a dance band fan.

Not only do some of the crack operators keep rhythm with their feet, like most professional musicians, while tapping out Code, but one corporal claims he never needs call letters to identify the

senders of messages. He says every man has his own peculiar rhythm, and that they are as easy to distinguish as the music of Ship Fields from that of Tommy Dorsey.

Capt. Jim Holloway of the R.A.O.C. falls in with a letter all the way from New Delhi, India, and news about American musicians there. He says there's a fine Yank combination in a club for enlisted men there called *Duration Den*.

In Calcutta, the English officer met the pianist, Teddy Weatherford, who played on a rare jazz disc by Erskine Tate's Vendome orchestra. *Stomp Off and Static Stint*. Teddy left the States in 1937 and visited Shanghai, Singapore and Java before landing in India. The captain sends regards to Bill Coleman, whom he knew in Paris.

Word from an AAF fighter station in England carries praise for members of a 10-piece band directed by Sgt. William Schwartz, who hiked three miles carrying their instruments to play a Red Cross dance when fog disrupted transportation... Neal Reid of the Woody Herman Herd is functioning as a drill instructor at San Diego and says that if anyone shows him a tram, he'll wrap it around their neck.

Harry Terrill, alto man formerly with Mitch Ayres, is conducting a good jump crew at the naval air station in Elizabeth City, N. C. Personnel—tenors: Phil Zolkind (Ayres), Al Young (Teddy Powell); trumpets: Bob Thorne (Les Brown), Armand Annull (Jerry Wald), Al Shey (Muggsy Spanier); trombones: Nick Gaglio (Henry Jerome), Frank Acerra (Van Alexander); piano: Sid Hurwitz (Ina Ray Hutton); bass: Joe Kawchak (Red Norvo); drums: Sonny Dee (Alvino Rey). Mary Simpson, a cute blonde chick, sings with the outfit.

Dick Jurgens, pride of the Aragon in Chicago, has been promoted to corporal at the marine corps training center near San Diego. Dick leads the swing band there... A hot marine band in the southwest Pacific under the baton of Sgt. Otto Krause, boasts

Jazz in Algerian Setting



Aln-El-Turck, Algeria—Here's a group of Yankees in an impromptu session on the roof of the American Red Cross beach club here. Beginning with the musician, Pvt. James B. DeNoon of Denver, and proceeding clockwise: Pvt. Harold Sweeney of New York, Pvt. Jack LeClair of Oakland, Sgt. Albert J. Bertonneau of New Orleans, Cpl. Michael Gaeta of Brooklyn, Carmel White of the Red Cross and Cpl. John Michel of Cleveland.—Red Cross Photo by Ollie Atkins.

of such individual stars as George "Butch" Buccleri, former Al Donahue tenor man; Jimmy Puccl, a trumpet man from Ohio; Jimmy Emme (Tommy Reynolds), drums, and Bill Bobnar (Sammy Kaye), bass.

Harry Martin, former columnist and critic for the *Memphis Commercial-Appeal*, scripted a couple of shows at the naval air technical training center there which featured the band and the music of Clyde Sugar Blues McCoy... Art Davis, brother of Johnny "Seal" Davis, is leading an infantry dance band at Camp Wolters, Texas.

Four "Drape Dressers," Junior Durward Morsch, Edward Lopez, William L. Payne and Herbert Johnson, in the submarine force of the Pacific fleet, wrote a Chicago tallor for a catalogue, or at least some sketches of the newest and sharpest "drapes," pledging that they will be pinned up in a position of honor—next to the Varga girls.

There's a lot of Chicago cats in the band of one combat engineers regiment in Italy, according to Cpl. Jimmy Warner, a member. This outfit was the original Fort Sheridan reception center band, and the boys have been playing together for three years... Ensign Herbie Holmes is stationed temporarily in New York, but is not working at his music now.

Larry Bennett, who used to swing lightly with his small combo at the Hickory House in Manhattan, is a technical corporal in the field artillery at Camp Rucker, Alabama... Ken Wygal, former trumpet with Louis Prima, is in the navy on the west coast... Jimmy Hughes, arranger and trumpeter for Russ Morgan, is at Great Lakes station.

Benny Strong, who had that all 4-F band that leaders dream about (eight of the men were

examined and classified within the last year) disbanded his outfit at the Club Trocadero in Evansville, Indiana, on December 10. Reason? Uncle drafted HIM!... Sgt. Charlie Flak, who played trumpet with Russ Morgan and also headed his own band for a couple of years, is leading the post band at the Garden City army air field in Kansas.

Sande Williams, who came with the lease at the Hotel Astor in Gotham, is with the army air force band at Miami Beach... Bruce Wendell, WHO platter spinner, is a sergeant now, and announcer of the army shows at Miami Beach... Benny Payne, Cab Calloway's pianist for years, is a private at Jefferson Barracks, Mo.

Jerome Goodman, youngest brother of BG, is an aviation

Montreal Has Young Dance Band on Way

Montreal, Canada—For twelve years Roland David has been tenor tootin' hereabouts with countless crews including Irv Laing's aggregation. Nine months ago he took up as front man for his own crew at his own spot, the Verdun Pavillion.

Just recently Roland took over management of this town's big white elephant, the long ago darkened Chez Maurice Cabaret, which was at one time one of Canada's classier, most widely known niteries. Completely renovated, revamped, and re-rizzed it now operates profitably as the Chez Maurice Danceland, featuring the band of Roland David.

"I want to have an orchestra of note," he says. "But first I must educate the city to just what good Jazz is, and is not. That is my reason for bringing into Danceland all of the biggest names in the American dance biz to-day."

Already the famous orchestras of Ellington, Basie, Niosi, Calloway, James, Monroe and Savitt have paraded through Chez Maurice portals, with more to follow.

Roland's reeds and rhythm are his ork's strong points, particularly the latter. Donet Garriep's drums propel the aggregations terrific drive. Joe Burton rocks at the keyboard, while Bert Brown's bass is solid. Adrien Gaboury plays fine lead alto, while maestro David ably handles the tenor solos.

Al Kane gets off some fine "go" trumpet. And Rita Gall is the thrush, who does a nice job of lyric liltling. David's roster rounds out with Joe Christie, Ray Irwin, trumpets; Gordon Martin, Irv Schultz, trombones; Frank Holton, alto; and Jack Davis, tenor.

—L. A. C. Duke Delory, R.C.A.P. cadet stationed at Cochrane Field, Ga... Vic Sack, formerly with Irving Berlin, is with the music selection section of special services in New York... Eddie Plenzo, Blue Barron's pianist, is leading the 4th A.G.F. band at Camp Hale, Colo.

Leonard Is Out



Chicago—Hal Leonard, who played with Saxie Dowell's navy band in Norfolk, has received a medical discharge from the service and is taking treatment for eczema at Mayo's. Seen here taking a big welcome from his nephew, Lee Edstron. Leonard was leader of a band at the Trianon hallroom before joining the navy.

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They Made the Zulus Jump



Cairo, Egypt—Biggest kick so far for the Sky Blazers, army air force jazz combo, who have traveled more than 7,000 miles and entertained more than 200,000 men, was playing for an audience of South African Zulu warriors. They howled like mad at the jump tunes, couldn't dig the sweet numbers. Group includes: Pvt. Woodrow Ferrin, guitar and vocals; S/Sgt. Murray Davison, leader and trumpet; S/Sgt. Bob Panichi, tenor and clarinet; Cpl. Vernon Dehn, drums; Pfc. Bob Clements, piano. In the background is Pvt. Frankie Smith, accordion, and featured vocalist, Cpl. Bill Anfort, formerly with Claude Thornhill, is not shown.



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Don Kaye and His Sharpes



San Francisco—After fifteen months at the Hotel Claremont in Berkeley, Don Kaye moved his orchestra to the Mural Room of the Hotel St. Francis here on December 7. Here are Don and his attractive trio, the Three Sharpes, Ione, Jean and Helen. Shot was made at the Stage Door Canteen.

Biggest Night Club In Country Is Strictly GI

Los Angeles—The biggest night club in the country is strictly GI. That would be the Hollywood Canteen, and it's an important date for every name band which finds its way to the west coast. The booking agent is the L.A. local, under the aegis of the prexy, Spike Wallace and his right hand, Johnny TeGroen.

Spike and Johnny in fact, are responsible for seeing that there's constant music at the Canteen, and that means seven nights a week. They, like the musicians, get paid off in kicks . . . in seeing that some 25,000 GI's can dance each week, and that they have the kind of American fun that makes the morale of U.S. fighting men famous.

The lads are fed, they meet and talk to, and dance with the Hollywood stars. All this is a result, not only of the presence of top personalities, but of the work that 42 unions and guilds do, all affiliated with motion pictures. Seven thousand volunteer workers make the Canteen function, while the lads enjoy the Canteen starlight.

Million Dollars Worth

If every performing musician were paid his regular salary for the time he's gifted the Canteen this past year, it would be a tidy sum far in excess of a million dollars. Kay Kyser alone, by bringing in his gang every Saturday, contributed almost \$200,000 worth of music. That's regular salary figuring, not the fancy prices that a Kyser one-nighter on Saturday would fetch these days. Harry James also has been a consistent outfit each week.

There are other name aggregations which have played the Canteen with reasonable faithfulness, like Ellington, both Dorsey's, Bob Crosby, Spivak, Ted Lewis, Vallee, Basie, Benny Carter, Flo Rito, Grier, Cugat, Erakine Hawkins, Horace Heldt, Spike Jones, Malneck, Ozzie Nelson, Mike Riley, Phil Ohman, Noble Sissle, Jack Teagarden and others.

Little Fellow Helps

And then, the not-so-colossals have been on Wallace's and TeGroen's call list, and have performed faithfully and often. It's

a swell all-out-for-the-boys job, aided even further by the union lads, now in service who've been plying their trade in post bands. Gardner Field and Camp Roberts bands, for instance, are regular and frequent guest bands to give the dancing servicemen their quota of jive.

But the American Federation of Musicians has dealt out more than jive. Yesterday's civilian longhair devotees are today's GI ditto, so every Sunday, 80 of Hollywood's top giversouters of cultural counterpoint and harmony, men and women who hold down the picture studio concert chairs during the week, get together as the Hollywood Canteen Symphony Orchestra and give strong concerts under the baton of one dynamic little stick wielder named Davey Forrester.

Concert Artists, Too

Some of the biggest concert attractions come in to ease the culture-hungry lads in uniform. Menuhin, Helfetz, Rubenstein, Iturbi, Grace Moore, Rise Stevens, John Charles Thomas, Bartlett and Robinson et al have given performances that would make any Carnegie or Town Hall audience drool at the mere thought.

(Watch for the back cover layout of canteen scenes on February 1.)

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1

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. . . announcing the members of Esquire's All-American Jazz Band, every instrument played by America's top artists, selected by a board of jazz critics, writers and musicians. This issue also features color photographs of glamorous jazz singers . . . "Collecting Hot: 1944," sequel to Charles Edward Smith's 1934 article . . . and other jazz-minded articles and stories. On sale January 15th.

2

ESQUIRE'S JAZZ BOOK

. . . a complete gospel of hot jazz, including the outstanding jazz articles from Esquire's past ten years . . . chapters on jazz history, along with a comprehensive chart giving the genealogy of jazz influences . . . 24 pages of jazz photographs . . . entertaining sketches by E. Simms Campbell . . . biographies of over 120 jazz men voted on for Esquire's All-American Band . . . complete listing and evaluations of the prices of records made by the All-American Band winners . . . and a real 8-inch record, demonstrating solo styles of the band members, with comments by Leonard Feather. On sale on or about February 1st. \$1 at newsstands, book and department stores, record shops, PX or ships' stores.

3

CONCERT BY ESQUIRE'S ALL-AMERICAN

JAZZ BAND, Metropolitan Opera House, Tuesday, January 18th, from 8:45 to 11:30 P. M. . . Hear musical history being made in this first jazz concert ever to be given at the Met. Every instrument will be played by its greatest exponent . . . selected by America's leading jazz authorities. Concert staged for sale of War Bonds, and sponsored by the National Women's Council of the Navy League of the U. S. Admission only to buyers of War Bonds in any amount from \$25 to \$100.

4

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5

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A COLUMN FOR RECORD COLLECTORS.....
THE HOT BOX
 By GEORGE HOEFER, Jr.

Esquire magazine will distribute late this month a supplementary booklet devoted exclusively to jazz and its musicians. Written and edited by Paul Eduard Miller it will be released in conjunction with the February issue of Esquire, which contains Charles Edward Smith's article pertaining to another All-American jazz band selection. The Smith article observes the tenth anniversary of his original *Collecting Hot, 1934*. The latter piece stirred up considerable interest in jazz collecting.

The Jazz Book will contain biographies and discographies of the jazzmen selected on the All American. This mythical band is slated to record together and to jam in the Metropolitan Opera House a la movie style. There will be about one hundred pictures of musicians and orchestras illustrating the Jazz Book. One chapter will be on *Jazz Collectors* written by the Hot Box conductor.

JAZZ PUBLICATIONS: Down Beat is presenting another Sharon Peace piano book entitled *88 Keys To Fame* published by Leeds Music. Price \$1.00. Contains thirty solos by thirty famous pianists including biographies and photos of each composer.

JAZZ CONCERTS: The Jazz Concert Society directed by Eddie Condon has been invading New York's Town Hall on Saturday afternoons with jazz played by such greats as Art Hodes, Max Kaminsky, Miff Mole and Pee Wee Russell.

JAZZ ON THE RADIO: Jim Crocker's Wax Museum on station KRLD Dallas, Tex. Bruce

Horn is Hot



New York—That smoke pouring out of Billy Butterfield's trumpet may just be trick photography. Readers who have dug Billy's phonograph platters, however, know that his horn really is hot enough to smoke.

Baker, Jr., Dallas collector advises Crocker plays old Oliver's, Armstrongs and Belderbeckes on Saturday nights from 11:30 to 11:55 P.M. at 1080 kws. on your dial.

The Evolution of Jazz comes on over WPAP (800 kws) Ft. Worth, Tex. each Monday night from 10:30 to 11:00 P.M. Show is written by Sgt. John Knocky Parker, Fort Worth pianist now in the army.

JAZZ RE-ISSUES: At the end of 1943 several interesting rare jazz items were re-issued on private labels. Here are listed two sets, one on the Session label, and the other on Bob Thiele's Signature label.

Session No. 1—*King Porter and Tom Cat*. Two cornet solos by King Oliver accompanied at the piano by Jelly Roll Morton. Originally released on Autograph 617. Every collector should have these examples of Oliver's horn. The King was a powerful jazz cornetist but lacked the finish and technique of his young protegee—Louis Armstrong. Both sides are original Morton tunes.

Session No. 2—*Fish Tail Blues* and *High Society* by Jelly Roll Morton's Kings of Jazz. Originally on

Autograph 606. The band on this obscure date consisted of Roy Palmer (trb), Alex Poole (sax), Ball (clarinet), Morton (piano) and Lee Collins (trpt). *Fishtail Blues*, which Lee wrote, is a tune quite similar to the theme of Jelly Roll's record of *Sidewalk Blues*. This rendition of *Fishtail* is listless and poorly dubbed. Collins' horn and Palmer's trombone, especially the latter, are interesting New Orleans. Collins calls Palmer the greatest trombonist he has ever heard. He says Roy couldn't play tailgate but was away ahead of his time. The *High Society* version is rather poor compared to other recordings of the tune.

Session No. 3—*London Blues* piano solo by Jelly Roll Morton. This is a break for piano collectors to have available this rare recording of Jelly's *London* which originally was released in a limited quantity on the Rialto label. This is the only piano solo version of the tune. It is unfortunate that the copy from which the re-issue was dubbed was in rather poor condition. However it will be an addition to the Morton library.

Dearest Darling, a piano rag

solo by Ezra Howlett Shelton originally on Autograph. An original rag by this unknown ragtime pianist. Just ordinary ragtime piano with some corny breaks.

Session No. 4—Has not been released as yet. Jelly Roll Morton's Kings of Jazz (Same band as on No. 2.) playing *Wearly Blues* and *Tiger Rag*.

Signature 903 Clarinet *Marmalade* (1608) & Opus No. 1, *Sans Melody* (1611). *Bud Jacobson's Jungle Kings*. These are second masters of the tunes issued on Signature about two years ago. On Clarinet the original is preferred for the short *Frank Melrose* piano solo which does not appear on the second master. The second rendition also has the three clarinet choruses by Jacobson-Hunter and Rushton. Regarding Opus, it's a *tear-up*, they are both fine, yet solos differ slightly.

Signature 904 *Laughing At You* (1609) & *I Can't Believe* (1610). These two are also second masters of the *Jungle Kings* sides. The original taken in slower tempo features more Melrose on *Laughing* but the second has a terrific Ruston bass sax solo which outranks his work on the first release. On *I Can't Believe* the second version is far superior solo for solo, but here again Melrose is missing; evidently all the first masters were used as Frank took solos on those particular sides.

Signature 905—*Magel's Dream* (1622-1) & *Riverside Blues*

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TIPS FOR WETTLING TUBMEN
 By GEORGE WETTLING

Just received a letter from Ray Suskind of New York City. Ray informs me that he is one of the few New York drummers holding a membership in the N.A.R.D. which is the National Association of Rudimental Drummers and also a member of the Alpha Delta Kappa fraternity. Ray would like to know how and when Grecco cymbals are used? Grecco cymbals are used mainly when backing up a soloist on a rather sweet or soft number. They can be used with either sticks or brushes.

When used with sticks play them as you would when playing your "bounce" cymbals, giving a nice light ride to the soloist. When played with brushes, mix them in with your other cymbals and you will find they blend quite well.

Ernie Morrison of Medford, Mass., would like to know the best way to play a fast number when the number is too fast to be played on the high-hats. The fastest number can be played on the high-hats if both hands are used. However, if it shouldn't sound or happen to fit the tune just right, use a good press roll on the snare drums. It might be of interest to mention at this point that I happened to hear Gene Krupa a few nights ago and Gene played some of the finest snare drum I have ever heard.

Charlie Clayton of Fort William, Ontario, writes that he was listening to one of Kay Kyser's band recordings and noticed that the drummer was playing off the beat and the bass player was playing on the beat and wonders if it was a mistake or purposely arranged that way. Well Charlie, as I never listen to Kay Kyser's records I wouldn't be able to answer that one. Guess you'll have to figure that one out for yourself.

Carl York of Marion, Indiana, asks if I can give him any information on jungle rhythm. May I suggest getting an album of the *Belgian Congo Records* which is the real McCoy in primitive African music and jungle drumming. This album features the drumming of the Royal Watalu Drummers.

Eddie Dolbean of Worcester, (1624-2). King Oliver's Jazz Band originally on Paramount 26292 released in 1924. This is a worthy reissue of a rare and important collector's item—Oliver's band with Armstrong.

Signature 906—*Adams Apple* (2603-1) & *Messin' Around* (2602-2). Jimmie Blythe and His Ragamuffins. Personnel: Featuring Freddie Keppard—trumpet, Johnny Dadds—clar., Jimmie Blythe—piano. Originally on Paramount 12376. One of the few records on which Keppard's horn can be heard. There is a fine Johnny Dadds solo on *Messin'*.

JAZZ RECORDS: Dublin's in the main lobby of the Merchandise Mart, Chicago has begun to put out free lists of jazz records available by mail. Carries a large stock of Commodore, Climax and Blue Note records.

The Collectors Record Shop, Jack L. Caidin, Prop.—825 Seventh Ave. New York City, has entered the field of auctioning hot records. Their auction list No. 1 contained some three hundred odd discs.

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Mass., sends in this suggestion for muffing the bass drum. I have successfully used this method for a number of years and highly recommended it. Here's what to do. Get a couple strips of felt or heavy velvet, cut them about three inches wide and twenty-eight or thirty inches long according to the size of your bass drum shell. Next, remove the batter head and place a strip about three inches away from the spot when your beater ball hits, then put head and rim on so that it stretches the felt on with it. Then do the same with the other head. Be sure you have the strip long enough so that it will come under the flesh hoop edges and will tighten with the tensioning of the heads.

Eddie says as felt strips are hard to obtain in his part of the country he remedied this by cutting a couple strips out of his sister's last year's polo coat, so there you are boys, if you can't find any velvet or felt just go to the clothes closet and cut up your sister's coat or your wife's velvet evening gown.

E. C. Bristol of Mobile, Ala., writes asking me for some tips on technique and some exercises. Well as the old saying goes "there's nothing like tooting your own horn or beating your own bass drum," so I might as well inform you lucky readers that Jack Robbins, of the Robbins Music Corporation is publishing a book to be out very soon entitled *George Wettling's Three Basic Rudiments of Modern Advanced Drumming*. Be on the look out for it.

Hartford Likes Red Quill Band

Hartford, Conn.—Dancing feet seem to find it well worth gasoline coupons to keep time with the music of Gibson Wood's orchestra at the Red Quill. The line-up is: Al Engle, Joseph Casarino, trumpets; Louis Werner, Melvin Berman, reeds; Marshall Gross, piano; Louis Maestro, guitar; Joseph Dunce, bass; Bob Phelps, drums; newly acquired Mickie Arria, vocals; and Woody fronts on sax.

Sully and his small combo grabbed the coveted Elk's club job and for the occasion, featured a girl vocalist for the first time. Alto-man Sully's personnel includes: Lodie Casciano, piano; Joe Mace, guitar; Billy Quinn, drums; and the chirple is Rhoda Aaronson.

Duke Ellington's orchestra packed the State theater for a one-ner and two evenings later, the Hartford Auditorium was jammed with Cab Calloway fans. Piano-man Tony Armentano and tenor-man Teddy Page are now in camp... Union musicians here have that two-buck raise smile.
 —Hal Lowery.

Pa Boosts Ma

New York—A hep soldier just back from North Africa reports that Capt. Andre Baruch is giving platter fans plenty to hear from the radio station he's supervising there. "Of course," adds the informant, "every other record is by Ben Wain."
 (For the un-hep: Ben is Mrs. B.)

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Jungle Music Found Near At Hand

Music As Primitive As Any African Rhythm Is That of Chiapas Indians

By JOSEPH RAYMOND

Mexico City—Many Down Beat readers realize that the popular music of this country is tremendously influenced by American jazz, swing, and popular expressions in their other forms; such as the sweet music at *Ciro's*, and the hot music at *Salón México*. Few of our readers, however, know that in the remote jungles of southern México there exists a "popular" music, much less what it is all about.

The most primitive music of México is found in the most remote section of the nation: Chiapas state, bordering Guatemala, and Central America. Chiapas is a Congo of the western hemisphere—wild, inaccessible, fresh, and exciting with an untouched beauty. Play through the accompanying jungle tune as transcribed from a disc recorded in Chiapas and you have at your fingertips the strange, lonely, unearthly spirit of the unique and interesting people who live in this remote world.

Unlike their American neighbors, these Indians of Chiapas do not follow a "style," "rage," or pattern. Each performer must be an individualist, play in his own style, be himself, to such an extent that in no two Indian villages can the same style be found.

Music Handed Down

This typical music of the Chiapas jungles has descended from generation to generation, from father to son, for perhaps as many as four hundred years—the same instruments and more or less the same style being used.

Chiapas Indians learn music only orally; nothing, to my knowledge, is written. First they learn to drum, the assumption being that the most fundamental thing in music is rhythm. The maestros do not seem to encourage invention in music. Stick to what you've learned is the idea, and the natives are happy and proud to be able to play a tune exactly as their fathers played it, reflecting a deep tendency to traditionalism, family ties, respect for parenthood, etc.

Our world of modern music is not known to the Indians in the Chiapas jungles, as you might

imagine, but it is reaching into small portions of the state through Indians who visit the *ciudad* of Tuxtla Gutiérrez (which you can find on your map of México). Hence, traditionalism is fading out in this city nearest civilization, will probably no longer exist when the elder musicos, its maintainers, pass on. The youth occasionally hear radio broadcasts from *Los Estados Unidos*, from national networks, and are drawn to it, forgetting the music their parents still play.

Primitive Instruments

The only instruments I have ever seen in the Chiapas jungles are: reed-flutes, drums made of animal hides, primitive guitars, violins, and harps-of-sorts. (see picture). The flutes usually have five or seven holes, the fewer the number of holes, the lower the tones they produce. The more primitive type has only three holes, but the seven hole type is preferred to-day because it offers a wider variety of notes, having all tones of the occidental scale.

Occasionally a 16th century trumpet, as used by the Spanish conquerors, is found. It is quite unlike a Selmer, King or a Holton, but is highly respected and enjoyed in these regions. Also there are primitive castanets in popular use here. Once in a while one finds an old accordion with this mark on it: "Made in Germany." And these are from way back, and how!

The Indians in the heart of Chiapas do not understand what is meant by a scale.

Their music is usually for religious purposes, and in some sections it is considered evil to adapt it for other purposes, such as dancing. This is true in Tuxtla Gutiérrez and in Chiapa de Corzo, but not in San Cristóbal Las Casas, where it is used for dances and parties.

Singing Is Rare

Singing in groups or in solos is rare, a fact which is character-

Deep in the Heart of Mexico



Mexico City—Here is a primitive Mexican orchestra, such as is described in the adjoining column. The photograph was made deep in the heart of the jungle. This band never has played *Pistol Peckin' Mama!*

Yeah, Let's

New York—If you want to add to your scrapbook of *Down With Swing* items, here's a number from Signor Gaetano Loria, operatic voice teacher and mentor of Caruso. The *World-Telegram* reports, "From a few visits to night clubs here Signor Loria concludes that swing music is debauchery."
Shall we debauch?

tic of a timid people. If they sing it is a chant, and invariably in unison. They admit that the only time they sing is when they are "chemically happy" with "aguardiente," or "fire-water," a jangle-brew of considerable potency, as I once discovered to my embarrassment.

European influences, mainly Spanish, are strong in melody formations. Often the melodies are sad, at times strange and oriental, repetitive, with a peculiar orthodox development somewhat European. Minor third skips are prevalent in most tunes. (Note the attached melody.)

The best drummers of the jungles are found around Tuxtla Gutiérrez and Chiapa de Corzo, because they vary rhythms considerably, instead of beating a straight monotonous beat, as in places like Comitán (consult your map of México).

Phonographs Scarc

Main outside influences are style, tune, and rhythm from Europe (as in San Cristóbal las Casas), Indo-European (as in Tuxtla Gutiérrez); main influences from within México come through Comitán (on your map) and the favorites are *sones*, *corridos*, and *canciones*. Once in a rare while Indians hear jazz and swing on old phonographs and very old American records which somehow found their way into the jungles of Chiapas. I found only two phonographs in all the Chiapas jungles.

In Chiapas state alone there are probably twenty different tribes. You can name them until your tongue is sore: *Chapanecos*, *Tojolabales*, *Tzotziles*, *Tzeltales*, *Zoqueas*, *Chamulas*, *Bachajonias*, *Lacandonas* . . . (that's all I know of right at the moment).

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Cincinnati—Clyde Trask and his band are done at the Beverly Hills country club, which closed recently for an indefinite period. Gene Hoctor snatched a long termer at the Lookout House, with a \$95 per week scale for sidemen. His tram, Bill Rank, former Whiteman man, is pulling \$200 per, with extra work at Radio Station WLW. Doris Day, formerly chirp with Bob Crosby and Les Brown, has several months to go on her contract with WLW, but is expected to break from the station after contract lets out because of lucrative name band offers.

Al Welman, ex-Ted Weems guitar man, was promoted to secretary of the union here. Prexy of the union, Burt Farber, is setting a new high with his band at the Hotel Netherland Plaza. The Williams brothers, former staff singers at WLW, are working on the west coast *Melodies* show for Mutual.

—Bud Ebel.

Two Trios Grab Smart Airtime

New York—Two of the town's heppet instrumental trios, long neglected by the networks, currently are angling themselves some smart airtime.

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Ivie Anderson To Mexico City

Hollywood—Ivie Anderson, former Duke Ellington thrush, has signed a contract for an eight week stay in Mexico City's El Patio club. Ivie had been holding forth at the Circle club here, along with Ida James and the Three Cheers.

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