

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XIX—So Not Bitter With The Jitter

One thing you notice, the more you hang around places where service men come afterwards, is that far more of their dancing is shagging, Lindying, jitterbugging, etc. and etc., than you see in civilian life.

And not just the teen age inductees either. Older men. Wacs and Waves who can look back on thirty, seem to get a big boot out of shaking the foot in a looser and more violent fashion.

Not that it doesn't result in some fairly rotten dancing. You all have seen the rather wild character, bent into several impossible angles, moving along much like the chimp. Or the long, tall drink of water who insists on racing wildly around the floor throwing his heels out at the odd intervals even during waltzes, and tickering toothily to his audience.

Then there's the little gal who has good-looking legs and who wants just everybody, everybody, to know it. Comes much spinning, twirling, and what have you for proper elevation of the skirt, previously selected for its altitude during twirling.

The couple that carefully pick their spots and go into a full breakaway just as you are two-stepping along minding your own business, thus giving you a belt that your ribs won't forgive or forget is another hazard.

BUT that does not mean that these kids represent the lost generation—and the fact that service people seem to be taking a stab at more involved kinds of motory is encouraging. During the post-war years and in the early twenties when this country was really dance-mad, you saw some very classy dance work running waltzes right through the jazz and rumbas of that time. Came Lombardo and King—exit good dancing. The whys and wherefores of that I don't have space for now—but the very hands that are supposed to be the best dance bands in this country are often the worst. Not even an elephant can dance to sugar tripping slowly and unsteadily.

From that time on, until the time of Goodman, dancing in this country was very smooth, very uniform, very easy, very lifeless, and very unrhymic. Came BG and the rise of swing. The kids discovered that they could try improvising with their feet and bodies, instead of just listening to somebody else do it with a horn, thus the different crazes of variety.

(Modulate to Page 15)

BLUE NOTES

By ROD REED

Noel Coward's next song doubtless will be *Don't Let's Be Beastly to the Brooklyn*.

Hearst's papers are denouncing Petrillo. But just wait till the Prez declares all typewriters to be musical instruments.

Gal singers complain their salaries are too low. After they've paid for expensive wardrobes, they don't have enough left to keep a canary alive.

Levy Vicki knows all swing terms and can use "bush" and "jam" in a sentence: "If you bush Jon Hall you get in a jam."

One leader's adding a fiddle section because a critic said his band lacked guts.

DOWN BEAT

CHICAGO, DECEMBER 15, 1944

Vol. 11—No. 24

(Copyright, 1944, Down Beat Publishing Co.)

Award Damages For Fire Loss

Los Angeles—A legal precedent, under which a bandleader might recover damages for arrangements destroyed by fire, was established in a local court when bandleader George Wald was awarded \$18,500 in damages from Birney Cohen, ex-owner of the Casino Gardens Ballroom. Wald's band was playing the ballroom last spring, when fire destroyed the ork's special arrangements.

The court established that a special arrangement has a tangible value as a piece of creative art and is not merely a copy of a popular song. Several bandleaders lost heavily in the fire, but the case on trial dealt only with the loss of the library.

Cugy To Wed Gotham Girl

Los Angeles—Xavier Cugat, currently working with his band in MGM picture, *Week-end at the Waldorf*, has confirmed reports that he will be married shortly to Ann Marsh, New York show girl. Cugat said the date would probably be set as soon as he receives his final divorce decree. He was married formerly to Carmen Castillo, who sang with his band.

Mixed Ork Does Lena's Backing

Los Angeles—Lena Horne's first waxings for Victor since the company cleared itself with the AFM were made with the backing of a notable group of musicians assembled by Horace Henderson, the singer's personal musical director and arranger. Among the top-flight sidemen in the 13-piece mixed band were Les Robinson, alto; Sid Catlett, drums; Clyde Hurley, trumpet; John Simmons, bass; Dave Barbour, guitar; Randall Miller, trombone; Garland Finney, piano; Jake Porter, trumpet; and Illinois Jacquet, tenor.

Titles included a new Ellington ditty, *Ain't Got Nothing But the Blues*, and Harold Arlen's *One For My Baby, One For the Road*.

Dorris Leaves Sax For Songs

Los Angeles—Red Dorris, former Stan Kenton saxman and singer who has been heading his own band here, abandoned his band plans temporarily to join a vocal quartet organized for the Bob Hope show by Dolly Mitchell, also a former Kentonite. Others in the vocombo, which sings the "Poor Miriam" commercials, are Jeff Causey and Dick Wylder.

Before leaving here with the air show, which moved out for its usual visits to training camps, Dorris said he would resume his band work when he returned.

Dave Rose Resting In Army Hospital

Los Angeles—T/Sgt. Dave Rose (*Holiday for Strings* and *Our Waltz*) is in the hospital at the Santa Ana Air Force training base assertedly suffering from a nervous break down. Rose, who composed the incidental music and conducted the pit ork for the AAF's theatrical production, *Winged Victory*, is connected with a photo unit at Culver City. He did the score for the recent Bob Hope picture, *The Princess and the Pirate*.

Bands Hold Reunion Abroad



London—Members of the air corps band conducted by Major Glenn Miller and of the navy band headed by musician Lt./c Sam Donahue held a reunion here when both groups participated in a BBC broadcast in the allied forces. Major Miller and Leader Donahue greet each other below, while above (left to right) the navy ork saxes: Bill Nichol of Detroit, Mark Pitkovits of Manhasset, L. I.; Ralph La Polla of Providence, R. I.; Joe Agliolone of New York and Sam Donahue. Mack Pierce is not shown.

Pressing Plants Set Up By Decca

Los Angeles—Decca platter firm has purchased a building on La Brea Ave., one block north of Santa Monica Blvd., and will set up a complete pressing plant there as soon as equipment and material can be secured. The west coast pressing plant, which will have a capacity of 4,000,000 discs a month, will give Decca immediate access to a much larger post-war coast market. Heretofore Decca pressings have been turned out in Bridgeport and in New York. The company will also establish a pressing plant in Chicago.

Neal Hefti Out Of Herman Herd

Los Angeles—Woody Herman lost Neal Hefti during his recent Palladium stay, when the young arranger-trumpeter decided to remain here permanently. No replacement was signed at press time.

The Herd was due for a vacation from Dec. 11 to the 18th and several of the boys were expected to take part in a Norman Granz jazz concert slated for either Dec. 17 or 18th. They leave here Dec. 19, will do one-nighters in Kansas City, St. Louis and Dayton while making their way east for a four-week stay at New York's Paramount theater, starting Dec. 27.

Warm-Up Girl



Hollywood—Joan Barton has been selected as their "Warm-Up Girl" by airmen on duty in Alaska, who crowd around the loudspeakers when her sultry voice comes over the NBC channels each Saturday during the Rudy Vallee program.

Low Scale Ends Stacy's Effort

New York—Pianist Jess Stacy's decision to junk big-band plans in favor of a chair with Tommy Dorsey points up the current battle here concerning location spot scales. Dope is that Stacy refused bookings which would require him to operate at a loss, specifically, a date at Roseland Ballroom. Many bandleaders have been griping about the need for financial backing to keep a band going but until Stacy's explanation for disbanding came out, the maestra had kept their squawks under their hats. Local 802 here is still waiting word from Washington on a proposal before the W.I.B. to raise location scales.

James Rejects New MGM Pact

Los Angeles—Harry James severed his contractual link with MGM, turning down a five-year pact offered by the Culver City movie mill in favor of a one-film deal with 20th-Century Fox, where he and the band get a prominent spot in *Kitten On The Keys*, a Dick Haymes starer. The James' crew reportedly will receive \$166,000 for the film appearance.

Trumpeter Billy May has taken over the top James' arranging spot left vacant when Herschel Gilbert, who had been sharing the manuscripting with Johnny Thompson, decided to remain in the studios here. May will not play in the James' band.

Princess Shags To Shaw And Miller

New York—Artie Shaw, whose new band is just getting under way, and Major Glenn Miller, got unexpected plugs from royalty recently in a U. P. dispatch from the Riviera. Story related how a GI had danced with Princess Antoinette at the Royal Palace of Monaco in Monte Carlo—to the music of Shaw and Miller records which had been smuggled to her from Switzerland.

Band Poll Closes Today, Winners Named Jan. 1st

Voting in the eighth annual *Down Beat* band poll had reached the approximate two-thirds mark as we went to press. Ballots had been flowing in for four weeks, and there remained two weeks for readers to submit their selections before the dead-line of midnight, December 15.

Duke Ellington was leading in the swing band race as this was written, with a tally of 804, while Woody Herman was second with 698. Whether the final rush of ballots would upset this standing remained to be seen. Tommy Dorsey pegged a 57 vote lead over Charlie Spivak in the sweet band section (929 to 872), and the final outcome here, too, depended upon the late balloting.

Many Upsets Possible

Normally, as many ballots are received during the last two weeks of the voting as accumulate during the first four weeks, so up-sets still are possible anywhere down the line of candidates.

Bob Eberly and Anita O'Day seem destined to be the vocalists with the mythical all-star band, while in the single singers group Bing Crosby has polled nearly twice the tallies which last year's king, Frank Sinatra, is piling up. Dinah Shore seems to be the favorite among the single girl chirps.

Lester and Tex, Tenors

In choices for the all-star band, Lester Young is holding a slim lead for the tenor chair, crowded by Tex Beneke, while Harry Carney has a comfortable margin in the bary sax race. It's Hodges and Mondello on alto saxes, as usual.

In the brass section, faves Elman and Eldridge on trumpet, and Higginbotham and McGarity on trom, are in there, with two new faces headed for third chairs, Rex Stewart, trumpet, and Lawrence Brown, trombone.

Teddy Wilson Leads

Teddy Wilson is out in front amongst the pianists, Sid Weiss holds a narrow lead over Bobby Haggart on bass, and it's Buddy Rich all the way for drums. Some guy named PeeWee plays clarinet, it would appear. While disqualification of Eddie Condon gives Allan Reuss a leg up on the guitar spot.

By the time this issue reaches the stands, the polls will have been closed, so there is nothing for readers to do but sit back and wait for the complete tabulation, results of which will be published in the *Down Beat* for January 1.

Following is an incomplete tabulation, representing totals as of December 4:

Swing Bands

1—Duke Ellington	804
2—Woody Herman	698
3—Harry James	599
4—Stan Kenton	539
5—Count Basie	463
6—Lionel Hampton	431
7—Tommy Dorsey	320
8—Charlie Barnet	259
9—Les Brown	257
10—Gene Krupa	187
11—Jimmie Lunceford	111
12—Glenn Miller	100
13—Sonny Dunham	100
14—Jimmy Dorsey	93
15—Boyd Raeburn	82
16—Billie Rogers	68
17—Lola Price	58

(Modulate to Page 15)

Red Nichols On The Cover

Wearing sax, a beret and an impish grin (in addition to his horn and other raiment) on the cover of this issue is Red Nichols, who has all Hollywood talking about the righteous music of his new small combo at Topsy's on Long Beach boulevard. Red is in the groove again and recently cut a jazz album for Capitol Records, using such solid sidemen as Don Lodice, tenor; Frank Carlson, drums; Heinie Beau, clarinet and Floyd O'Brien, trom.

Oldsters Of Eighteen Can't Join This Band! You Gotta Be Young!



No musician of 18 years or older can belong to Sherry Dacey's dance band of 'teen-agers, seen in rehearsal here at the Haven studio in New York. Wanda Firrell, vocalist, is at the right and Leader Dacey listens at the left.



Ernie Kay, bary sax with the kid band, runs an elevator for a living between rehearsals.



Dacey's tenor "man," Paul Enright, clerks in a book store for his weekly salary.



Johnny Maffio, who earns his money as a soda-jerker, plays trumpet in the Dacey orchestra.



Sherry Dacey had a band in New Orleans when he was 10, and can play drums and sing. Dick Rhodes, arranger for Pastor, Hudson and Lee Castle, helps rehearse the group. Read the feature story below about this unusual band. Warren Rothchild Pic

Moppets Merge; No Dirge; Hopes Surge

New York—Right now seems the worst possible time to start a band, but try to tell that to a young, ambitious leader like 16-year old Sherry Dacey, who is trying to whip a gang of teen-agers into shape at the Haven Studios here. Asked how the band was progressing, Dacey explained that he is having trouble in gaining auditions from booking offices, but he's decided to hang on until the break comes. Most bookers feel the band is too young, completely overlooking the fine publicity bet the ork's youth will make, Dacey added.

Billed as the "Hollywood Canteen Kids," Dacey and his outfit got their first notice playing the Canteen every Saturday night. Here they caught the eye of talent scouts, who put them into Ken Murray's *Blackouts of 1943*. Following their success in the revusical, the band was featured in the full-length flicker, *Song of the Open Road*, and in two film shorts.

When several of the band's key men enlisted in the navy, Dacey and five others embarked on a USO-Camp Show tour. After finishing their tour in St. Louis, the group voted to try its luck in New York. In order to remain in Gotham, the boys have worked as elevator boys, stock boys, office boys, soda jerkers and clerks in grocery and book stores. Things are looking up for the band right now, as Dick Rhodes,

who arranges for the names, is helping the youngsters iron out the musical kinks and Sam Wall, band manager-press agent, is interested in the adolescent aggregation, Dacey pointed out. Recently the band has played a couple of engagements in Times Square for the war loan drive, had two dates at Manhattan Center and has some other bookings coming up, Dacey said.

"We've augmented the original six to a full-piece band with a girl singer," Dacey said. "There may still be plenty of rough weather ahead, but nobody is going to make us go back to California until we've had a taste of the big time." —*etc*

Al Passed Cigars

Los Angeles—Mrs. Elizabeth Rinker, wife of Al Rinker, one-time "Rhythm Boy" and now a radio producer, gave birth to a baby girl recently at a local hospital. Mrs. Rinker was formerly a radio singer and worked under her maiden name of Elizabeth Newberger.

Little Gin Between Jive



Philadelphia—Lovely Peggy Mann plays gin rummy with leader Johnny Warrington (left) and pianist David Stevens between her broadcasts in the WCAU studios here. Warrington leaves the staff the first of the year to join Gene Krupa as arranger. Pretty Peggy made two Columbia platters with Benny Goodman last month. Every Time We Say Goodbye and Only Another Boy and Girl, both Cole Porter tunes from the Billy Rose show, *Seven Lively Arts*.

No Boo, Hugh

Los Angeles—Bing Crosby deserves a lot of applause for getting rid of a lot of applause! The new format of the Kraft Music Hall is all musical, but that doesn't include palm music, except at the beginning and end of the program. This is really a great step forward—few things are more irritating to the radio listener than the continued interruptions by a hand-clapping studio audience. Even genuine applause becomes irksome and hep listeners know that a lot of it is as phony as a dime store diamond. It is to be hoped that others will follow der Bingle in this noise elimination project.

Hope Held For Gay's Safety

Los Angeles—Although S/Sgt. Bob Gafner, known professionally as Bob Gay, former Kay Kyser and Jimmy Dorsey guitarist, has been officially reported "killed in action," his wife has received information from his comrades which gives her reason to believe that there is a good chance that he is safe or only injured.

Gafner was a radio operator and gunner on a bomber which crashed after a collision with another U. S. bomber during the return flight from a mission over Czecho-Slovakia. The former musician was reported dead by the German Red Cross, which passed on the report to Mrs. Gafner via U. S. authorities. However, she has been informed by air men who witnessed the action that her husband was seen parachuting toward earth in relative safety.

Mrs. Gafner, known in the profession as Crystal Raftone, plays accordion. She and Bob Gafner were first associated when they worked vaudeville out of Chicago under the name of "The Raftone Sisters and Gay." At the time the guitarist joined the air corps they had their own program on KFI, Los Angeles. Both are members of Local 47, musicians' union here.

Local Demands 10 Men On Date

Chester, Pa.—The AFM union branch here, Local 484, has set, what is believed to be, a precedent in the union's history, by demanding that bands playing in the main ballroom of any local establishment must carry a minimum of 10 musicians. The union proposal further states that additional orchestras, playing elsewhere in the establishment, must use at least five musicians.

Moore's Six Clicks; Tricks Kick Licks

New York—Phil Moore has a little band but it's going to be a big band—this can probably be taken both ways. The six-man unit now heating it out at Cafe Society Downtown is an experimental group, due for expansion. That doesn't mean that the present half-dozen is a drag. The small unit has a fine steady beat for dancing and plenty of intriguing show stuff.

But although his first band is less than a month old, Moore is already laying the groundwork for a bigger group. It's probably natural that the composer-arranger, who did scores for Woody Herman and Freddie Slack, would feel hemmed-in without the greater variety of instrumental blends that a big band offers.

Moore has good men in his unit. Remo Palmieri's guitar work stands out and Gene Sedric, who was with Fats for so long, does fine things with clarinet and tenor. The rest of the personnel is: John Letman, trumpet; Duks Dickens, bass, and Wallace Bishop, drums. Moore sparkles as a showman and his piano is fascinating, too. He apologized for it on opening night, saying he was rusty, hadn't done much playing in two years. Maybe, but his nimble fingers got up and down that keyboard without creaking.

Phil Shoots Lena
Phil's career has rocketed with his big hit song, *Shoo Shoo Baby*. That, incidentally, was an accident. As Lena Horne's arranger

and accompanist he was working with her at MGM one day when Lena was having a pretty trying time—everything seemed to go wrong. Finally the beautiful gal was about ready to blow her top when Phil soothed her with, "Shoo shoo shoo, Lena." The phrase stuck with him and he wrote the song shortly afterward. His latest success is *I'm Gonna See My Baby*, and he has a fistful of other songs ready to roll in due time. Besides working at Barney Josephson's Downtownery, Moore is recording for Victor with a small rhythm group under a two-year contract.

Sympho Tubber Dies

Los Angeles—Max Nickell, 75, said to have been rated by Toscanini and other stickmen as the world's No. 1 sympho drummer of his day, died Nov. 17 at his home in Martinez, Calif. Nickell had played with symphony groups in New York, Chicago, Philadelphia and San Francisco and also with the Metropolitan Opera orchestra. He was associated in the early days with Modest Altschuler, credited with having popularized Russian music in this country.

Hildegarde Tries Famous Sax



New York—Hildegarde, who is a chanteuse, as they say, and who never had a horn in her fair hands before, tries out the famous tenor of Charlie Barnet, a recent guest on her radio show, while the maestro himself accompanies her at the keyboard. Looks pretty, but it probably didn't sound so good.

Chicago
Mel
from t
progre
of ene
radio
bourne
band ar
Austr
been in
graphic
it out o
top swi
small
scattere
which i
possible
less, visi
of recor
ulate lo
improvi
sicians
ally insu
ent to
complac
standar
Recor
1929 nev
with the
tion shu
ing plan
the dist
gained
in 1933,
outstand
Columbi
stroyed
that tim
only a
discs. A
two hot
per mon
is seen
new com
recordin
contract
There
trade pa
Music M
Jazz Ne
periodic
lines its
subjects.
attempts
of hot j
collectors
fall. In
started
the shee
staff mer
Swing
hour sho
Broadca
work, to
fans. Po
rather th
format, c
rather th
casual s
broadcast
with the
ting out
jazz. Oth
are: Joh
from 3D
Arthur
from Nev
While
clettes w
the durat
of memb
energetic
the late
Swing Cl
SITTI
HO
The si
Of eve
You
to
And S
w

Not Only Kangaroos Jump In Australia

By WILLIAM H. MILLER

Melbourne, Australia—Despite its geographical remoteness from the centers of jazz, Australia's interest in hot music is progressing. With the backing of some 2,000 fans, a number of energetic jazz clubs, three jazz publications and some fair radio breaks, groups like Melbourne's Graeme Bell's Dixieland band are increasing in popularity.

Australia's interest in jazz has been impeded by: 1) its geographical position, which makes it out of the way for the visits of top swing and jazz artists; 2) its small population of 7,000,000 scattered over a large area, which makes it financially impossible to back local, and much less, visiting jazzmen; 3) the lack of recordings, which fails to stimulate local musicians to enriched improvisation; 4) the local musicians themselves are traditionally insular and almost indifferent to outside influence, being complacently satisfied with jazz standards as they are.

Death of Discs

Recording activity prior to 1929 never was unusually heavy, with the result that the depression shuttered most of the pressing plants. Columbia took over the distributing contracts, and gained a distributing monopoly in 1933, when Decca sold the last outstanding distributing pact to Columbia after a blaze had destroyed the Decca factory. Since that time, Columbia has allowed only a meagre output of hot discs. Australian collectors get two hot jazz and four swing sides per month. Hope for the future is seen in the fact that several new companies are dealing with recording firms for distributing contracts.

There are two monthly musical trade papers, *Tempo* and *The Music Maker*, now being printed. *Jazz Notes*, the only other periodical devoted to music, confines itself exclusively to jazz subjects. Other publications have attempted to penetrate the field of hot jazz, but the paucity of collectors has been their downfall. In 1941, New Zealanders started *Swing*, a monthly, but the sheet lapsed after several staff members enlisted.

Fair Air Fare

Swing Show, a weekly half-hour show over the Australian Broadcasting Commission's network, tops the air fare for hot fans. Produced by Alan Sanders, the show is rather haphazard in format, concentrating on swing, rather than jazz artists. Good casual scripts and shows are broadcast from Adelaide stations, with the Tasmanian outlets putting out a lot of fine recorded jazz. Other good weekly shows are: John Masson's *Swing Low* from SDB and 3TR Sale, and Arthur Pearce's weekly airing from New Zealand.

While a number of jazz societies were forced to disband for the duration because of shortage of members, a number are still energetically holding forth. Since the late thirties, the Sydney Swing Club has been functioning

under the patronage of Ron Willis. The Melbourne group, the SUZ Jazz Lovers' Society, disbanded, but was very active before the war. Billy Holyoak and Clem Semmler initiated the Adelaide Jazz Lovers' Society, still functioning. The Melbourne University Rhythm Club and the Newcastle Hot Club of New South Wales are other veteran organizations. Encouraging is the presence of the South Coast Rhythm Club; the Goulburn Hot Club and the Sydney University Rhythm Club, which began operating only in the last months.

When thinking of Australia's 2,000 jazz fans, the population of the island, less than either Greater London or New York, must be kept in mind. About 500 are numbered as true students of righteous jazz, with the remainder interested primarily in swing. The redeeming factor is the number of new devotees which are swelling the jazz ranks.



BENNY CARTER AND THE KING COLE TRIO

Reviewed at the Apollo Theater, Harlem

What cooks with the stage presentation of jazz music? Either the music is sacrificed to showmanship, as happens in downtown ofay theaters here most of the time, or it isn't given enough attention (visual presentation, microphone balance) in a hep vaudeville theater like the Apollo uptown.

A case in point was this show at the Apollo, whose marquee advertised the Carter band and the Cole Trio; enough jazz talent, in other words, to call for record-breaking attendances and sublime performances.

The crowds came all right, enough of them to threaten the all-time attendance record held by Lionel Hampton. But the music heard was distinctly not up to expectations. Production of the show was amateurish and slow with apparently no attention given to performers except to make sure that they were on stage on time.

Specifically, the arranger-jazz smoothness of Carter's crew was absolutely lost on this date, either because there weren't enough mikes around to pick up the music and send it out to the audience or because the mikes on hand weren't distributed correctly. This was even more true of the Cole group. Here, Nat Cole's keyboard, normally a devilishly ingenious music-maker, was inaudible, drowned out by Oscar Moore's over-balanced guitar.

Needless to say, these mechanical shortcomings spoiled appreciation of what happened on stage. Benny Carter may be the greatest living all-around jazz musician and the Cole Trio the best new act in jazz (as this reviewer strongly believes) but you never would have known it by hiking up to the Apollo to hear their music. The stuff was there but it just didn't come out.

Tenney's Split

Los Angeles—Jack B. Tenney, former musician and songwriter and now a California state senator, has been sued for divorce by his wife, Florence Tenney. They have been married for 23 years.

Polks Go Into Their Dance



Hollywood—Although their ages range from 17 to 21, the four Polk brothers and sisters had their own radio show in their home town of Spokane, have sung with two or three name bands, and now are featured as the Town Criers on Kay Kyser's *College of Musical Knowledge*. Left to right are Gordon, Elva, Vernon and Lucy Ann. In the order of their ages. Gordon is 21 and Lucy Ann is just 17.

Eddie Le Baron Hurt In Training Accident

Los Angeles—Eddie Le Baron, rumba bandleader and, at the time of his induction into the army, operator of the Trocadero restaurant here, is at the Birmingham hospital recovering from injuries received when a truck on which he was riding during training maneuvers exploded a land mine.

Le Baron and several others on the truck were severely hurt. Friends who have seen him at the hospital said he is making good progress toward complete recovery and is active in the entertainment unit at the hospital.

Yust Vaughn Waxed First

New York—Harry James and Frankie Carle are reported to be somewhat burned up about the way they were scooped when Vaughn Monroe was literally the first to record after the record ban ended. Victor rushed Monroe into action on Sunday while Columbia didn't get going till Monday. While one day's delay couldn't make any appreciable difference in distribution, it did give Monroe a terrific jump in publicity. His clipping bureau estimates a return of 2000 clippings, many of them pictures.

Maestro Carries On With Waxings

Los Angeles—Despite Freddy Martin's return to Victor wax, Maestro label will continue to press records, according to Arthur Schwartz, who formed the new discery with Martin shortly before the end of the record ban.

Martin cut several sides for Maestro, after Victor okayed the deal, because Martin was anticipating a military call and there seemed no early end to the record fight. Martin's contractual obligations with Victor became binding again as soon as the record company made peace with Petrillo.

Victor seeks to buy the Martin masters from Maestro. Schwartz says that the Martin records, which have already been pressed, will be released to record shops, but that he will consider the sale of the unpressed masters. Regardless of the sale of the Martin platters, Schwartz and Martin will continue their independent recording activities. They intend to add more talent to their initial recording artist, vocalist Georgia Gibbs.



IN THE TIP OF MY SIGNATURE REEDS

That's why they last longer

"My signature reeds are cut to give the greatest possible volume of wood in each strength. This additional wood is in the blade toward the tip; in the real heart of the reed. I've been making fine reeds for twenty years, but it was only three years ago I found the cut and finish that put this strength into the heart.

"My reeds are sold only through established music dealers who handle quality merchandise. See yours today. Give my reeds a fair trial and I know you'll never go back to reeds of ordinary quality."

Roy Jmaier

EVERY REED A FAVORITE

- Clarinet . . . 20c
- Alto Sax . . . 30c
- Tenor Sax . . . 40c

- 6 STRENGTHS
- 1, 2, 3 1/2, 3, 4, and 5

Roy Jmaier REEDS

Distributed through music stores exclusively through Selmer



They have THIS* in Common

Just as a diamond is the hardest of gems, so is a Clarion the hardest of mouthpiece materials. Made of a special formula glass, the facing of a Clarion never changes, never wears out.

You'll like the pure, brilliant tone of a Clarion "Crystal", the mouthpiece favorite of thousands of fine players. Ask to try one today!

At leading music stores everywhere

*The Lifetime

CLARION

- For clarinet . . . \$8.50
- For alto sax . . . \$10.00

CRYSTAL MOUTHPIECE

PRODUCT OF SELMER

SITTIN' IN



HOLIDAY-DREAMING

The air is filled with songs of snow Of evergreens, of holly. Would You believe it? Sleigh-bells, too! And Santa's furs—in Hollywood!

—zbp

Heck, Chick Spends Check To Look Chic

New York—"It's a big drag! A chick who wants to get rich being a singer with a band, has to be rich in the first place." The young lady flashed her big eyes, tossed her beautiful hair and stamped her petite foot to indicate her great indignation.

She had been making a study at first hand of the Perils of Pauline—if Pauline happens to be a band canary—and she wasn't speaking of the 14 wolves that usually comprise a 14-piece band, either.

Her big argument was that the average girl singer with even a big name band doesn't get enough salary to keep her in what-to-wear. She said that while this was always more or less true, wartime conditions have exaggerated it beyond all reason.

She pointed out that the average big band gal gets \$100 to \$125 a week. And on this she's expected to dress "like the Queen of Sheba, or even like such high earners as Bea Wain, Connie Boswell and Jane Froman." A gown must be made to specifications and to get one for \$100 is very economical—\$150 is nearer average. A six-month theater tour wears out 10 gowns what with all the traveling and cleaning. (Serviceable gowns were available before the war for \$35-

\$50 and were made of better and longer-lasting material and in greater variety.)

Oh, Them Golden Slippers

Gold evening slippers—another item important to the chantootsie—are very difficult to obtain outside New York, and when you get 'em they cost \$18 and seem a lot like the kind that used to be \$5.50. Cost of food, lodging and hairdressing are also up and don't forget tips. A gal with all her finery to be lugged around pays out about a sawbuck a week to band boy and porters.

"My gripe," the singer said, "is that the chick makes less than the guys—and all they have to do is buy about three uniforms a year. There are a few gals who can wear suits, like Anita O'Day and Rose Blane, and look swell, but the rest of us have to get dolled out like a Midsummer Night's Dream or the leader squawks that we ain't glamorous enough. It's a drag."

The interviewee—who's not

Stevie's A Bashful Kid



Chicago—Stevie Massey hides behind his mug of milk as the lensman shoots this domestic scene in the home of his parents, Edythe and Curt Massey, at breakfast time. The father's baritone is featured on the broadcast bearing his own name over NBC each Saturday.

naming any names and doesn't want her monicker used either—admitted that some leaders take over the expense of gowning their chicks but pointed out that this usually means a reduced salary.

Oh, That Gold

"Now you might ask how they get away with it, but the answer is simple," she continued. "Most of the chicks have that big dream of stardom, maybe a film career. They'll take a financial beating just to appear in public. I know one gal who is \$2400 in the red, singing with a band, trying to advance her career. I know another, starting out as a single, who has laid out \$1000.00 for five gowns."

"But you can't put it on the line unless you've got it. When these little kids come to me on the road and ask, 'How do you get to be a singer with a band?' I tell 'em, 'You don't, honey, if you can't afford to dress like an heiress.' It's a big drag."

She thinks AFRA and AGVA should get together to remedy

the situation—or Mr. Petrillo and the AFM should take singers under wing and assure them of expense money for their costly costumes.

Anyone who doesn't think girl singers are having a difficult time may look at their figures.



Tommy Dorsey's violinist, Al Beller, directed the band in the College Inn during Dorsey's absence, and his former vocalist, Bob Allen, pinch-hit on the shows as emcee. The College Inn models, returning for another run, were expected to open tonight (15) with Bobby Sherwood's band. Repeating last year's procedure, Cab Calloway will usher in the new year in the Panther Room, while Bobby Sherwood ends his engagement playing for New Year's Eve merry-makers in the ballroom. Jimmy Dorsey has been inked for the Panther Room from May 11 through June 7.

Charlie Barnett starts a week at The Downtown today. Benny Carter and the King Cole Trio share the bill at The Downtown the week of December 22 followed on the 29th by Ella Fitzgerald and Ray Kinney. . . . Johnny Long plays the holiday season at the Chicago theater, opening December 22 for two weeks. . . . Louis Jordan shares the Regal stage with trumpeter George Hudson and his band, the week of December 22. . . . The Oriental goes western this week, featuring Bob Wills and his Texas Playboys.

Tommy Tucker holds over until after the first of the year in the Boulevard Room of the Stevens hotel, with Henri Gendron in the Park Row Room. . . . Art Kassel returns to the Bismarck December 22. . . . Carmen Cavallaro continues in the Palmer House. . . . Ditto Charlie Agnew at the La-Salle and Emil Vandas at the Edgewater Beach. . . . It's still Chuck Foster at the Blackhawk and Frankie Masters at the Latin Quarter.

Joe Bushkin is directing the band

A Christmas Gift Suggestion for the G. I. Musician

Your Dealer Can Supply Dur-A-Glo and Lektro-Magnetic Flat-Wire-Wound Strings and these guitarist specials

- Duet Arrangement of G Minor Spin — Swoon of a Coon . . . per copy \$1.00
- Exactly as played by George Barnes and Ernie Varner on Milton G. Wolf Record No. 1219. Foreword by Barnes.
- Record No. 1219 \$1.50
- Quint of a Dirk—Varner Guitar Solo per copy \$1.00
- Lektro Guitar Picks. . . 7 for \$1.00

Add 10c for postage and handling. Add 25c on record orders, 35c. west of Rocky Mts. All prices retail. No C.O.D.'s.

MILTON G. WOLF The String Master
12208 Kimbrell Bldg., Chicago 4, Ill.

Philly Radio Ork Tries Road Test

Philadelphia—The new year will find Johnny Warrington, Quaker City's swing band hope, quitting the studio chores at WCAU and making his first bid for fame on a national scale. After schooling his crew at the radio station for two years, Jimmy Tysen, Warrington's personal manager, figured the band was ready to pop out. Warrington plans an extensive road tour to build his name beyond local confines, with MCA to string together the dates, before trying Broadway.

With the departure of Warrington, Elliot Lawrence, tentative monicker for Elliot Broza, son of Stan Lee Broza, station's program manager, will take the baton. Young Broza will follow Warrington's pattern with a music crew fashioned along popular lines, in spite of the fact that he's been strictly long hair the past year. The younger Broza recently copped a bachelor of music degree at the University of Pennsylvania, where he led the campus dance band; and since early summer, has been studying conducting and composing with Leon Brazin, New York symphonic composer. His original tone poem composition will be played this season by the Philadelphia Orchestra.

with the *Winged Victory* show, now at the Civic Opera House. . . . *Hildegard* returns to the Palmer House January 25. . . . *Ex-maestro* Griff Williams, now in the navy, and his wife are expecting an heir. . . . *Julius Herman*, former Griff Williams' trumpeter, joined Lawrence Wolf, who plays his umpteenth engagement at the Trianon beginning December 25. . . . *Henry King* begins an eight-week engagement at the Aragon Christmas night.

Scatman Crothers and the Four Jumps of Jive are at Cafe de Society. . . . Lee Barnes is pounding the ivories at the Lawrence Bowl. . . . Johnny Allen does his warbling now at Helsing's Vodvil Lounge. . . . The Green Mill ballroom on the north side has changed management and now features the music of Russ Botha and his orchestra.

Family Album



Chicago — The John Raitt pose with the only non-musical member of their family, Taffy. Mrs. Raitt is a pianist and her husband plays Carly in the Chicago company of *Oklahoma*, in featured baritone on the Sheaffer program on Sunday over NBC.

Public Notice

BASIE, Whiteman, Lunceford, Dorsey, and other "greats" feature **DON REDMAN** arrangements. Your band can now play the originals by this immortal master of modern music. Ask your dealer for **MY LOVE BONG**, No. 3 in the **DON REDMAN STANDARDS**. Or: 75c—playable with 1 trpt. and 3 saxes—arr. for 6 brass and 5 saxes. These are the best orcha that your money can buy. David Gornston, 117 W. 48th St., N. Y. C., 19.

A NEW NOTE
K-Lith Visionaid
MANUSCRIPT and SCORE PAPER

A Paper Scientifically made to eliminate glare, for your VISIONAID. It has a combination of surface and lightness that makes possible extended periods of fast, accurate playing or arranging, with a minimum of fatigue.

For Sale at All Music Stores
2523 Superior Ave. CLEVELAND 3, OHIO

CHRISTMAS GREETINGS

CARL FISCHER
Musical Instrument Co.
SINCE 1872.... AMERICA'S GREATEST MUSIC HOUSE

Ork
est

w year
rington,
d hope,
ores at
first bid
l scale,
7 at the
rs, Jim-
's per-
he band
Varring-
oad tour
nd local
ring to
e trying

of War-
tenta-
t Broza,
station's
take the
ll follow
h a mu-
popular
act that
hair the
r Broza
honor of
niversity
he led
nd: and
as been
nd com-
m, New
ser. His
position
n by the

how, now
... Hilda
er Hous
ro Grif
, and Ah
... Julia
William
ce Welch,
an engage
ning Do-
ng begins
at the
and the
at Caf
arnes is
the Law-
llen does
Helsing's
reen Mill
side has
and now
as Both

um

um

an Raitt
n-musical
y, Taffy,
and her
the Chi-
homa, is
the Sheaf-
lay over

ce

ord, Dor-
" featu-
na. Your
ignals by
sars mu-
Y LOVE
BEDMAN
-playable
at, for 6
p the best
buy. De-
h St. N.

go in Chica
Swansea, W



Charles Delaunay, editor of *Jazz Discography*, despite the occupation of Paris, published an underground 1943 edition of his book, numbering 500 copies, and distributed some swing records, too . . . Bob Sanders, booker, switched from Joe Glaser to Frederick Brothers, signed Reggie Childs and set him for four weeks at the Schroeder in Milwaukee—all in one week.

Ranny Weeks, former band leader, was promoted to lieutenant commander and made public relations officer for the NATTC in Jacksonville, Florida . . . That isn't a bonfire between Robin Hood and the Cow-Cow Boogie girl—it's a 4-alarm blaze! . . . Eddie Heywood has signed a management contract with G.A.C.

Buddy Milton's new combo is set indefinitely at the Detroit Athletic club . . . Jimmy Zito, trumpet player, received his army discharge and has joined Les Brown . . . Johnny Mercer and his cohorts at Capitol recorded Christmas greetings on a special disc for their friends.

A femme quartet, the Three Norton Sisters and Mary Lee, replaced Marylin Duke, who left Vaughn Monroe because of illness . . . The Horn made the first post-ban waxing for Columbia, but The Voice's platter of *White Christmas* and *If You Are But A Dream* was the first to be released . . . If Horace Heidt loses that commercial, look for him to break up the band.

Tunesmith Buck Ram is hitting the jackpot with three recordings coming up: Charlie Spivak on Victor with *Melancholy Dreamer*, Jimmy Dorsey with *Twilight Time* and Ink Spots with *I'll Lose A Friend Tomorrow*, both on Decca . . . Chesterfield finally settled on Perry Como to replace Johnny Mercer . . . Jimmy Palmer goes into Roseland (NYC) on January 14, and Frankie Carle is set for the Palladium in Hollywood on March 12.

Norma Teagarden, Jack's kid sister, knocked them out with her piano on Eddie Condon's *Blue Network* show . . . Jimmy Dorsey goes into the Pennsylvania in Manhattan on February 12 . . . ASCAP won its latest court brawl in Nebraska, when a radio station and 24 tavern and hotel owners tried to recover license fees from the organization—but failed.

Jerry Wald replaces Lee Castle

Gams Get It!



New York — Helen Ragan journeyed all the way from Ohio to obtain 1,000 autographs from Bob Johnston for fellow fan club members — and walked right into a screen test. A movie agent was in conference with the singer, took a gander at the Ragan gamas and signed her on the spot. Johnston sings with Helen Woods on the Blue Network at 8:45 p.m. (EWT) five days a week.

at the Hotel New Yorker today . . . Benny Benson, tram with TD, and Bonnie Lou Williams, vocalist with the band, aren't kiddin' . . . Marie Carroll was Bob Strong's canary last time we looked . . . The boys swear there's a new benzedrine pill on the market with *dextrose!* It builds you up while it tears you down?

Persian Post Votes
Raymond Scott Tops

New York—This seems to be the year for polls. Latest, questioning servicemen in the Persian Gulf area and supplied by the Armed Forces Radio Service, places Bing Crosby, Bob Hope, *Hit Parade*, Harry James and Raymond Scott as GI favorites in that order. Further dope says that the Ray Scott band is so popular in this section of the East that its music is presented six times weekly over both AES Teheran and Ahwaz.

Down Beat covers the music news from coast to coast and is read around the world.

New Marine Comedy Team



Somewhere in the Pacific—Sgt. Tabby Oliver (left) and Lieut. Bob Crosby form a new comedy team to entertain the leathernecks in this area. The sergeant is a former radio singer and once directed his own band, while Lieutenant Crosby (you know who he is), is leader of a marine band in addition to teaming with Tabby in the act. Official U.S. Marine Corps Photo

Jazz Concerts
Top Limey Poll

New York—Further proof of the international appeal of Eddie Condon's Jazz Concerts comes from a communication received by the guitarist-emcee from a British army officer. In an air dispatch to Condon, Lieut. James Hanson, Royal Army Service Corps, states in part: "As a result of a recent wide survey, your program, currently broadcast at 22:30 hours British Standard Time by AEF network of the BBC, was chosen as the most popular of all programs. Second choice was *Your Hit Parade* and third in the running was the United States Army show *Command Performance*. Reproduction is always good and your informal manner of introducing the tunes and guests is one of the best features of the programme. All the very best wishes to you from the British army."

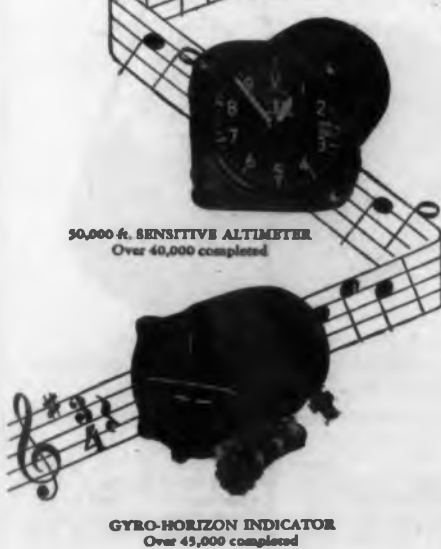
The Condon program referred to, of course, is the *Jazz Concert* heard over the Blue network every Saturday at 1:30 p.m. (EWT).



HITTING

Soaring into the stratosphere, six or seven miles above the earth, our fighting airmen wing their ways to enemy targets with the help of two delicate and precise flight instruments made by Conn—the 50,000-ft. Sensitive Altimeter and the Gyro-Horizon Indicator! Engineering ability and reputation for precision manufacture of band instruments brought Conn large contracts for these two critically needed flight instruments early in the war. Conn is still making them, and will continue until the Army and Navy say they have enough for total Victory. Then we will resume manufacture of the world's finest band instruments—instruments which will enable musicians to soar "out of this world" and hit "high C" with ease! These new Conns will really be worth waiting for.

C. G. CONN, LTD., Dept. 1271 ELKHART, INDIANA



50,000 ft. SENSITIVE ALTIMETER
Over 40,000 completed

GYRO-HORIZON INDICATOR
Over 45,000 completed

STARS awarded for continued excellence in production of precision war instruments and equipment.



IN PEACETIME — THE WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

LOS ANGELES BAND BRIEFS

Bands-About-Town: Mocambo, with departure of Ted Straeter, again has its old set-up—the Phil Ohman and Emil Coleman combos. Straeter who is still on the CBS *Rhythm Inn* ailer is in confab with MCA regarding backing for a big band for dance engagements. . . . Joe Reichman follows Henry King at Biltmore Bowl Dec. 21. . . . Ted Fio Rito replacing Bernie Cummins at Trianon Dec. 19. . . . Paul Martin was in line for a couple of week-ends at the Casino Gardens following Harry James, with probability that Jan Garber will take over for the holiday period. . . . Al Donahue band, supported by Duke Shaffer's local combo, will hold the stand at the Aragon through Jan. 1 and maybe longer. . . . Stan Kenton's opening at the Palladium was right up there box-officially with the toppers of past year, with big reception going to Singers Anita O'Day and Gene Howard and Trumpet-man Johnny Carroll.

as a featured man with the old Ben Bernie band, came into the Hotel Hayward's Rhythm Room following Red Nichols, who moved out to Topsy's on Long Beach Blvd. . . . Billy Berg, whose plan to bring Coleman Hawkins to the coast miscarried when someone else rented the spot he had in mind, has taken over the Tropical Gardens on Riverside Dr. As soon as Billy gets the spot redecorated and enlarged he will make another try for Hawkins. . . . Fifi Baldwin is playing a solo piano stint at the Latin Quarter. . . . Joe Morris staging a steam-up for Lucky Millinder's opening (Dec. 21) at the Plantation.

Notings Today

Lennie Conn, holding forth at the Palladium on Monday nights with a band of top-flight studio and radio men, has an interesting new chirper, Nancy Hope, a former Honolulu girl making her first professional appearance. . . . Woody Herman gang pulled out to do a holiday session at the New York Paramount starting Dec. 27. . . . Ira Cook is the new platter-chatter man on KFAC's nightly two-hour brewer-sponsored Dance Time ailer, one of the coast's most popular record shows. He replaced Bill Ewing, who moved to the Palladium to emcee the dancery's network broadcasts.

"Colonel" Manny Frager, recalled Leonard Stallcup, who was a me-

Studio Forms Dixieland Ork



Hollywood—Buddy Carlton formed this Dixieland band from the staff orchestra at the CBS-KNX studios. It plays on the *Potluck Party* broadcasts each Monday. *Left to right:* Burt Trazler, sax; Don Waddilove, trumpet; Johnny Jacobs, drums; Leonard "Chick" Dahhsten, trombone; Joe Cascales, bass; Steve Morgan, piano; Benny Kanter, clarinet; Buddy Carlton, leader; Julian Davidson, guitar. *Ted Allen Photo*

for at Camp Hahn in charge of music units, is a civilian again and back in the radio picture as union steward of the "Cavalcade of America" ork under Robert Armbruster. . . . Art Whiting ork played the *Tables* (sponsoring) Brothers' Ambassador Hotel party honoring 50th wedding anniversary of their parents. Event packed by bigwigs of screen and music work. . . . Tuli Dieterle's girl trio playing the Hotel Bel-Air's new cocktail lounge. The Bel-Air's current resident guests include Vincent Youmans, Ann Gardner, Betty Hutton and other celebs. . . .

Behind the Bandstand

The Dolores of "Dolores and Her Orchestra" who followed Xavier Cugat at Ciro's Dec. 11 is the exotic gal band-front who was launched on her career in New York a while back under sponsorship of Cugat, himself. However, Cugat is no longer financially interested in Dolores and her band venture and requested Ciro's to strike out line "Xavier Cugat Presents" from announcements heralding her opening. Her band was assembled here and is led by Bass-player Charlie Gonzales, an expert on Latin-American rhythm but also well up on Yankee dance music. He played for years with the late Earl Burtnett.

Key West, Fla.—Jack Lathrop, ex-guitarist and vocalist with Glenn Miller's civilian crew, is stationed here at the Fleet Sonar school.

Leader Seized On Weed Charge

Los Angeles—Nilo Menendez, writer of the Latin-American songhit, *Green Eyes*, and other successful songs, and currently bandleader at the Clover Club, exclusive Hollywood nitery, was arrested here Nov. 26 on a marihuana-possession charge. Arresting officers, who took the musician into custody as he sat in his car waiting for a tire repair service man, alleged that there were a number of marihuana cigarettes and a large quantity of marihuana seed in the glove compartment.

Menendez was released on a \$1,000 bond. Date of trial had not been set at this writing.

Eddie DeLange In Tunesmith's Role

Los Angeles—Eddie De Lange, recalled as the front man of the Hudson-De Lange orchestra of a few years back, is in Hollywood to collaborate with Saul Chaplin on songs for the Columbia picture, *One Thousand and One Nights*.

De Lange is also working with Composer Josef Myrow on a musical comedy, tentatively titled, *Sugar and Spice*, which is slated to go into rehearsal here in January.



THERE is no fake cane reed made like a MARTIN FRERES! From new material to finished product, quality is the only consideration. The cane is the crown of a long, carefully selected stock. The cut and grading is a painstaking task executed by highly skilled reed craftsmen. That's why also a MARTIN FRERES reed has passed the final inspection and packed in its guarantee. It is absolutely the best money can buy.

BUECHEISEN & JACOBSON
6-7-9 UNION SQUARE . . . NEW YORK, N. Y.
In Canada — 400 UNIVERSITY AVE., TORONTO

CRYSTAL CLEAR Glastex MOUTHPIECES



Here is a mouthpiece that has everything. Made of beautiful, clear molded plastic. Remarkably strong. Never cold. Always ready to play. Lip-comfort rim . . . smooth and easy response. The tone is pure and clear.

- | | |
|---|--|
| <ul style="list-style-type: none"> • 11 Trumpet Model A; Med. Shallow Cup \$1.25 • 13 Trumpet Model B; Medium Cup . . . 1.25 • 15 Trumpet Model C; Deep Cup . . . 1.25 • 17 Cornet Model D; Medium Cup . . . 1.25 | <ul style="list-style-type: none"> • 19 Cornet Model E; Deep Cup . . . \$1.25 • 21 Cornet Model G; Med. Shallow Cup 1.25 • 22 Trombone Model T; Med. Shallow Cup 1.50 • 25 Trombone Model T-2; Deep Cup . . . 1.50 |
|---|--|

FOR SALE AT ALL MUSIC STORES
W. B. BRATZ CO., INC., 251 FOURTH AVE., NEW YORK CITY



Hollywood — **BRIGHT LIGHTS**, Ann Sothern's baby due soon—will be named Patricia, if a gal, and Timothy, if a boy. . . . Get Judy Garland to sing you her parody—*Ain't Miss De Haven*—a camp. . . . Metro who thought all along they had "discovered" Lena Horne got a surprise when her *The Bronze Venus* pie was re-released on The Avenoo. The Toddy Pictures made it in '38 under the title *The Duke Is Tops* and was Lena's first—and Toddy's second all-sepia production—featuring Ralph Cooper, Basin Street Boys and The Cats & the Fiddle.

Song Writers' Protective Ass'n held a Feed at the Palm Room of the BevHills Hotel. Who do those birds need protectin' from? . . . They're tellin' the one about the Ham who entered a saloon very optimistically and left hours later, very misty-optimically. . . . Der Bingle's film company-trade-mark is a pork-pie hat and pipe. . . . Some of the gals from Ramsay Ames ex-ork are reorganizing for Mercedes Marlowe. . . . Rochester reading his "hoosies" for their HollyPark runs. . . . Bonita Granville chirpin' with Lt. Jimmy Grier's Coast Guard band on a Bond tour.

ARC LIGHTS: Bing signed with Edwin Morris to publish all scores from the Crosby-Para film starting with *Here Come the Waves*. . . . Judy Garland will do a musical version of Noel Coward's *Private Lives*. . . . Republic is readying their '45 musical season with four times as much gold spent. Among 'em is *The Gulsar's Rio De Janeiro* and *Ary Barroso* probably will tune it.

Jimmy McHugh and Harold Adamson will conjure up five bits (they hope) for 20th's *Kitten on the Keys* which will star Harry James, Dick Haymes and many others. Producer George Jessel will play a crooner and James will play *The Horn*. . . . Doty Lamour's *Maskerade* in Mexico and Betty Hutton's *Too Good to Be True* have the starting gub at Para.

LOVE LIGHTS: Johnny Clark gave his *Missus a Wolf-coat* from Harry Alpert's for Thanksgiving and told her to be thankful if wear' the kind that's been hangin' round the door. . . . Deanna Durbin, who's heart is still with Felix Jackson, and Steve Cranning at the Mocambo. . . . Billy Burton will have Dick Haymes as bass-man at his merger with Hop McKenzie. . . . Bonnie Lou Williams has those weddin' bells ringin' in her ears. . . . Gloria DeHaven and John Payne are lettin' on it's the real thing.

Mercedes Marlowe gave Jack Dempsey's diamond ring back—and is keeping the diamond wrist watch that Claude Thornhill gave 'er and sez she'll be savin' herself 'til Claude comes-marchin'-in-home. . . . June Haver has lots a dates but protests-too-much that her heart is Overseasing with Farley Granger. . . . Ork Leader Ted Straeter seems to have settled for Jane Ball. . . . Mick Rooney and his Missus-Birmingham are gonna have a babe.

Strings 'Em

New York—In view of the current trend to include violins in swing bands, Lips Page was asked if his new big band would have a string section. "Yeh, man," replied Lips. "We got a string section. One man. Plays bass fiddle."

See and hear . . .
★ GLENN MILLER
with the new STONE LINE MUTES in the 20th Century music production. *Orchestra Wives*.
Send for Description Folder
Humes & Berg Mfg. Co.
121 E. 29th St. CHICAGO

Chicago
Film
Belle
movie
poten
Dinah
screen
addit
femin
tire m
Thank
form
treat
since
our Di
resour
the ok
ditty,
You.
After
is Rais
if Dou
dance
need t
best th
Compo
Webb's
Many
Me is
-comed
of forc
voices
Ames
were n
did the
neither
quene
since
Prodi
didn't
Swing
opus
territ
on it,
tha Ti
to the
is Mar
ring v
quite
actres
A Pe
herald
"Marj
her fir
with B
C
Ho
mer h
succ
reach
this i
the 2
start
when
tured
Jan C
G
DA
publ
REDN
sent
Here
organ
bran
trp.
tratio
"Plai
day"
more
St.



Filmicals-of-the-moment: In *Belle of the Yukon*, first tune movie to come from new and potent International Pictures, Dinah Shore draws her heaviest screen assignment to date. In addition to playing the leading feminine role, she carries the entire musical portion of the show. Thanks to her competent performance, and the first friendly treatment from the cameraman since she has been in Hollywood, our Dinah rings the bell with a resounding clang. Her best song: the old Gus Edwards-Will Cobb ditty, *I Don't Know Why I Love You*.

After hearing Doty Lamour sing in *Rainbow Island* we venture that if Doty ever had to go back to dance band warbling she would need vocal coaching. For us the best thing in *Rainbow Island* was Composer (of underscoring) Roy Webb's satire on native music. . . . Many people noticed that in *Meet Me in St. Louis* Judy Garland seemed to have recaptured her voice of former years. Incidentally, the voices of Mary Astor and Leon Ames in that duet (*You and I*) were not faked by doubles. They did their own singing, and though neither is a good singer, the sequence was effective because of the sincerity of the performers.

Producers' Releasing Corp. didn't even bother to preview *Swing Hostess*, and so far the opus hasn't been shown in our territory so we can't give a report on it, but for the benefit of Martha Tilton fans we call attention to the fact that *Swing Hostess* is Martha's first full-fledged starring vehicle, and we hear she is quite acceptable as a singing actress.

Let Lingo

A Paramount publicity release heralds this announcement: "Marjorie Reynolds, who scored her first triumph when she sang with Bing Crosby in *Holiday Inn*,

will turn songbird again in *Duffy's Tavern*."

Marjorie scored her "triumph" in *Holiday Inn* with the voice of Martha Moore, and as Martha (as exclusive vocal double for Rita Hayworth) Paramount will have to find a new "voice" for Miss Reynolds. . . . Sigmund Spaeth, in one of his columns, writes of Columbia's A Son to Remember: "It is whispered that Jose Iturbi does the actual playing" (for Actor Cornel Wilde). It wasn't "whispered" in *Down Beat*, Mr. Spaeth. The news appeared in our mag under a two-column head months ago.

MGM shorts department is reading what they hope will be another notable jazz short like *Jammin' the Blues* (See *Down Beat* of Dec. 1) in an opus called *House Rent Party*. . . . Spike Jones and the City Slickers will record the score for a musical cartoon in which the band will not be seen but in which Spike and his bandmen will be caricatured.

Phil Spitznagel spent \$35,000 of

his own money to outfit his girls in new gowns for their movie stint (just completed) in Universal's *Here Come the Coeds*. . . . Paramount is preparing another "cavalcade" of Irving Berlin songs, tentatively titled *Blue Skies*. Ray Heindorf was loaned by Warner Brothers to Goldwyn to direct scoring of forthcoming Danny Kaye picture, *The Wonder Man*. Rudy Friml, Jr., also of WB lot, handled visual art assignments.

Imogene Lynn, now with the new Artie Shaw band, recorded the vocal track for character of "Lou" in MGM cartoon short, *Shooting of Dan McGoo*. . . . Erich Korngold will score the Warner Brothers' re-make of *Of Human Bondage*. First version was scored by Max Steiner of the same lot. An interesting chance to compare the work of Warners' two leading picture scorers.

Down Beat covers the music news from coast to coast—and is read around the world.

Granz Lines Up Next Bash Fest

Los Angeles—Norman Granz, local jazz impresario who has staged three successful jazz concerts at the Philharmonic Auditorium, is planning a fourth event for either Sunday afternoon, Dec. 17, or Monday evening, Dec. 18. The final selection of the date is dependent upon the availability of musicians.

Headliners for the affair are expected to be Willie Smith, also man now with Harry James; Corky Corcoran; the rhythm section from Woody Herman's band, Dave Tough, Chubby Jackson, Billy Bauer and Ralph Burns and possibly Lester Young, if the latter can get a pass from his army chores for the occasion.

Piano soloists will be headed by Joe Sullivan and there will be a group of blues singers, including T-Bone Walker. Gene Krupa will appear if he arrives in town in time.

Finley Inks Talent For New Dancery

San Diego—Larry Finley, new operator of Mission Beach ballroom, will open the major season at the big dancery with Glen Gray early in May and follow with a string of the biggest names to play the spot in its history. Slated to follow Gray are Frankie Carle and Jimmy Dorsey. Use of major names points up the belief that Wayne Dallard, former operator of the city-owned Mission Beach dancery, refused to play first-line bands there because of competition with his other ballroom property, Pacific Square, in San Diego.

further south!
WAL WASSON ORCHESTRA
Riviera Dinner Club
corpus christi, texas



Penzel-Mueller's Post-war plans for YOU...

Keeping faith with its proud American tradition, Penzel-Mueller is developing a line of post-war instruments for you that truly measure up to its familiar slogan—the world's finest. P.-M. artist clarinets and other woodwinds are artist-inspired and artist-crafted. They acknowledge no equal for rich, mellow tone and resonance; for ease of playing and flawless performance. Their lifetime guarantee is proof positive of their musical and structural perfection. After the war, as always, hold out for the best—Penzel-Mueller!



LONG ISLAND CITY,
NEW YORK

Canary Clicks



Hollywood—The list of former band vocalists who have won success in film studios would reach from here to there, but this is the latest, June Haver of the 20th Century-Fox lot, who started singing with Ted Fio Rito when she was 15, later was featured with Freddy Martin and Jan Garber.

GENERAL NOTICE

DAVID CORNSTON—famous for musicians' music—announces the publication of the brilliant DON REDMAN STANDARDS, all representing The Little Giant at his best. Here are high priced big time arrangements for your band at the regular price of 75c. Arr. for 6 brass and 5 voices—playable with 1 type and 3 voices. Three orchestrations NOW READY—No. 1 "Plain Dirt"—No. 2 "My Girl Friday"—No. 3 "My Love Song". . . more coming soon!!! 117 W. 40th St., N. Y. C. 19.

DIGGIN' the DISCS

Now that Victor and Columbia have come to terms with Petrillo, we can expect a lot of activity in their studios from now on. It's been a long dry spell for them!

Hot Jazz

MEZZ MEZZROW

*Milk For Mezz
Really The Blues*

Session 10-008

Milk opens with some of Hodes' great slow blues piano, then pours into double-time with a drum break from Alvin. Mezz takes a chorus, then Art, then Mezz again, then Danny, then Mezz takes three in a row with terrific backing from Hodes and very solid drumming by Alvin. Mezzrow's last recalls Mezzin' Around, which this trio cut at the same session. Old-timers from the Windy City will certainly be reminded of Johnny and Baby Dodds when they hear this

platter! Really begins with Mezz playing all alone, a lowdown, earthy intro. Milt moves into a slow blues chorus with marvelous Hodes piano for a backdrop, then a second which is agonized and piercingly convincing. Art digs way down with a deep blues solo, then gives way to Mezz again. Here are shades of Jimmie Noone and, say, Paul Barbarin or Zutty Singleton. These three white jazzmen have kept faith!

Swing

BEN WEBSTER

*Perdido
I Surrender Dear*
Session 10-010

Ben has wanted to do a full plate of Tizol's *Perdido* for a long time, and he shows why on this superb version. Webster's first solo is almost straight, his second a brilliant elaboration of the theme. I haven't heard a drummer and bassman work together as Catlett and Simmons do here since the days of the Goodman Sextet, and then the rhythm men were these same two! Pianist Morris reveals a decided Tatum influence, but Simmons powerful bass cuts Marlowe off at the bridge and hands *Perdido* back to Webster to take out. Morris introduces *Surrender*, then moves out of Webster's way as Ben goes into a chorus rich in tone and feeling. Catlett's drums break into double-time, paving the way for Ben's jump solo. Marlowe's bridge is much too florid, but Ben and Big Sid are great at the finish.

SESSION SIX

*Yesterdays
We Want In The Act*
Session 12-009

Jimmy Jones introduces the Kern standard on piano. Trumpeter Jesse Miller and altoman Nat Jones follow, playing almost straight. Eddie Johnson's tenor chorus can't compare with Hawkins' famous solo, but it moves along smoothly just the same. Miller and Johnson alternate to take it out. *We Want In* starts off with a drum intro from Alvin

The Horn Hears A Playback



New York—First of the Columbia bands to cut platters after the lifting of the ban was the Harry James ork, which recorded on November 13 at Liederkranz Hall. Here the engineer plays one back for The Horn (center) and Manie Sacks, Columbia exec.

Burroughs, then moves into an ensemble passage featuring Jesse on trumpet. Nat and Jesse and Eddie all solo, sounding respectively like Carter and Eldridge and Hawkins. Jimmy's piano is mad, and Al's drumming fly enough as the ensemble finishes the number. Levy's on bass.

TRUMMIE YOUNG

*Hollywood
Talk Of The Town*
Session 12-010

Hollywood opens with a three-man ensemble sounding like thirty. Harry Curtis plays a solo reminiscent of Tab Smith's alto, then Trummie comes on for two that are full of slurs and smears, even for a trombone! John Malchich's piano is fast if nothing else, and Leo Williams' tenor is pretty sad. The closing ensemble is light and buoyant, very amazing for such a set-up! *Talk* is all Trummie, and the girls will go all out for this side! Young's vocal is certainly cute, for Trummie's either knocked out or groggy. His trombone is just like his singing here, the most typical thing Trummie's ever recorded. Curtis plays an alto as if he's practicing but far from perfect, while Malchich's piano is pleasant if nothing more. Williams' tenor work dur-

ing the closing ensembles is far better than his work on the reverse. Eddie Byrd's the drummer.

DUKE ELLINGTON

*I Don't Mind
What Am I Here For*
Victor 20-1598

I Don't Mind is a Strayhorn-Ellington opus with a vocal by Ivie Anderson, a trumpet obbligato, a snatch of Carney's baritone, and a trombone bit from Lawrence Brown. *What Am I Here For*, written by the Duke, is a sure hit! Tricky's brief contribution is the highlight, but Rex's horn and especially Ben's tenor also add a lot. This is real Ellingtonia, which is another way of saying it's the very finest!

FREDDIE SLACK

*Cuban Sugar Mill
Small Batch O' Nod*
Capitol 173

Until the brass crashes in at the finish, *Sugar Mill* is all Slack but little Cuban. Freddie's boogie stylings here include even a few passes at a nearby celeste. *Nod*, also composed by Slack, riffs at a medium tempo with breaks by the pianist-leader, the bassist, the drummer, and the brass section.

(Modulate to Page 9)

HARD TO GET RECORDS

Give Records for Christmas

- Crazy Rhythm; Honeyuckle Bass—C. Hawkins—52c
- Rubinhod; One Month—Tony Pastor—52c
- Piano Stamp; I Surrender Dear—L. Hampton—52c
- Persian Rug; Night & Day—M. L. Williams Trio—79c
- You Know Baby; I Found a New Baby—M. L. Williams Trio—79c
- Lucky Seven; King Porter Stomp—E. Hawkins—37c
- Where is When; I Cried For You—B. Goodman Trio—37c
- Oh Lady Be Good; I Surrender Dear—A. Shaw—37c
- Blue Garden Blues—Cootie Williams—52c
- Got Happy—C. Hawkins Swing Four—\$1.10
- White Rose Kick—Emmett Berry Five—\$1.05
- Afternoon of a Bachelor—L. Young Quartet—79c
- Bunko Be Happy; Bunko on the Deck—Walter Thomas & His Jumpcats—\$1.05
- Every Man For Himself; Look Out Jack—W. Thomas & His Jumpcats featuring C. Hawkins—\$1.05
- Part Time Boogie; Lighthouse—Erickson Butterfield—\$1.05
- Panama; That's a Plenty—Wild Bill Donovan—\$1.50
- I Don't Mind; What Am I Here For—Duke Ellington—52c
- Opus No. 1—Tommy Dorsey—52c
- Flying Home; On the Sunny Side of the Street—Art Tatum Trio—12"—\$1.50
- A Symposium of Swing Album featuring Berrigan, T. Dorsey, "Fats" Waller, B. Goodman on 4-12" leading jazz classic records as follows: I Can't Get Started; Sing, Sing, Sing; The Prisoner's Song; Honeyuckle Bass; Blue Turning Gray Over You; Beas St. Blues; Stop, Look & Listen—\$3.18
- Boney Berrigan Memorial Album featuring Berrigan Lullaby, I Can't Get Started, Treas, Frankie & Johnny, Black Bottom, Jelly Roll Blues. High Society, Dead I Do—\$2.67
- Can't Basso Blues Album—\$2.63
- Five Feet of Swing Album—\$4.47
- Theme Song Album featuring H. James, Raymond Scott, Will Bradley, B. Goodman, etc.—\$2.63
- Boogie Woogie Dance Album—\$2.63
- Mary Lee Williams Album of 3-12" records featuring—Frankie Newton, Edmund Hill, Al Lucas, Jack Parker & Victor Dickinson—\$3.68
- Duke Ellington Hot Jazz Classic Album featuring Barney Bigard, Johnny Hodges & Cootie Williams in "Lightnin'" Blue Rumble, Bundle of Blues, Drop Me Off at Harlem, Merry-Go Round, etc.—\$2.63

We also carry a most complete stock of classical records and albums. We will send 3 or more records C.O.D. express insured. Prompt delivery. Special attention to orders with payment in advance. All prices standard. No higher. Please add 25c for packing.

Columbia MUSIC STORE

"One of largest record stocks in U. S." 51 Clinton Ave., N. Y. 10011

Only 10c



PICTURES OF "BIG SHOT"

BAND LEADERS & VOCALISTS

Full 8 x 10 size professional shots. The "buy of a lifetime." Complete assortment of brand new poses of Haymes, Como, Crosby, Eberle, Dorsey and others too numerous to mention. (To avoid delay, state 2nd choice.)

FREE!

Latest catalog check full of poses of every one of your favorite leaders and vocalists sent free with every order of 30c or more.

ALPHA PHOTO SERVICE

From the Home of Boogie Woogie!

THE OPEN DOOR TO BOOGIE WOOGIE FOR ACCORDION

By Milton De Lugg

Everything its name implies, this book "opens the door" to technical proficiency in Boogie Woogie for both younger players and established accordianists.

"The Open Door" contains complete instructions for playing Boogie Woogie on the accordian, notations and warm-up exercises, and the following Boogie Woogie solos for accordian: (That Place) DOWN THE ROAD A PIECE, COW-COW BOOGIE, BOOGIE WOOGIE COCKTAIL, LOCKED UP IN ONE KEY, LUGG-BOX BOOGIE, SQUEEZIN' THE BOOGIE, RHUMBOOGIE.

75c

AT YOUR DEALER OR DIRECT

Dept 287

LEEDS MUSIC CORPORATION

RKO BUILDING · RADIO CITY · NEW YORK 20, N. Y.

BEST TUNES of ALL by Jux

Black and Tan Fantasie

This is the twentieth tune to be discussed in this column, a number intended for a full orchestral interpretation rather than for a trumpet or trombone or clarinet or saxophone or piano solo, as so many of the others have been. I have included selections by the greatest of the New Orleans composers, Jelly-Roll Morton, Richard M. Jones, Spencer Williams and Clarence Williams. King Oliver and Louis Armstrong. I have dealt with four famous colored pianist-composers, Earl Hines, Count Basie, the late Pinetop Smith and the late Fats Waller. W. C. Handy has not been omitted. The three outstanding white jazz composers—the late Bix Beiderbecke, the late George Gerahwin, and Hoagy Carmichael—have received their due recognition. This time I want to pay a brief tribute to the finest of them all, Duke Ellington. He has written countless hits. *Mood Indigo*, *Sophisticated Lady*, *Solitude*, *In A Sentimental Mood*, *I Let A Song Go Out Of My Heart*, *I Got It Bad And That Ain't Good*, *Don't Get Around Much Any More*, *Do Nothin' Till You Hear From Me* are but a few of the best-known! *Black And Tan*, adhering more closely to the true jazz spirit, remains my favorite bit of Ellingtonia. For jungle effects, especially for growl trumpet and growl trombone work, this piece is still supreme!

Available: Duke Ellington, Victor 24961; Duke Ellington, Brunswick 80002; Milt Herth, Decca 3393; Jimmie Lunceford, Decca 453, English Brunswick 02112.

Unavailable: Duke Ellington, Okeh 40955; Duke Ellington, Brunswick 80013; Duke Ellington, Brunswick 8256. Others by Ellington: Vocalion 15556, Melotone 12093, Brunswick 3526, French Brunswick 500166, French Brunswick 500212, English Brunswick 01540, Okeh 40955, French Odeon 165278, French Parlophone 85190, English Parlophone R 3492, English Parlophone R 648, Victor 21137, His Master's Voice B 6252, His Master's Voice B 4869.

Dig Disc
The K set of eight Lorraine Man I Love This In A Paper Blues. My braceable piano of Moore's lute thru Johnny give but makes (q better li
CAR
In T
Carme of piano ite with first tune For The Charlott
Josh s Thee We Die Do Cotton- With the Josh's o Album jazz voc to say w his guilt serve the Hughes leaves li
E
Some Criber, drann the driv named paper. Eugene Driver (back r Ginsber

Diggin' The Discs—Jax

(Jumped from Page 8)

PETE BROWN

Jim's Idea

Pete's Idea

Session 12-013

This disc furnishes the first recorded work of that fabulous guitarist, Jim Daddy Walker, at least the first I've heard. *Jim's Idea* begins with a drum intro from Eddie Nicholson, then features Walker's guitar pacing the ensemble. Brown's alto jumps unmistakably for two choruses, sounding more like a kazoo with every note. Jim Daddy returns for two bouncy solos, displaying a single-string technique all his own. *Pete's Idea*, little different from John Levy. Brown comes on for two solos, less real than surreal, in which he wheezes with driving rhythm. Jim Daddy then prances puckishly through two of his own, giving way to Levy's powerful and inventive bass. Pete, leading his quartet, takes it out.

Dance

KING COLE

Capitol Album A-8

The King Cole trio presents a set of eight tunes including *Sweet Lorraine*, *Embraceable You*, *The Man I Love*, *Body And Soul*, *Prelude In C-Sharp Minor*, *What Is This Thing Called Love*, *It's Only A Paper Moon*, and *Easy Listenin' Blues*. Nat sings *Lorraine*, *Embraceable*, and *Paper Moon*. He plays neat, occasionally gaudy, piano on all the sides. Oscar Moore's guitar remains the favorite third of this trio for me! Johnny Miller's bass is unobtrusive but dependable. This set makes for good dancing and even better listening!

CARMEN CAVALLARO

Wouldn't It Be Nice

In The Middle Of Nowhere

Decca 19631

Carmen's is a different brand of piano, not mine, but a favorite with plenty of dancers. The first tune comes from *Something For The Boys*, so does the second. Charlotte Paige sings *Nowhere*.

Vocal

JOSH WHITE

Songs By Josh White

Ash Album 348

Josh sings *One Meat Ball*, *Fare Thee Well*, *The House I Live In*, *Die Do Die*, *Outskirts Of Town*, *Cotton-Eye Joe*, *Work Blues*. With the possible exception of Josh's own *Southern Exposure* Album, this set offers the best jazz vocals of the year! It's hard to say whether White's voice or his guitar accompaniments deserve the greater hand. Langston Hughes writes the blurb, and he leaves little for me to say!

Bill's Peep



Somewhere in Germany—Bill Cribari, a hep cat and an amateur drummer from Connecticut, is the driver of this peep, which he named after his favorite newspaper. Left to right: (front row) Eugene Wertz, Vince Morrison, Driver Cribari, Harold White; (back row) Bruno Calabro, Jack Ginsberg, John Sywec.

JO STAFFORD

Tumbling Tumbler

I Didn't Know About You

Capitol 171

Jo sings both numbers as well as usual, gets fine support from the Pied Pipers and Paul Weston's orchestra. *I Didn't Know About You* is a wonderful tune, incidentally, one of Ellington's many fine pops.

ANDREWS SISTERS

I'm In A Jam

Corns For My Country

Decca 18628

The three girls get the jump on the rest of the vocal artists by waxing two numbers from *Hollywood Canteen*. Vic Schoen provides the background, capably as always.

Novelty

JERRY COLONNA

I Hate Music

Can't Yo' Heah Me Callin' Caroline

Capitol 173

This is it! Colonna does it again! *Can't Yo' Heah Me* is the funniest disc of 1944, bar none! Paul Weston was in the studio and somehow managed to keep

Eleven Leaders In His Band



New York—Ray Bloch, conductor on the CBS *Here's To Romance* show each Thursday from 10:30 to 11 p.m. (EWT), has eleven leaders or former leaders in his studio orch. They are Nat Brasloff, John Guarneri, Jack Zayde, Kel Murray, Lucius Schmidt, Johnny Augustine, Harry Hoffman, Irving Prager, Aldo Ricci, Al Howard and Chris Griffin.

Students Back Move To Promote Dances

Los Angeles — Four student body groups, from two Glendale high schools, a parochial school and Glendale Junior College, have offered to underwrite presentation of weekly dances at Glendale's civic auditorium. Representatives of student groups have made the offer to the Glendale department of recreation saying they will guarantee sale of tickets up to \$360 if municipal authorities will sponsor the dances. Glendale city pops took plan under advisement.

Unit Cheers Troops

Somewhere In India—Alberta Hunter, bluesinger; Mae Gaddy, vocalist once with Cab Calloway; Taps Miller, writer of *Hold Tight* and *Wham*, and the Three Rhythm Rascals, string trio, received the plaudits of servicemen and Maj. Melvyn Douglas, former Hollywood leading man who is now special services officer in charge of entertainment here, during a tour of fighting areas.

pumping gas to featured singer's spot on the Jack Benny program, has been given a long-term contract by RCA-Victor.

Singer Signed

Los Angeles—Larry Stevens, 19-year-old "Cinderella Boy" of the singers, who moved from

his band from laughing out loud. That must have taken considerable effort! Milton Samuels wrote the reverse, a poor second but worth a spin or two.

These are
CAPITOL artists

We are proud of the artists who make Capitol Records. Fine artists are the most valuable asset a record company can have... and Capitol has them - just read the list! Finding the right tune for the right artist is our specialty. It accounts for more than twenty smash hits scored by these stars in the last 2 years.

DOWN BEAT

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

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

Business
 ED PARO.....Adv. Mgr.
 ROBERTA V. PETERS.....Auditing
 FRANK W. MILES.....Circ. Mgr.

Editorial
 MIKE LEVIN.....Associate Editor
 EVELYN EHRLICH.....Ass't to Editor
 JOHNNY SIPPEL.....Chicago Editor

*In Service

NEW YORK OFFICE
 Executive Editor—ROD REED
 New York Editor—FRANK STACY
 Assistant—DOROTHY BROWN

PACIFIC COAST OFFICE
 CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles (26), Calif.
 Subscription Rates: \$4 per year in advance. Special Military rate, \$3 per year.

Jazz Bares Souls Of Yank Fighters

(Guest Editorial)

By TEC/4 JOHN BROOME

Jazz in the wail of America's weeping soul. The railroad yard was oppressively hot and sticky. Earlier, a troop train filled with eastbound marines had rumbled in out of the desert, halting directly alongside a westbound army train standing in the yard. The proximity of the two services had been the occasion for an uncommonly brief exchange of insults: it was too hot even for pleasant ex-tor-tion.

High above the open coach windows the colored lights of a western city gleamed through the night's warm drizzle. A pall of silence, the precipitate of equal parts of homesickness, travel, fatigue and discomfort, brooded over the dully staring men. Fifteen minutes, a half hour dragged by without the relief of movement or outward diversion. Then from one of the cars on the Army train had come, hesitantly, the thin blare of a trumpet.

The unseen musician blew softly at first, only gradually giving his horn full throat. The throbbing wail resolved into a distinguishable melody—the St. Louis Blues played slow and hot. The liquid tone spread in agonizing ripples of sound; the last note echoed far over the still desert nights.

The hush that had greeted the lone musician was broken suddenly by a shower of warm applause. One marine smiled, reached for a case under his seat and pulled out his own, battered trumpet. Going to a window just across from where the trumpeter soldier could now be seen, he stuck the bell of his instrument out of the opening. Yells of delight from the Leatherneck cars greeted the new arrival. "Ya, Schwartzman!" "Show 'im some hot stuff now!" "Dinah, Schwartzie, Shanty Town."

A train's width separated Pvt. Henry Schwartzman from the G.I. with the horn, Tec 4 Abe Franklin. First, the two men played *Melancholy Baby* together, on request, and then a few other pieces, taking it easy, getting keys straight, feeling out each other's style. Slowly, they began to cut loose with unexpected bits of grit, gusty improvisation.

With *Honeysuckle Rose*, the tiny, impromptu jam session really hit its stride. The two men waded into the nostalgic melody. They became oblivious to everything else in the drab world but the poignantly sad, likingly happy strains of the old favorite. Eyes closed, brows contracted into knots, shoulders hunched hard, the duo sweated profusely in their dust-filled, fatigue uniforms; but they did not appear to notice this. The jumpy, gut-bucket rhythms and teeth-tinging obbligatoes got under everyone's skin. Six white-jacketed porters, unable to restrain themselves any longer, got down into the space between the cars and began to jitter on the ties with graceful, alithery movements and baroque high knee action that drove the last vestige of gloom from the scene.

When he finished, Tec 4 Franklin lowered his horn and rubbed his puffed lips. "Golly," he shouted across to Schwartzman through the veritable din that followed the exhibition, "Ah ain't touched this horn in six months. Ah'm beat, man! Mab lip—no good!" "Hell with it!" grinned back the Leatherneck musician. "I ain't played this one in two years! Let's go!"

"Yeh!" shouted their uniformed listeners with one voice. Franklin shook his wet, tousled head help-

lessly, laughed, and raised his trumpet. The G.I. and the marine played with each other, at each other, around each other, and apart from each other, scarce stopping for breath, urged onward by their crying, stamping, rocking audience, intoxicating themselves by the jazz they were creating.

Blue Skies, One O'clock Jump, Chinatown, Margie, Frivolous Sal, Blue Heaven, Cherie, Somebody Sold My Gal, Darktown Strutters' Ball followed. New ones too but mostly the lasting standbys in the library of jazz. The two men played each to a fare-thee-well. They played after their lips were so sore they were without feeling, after the ache of their breathless chests, and legs cramped at the open windows, had grown sickening. They played out of sheer love for what they were playing—and because they sensed the same emotion in their listeners.

After over an hour together, one of the two trains began suddenly to move. As it did so—as if at the behest of an invisible baton—both musicians broke simultaneously into *Auld Lang Syne*, straight and slow and sweet.

A hearty cheer rose up into the huge quiet of the southwestern night. Soldiers and marines sang out the words of the old song. They laughed and waved to each other as the army train pulled away. They kept singing until they were out of sight and out of earshot of each other. And then, on the soldier train at least, they sang some more.

On the soldier train, headed westward into the California desert—westward to where a ship lay at anchor waiting for them—the men prepared for sleep that night, oddly refreshed. A catalyst, the music called jazz had drawn out their souls. It had said, plainly and confidently to each of them, some of the personal things about life back home, about their sweethearts, about the strange lands they were traveling toward, which these boys had wanted to say but for which they hadn't been able to find the proper words. Further, they had lost some of that loneliness which is paradoxically each soldier's lot in an army of ten million. For jazz had bared other souls to them that night, souls of utter strangers, which had yet proved wonderfully and warmly kin to their own. Jazz by its magic had done all this in one brief, incidental hour while rain fell and railroad smoke clogged the air.

Yet many still await the real American music!

Musicians Off The Record



England—First Lieut. Donald R. Coplinger, 23, of Salina, Kas., a bombardier with the Eighth Air Force, has six combat decorations, including the Distinguished Flying Cross and the Air Medal with four Oak Leaf clusters. He once bated his own dance band in the middle west.

King Kiddie



Hollywood—Donna King's contribution to the new generation of singing King Sisters in this bright miss, Cornelia Brewster Conkling, born on October 19. Her daddy is James Conkling.

Omaha Local Names Black As President

Omaha, Nebraska — Har old Black was re-elected proxy of Local 70, American Federation of Musicians, for 1945. He defeated Frank Elias, former treasurer.

Bob Head was named vice-president; Jimmy Cohen, treasurer, and Ernest Nordin, Jr., chosen as recording secretary. Black, Head and Elias were selected as convention delegates.

—Art Oleson

WHERE IS?

- BUDDY YEAGER, trumpeter, formerly with Charlie Spivak
- DANNY POLO, Clarinetist, formerly with Claude Thornhill
- BUDDY BRENNAN, pianist, formerly with Bob Chester
- HAROLD MOREA, drummer
- RAY KELLOGG, vocalist
- ARCHIE THOMPSON, trombonist, formerly with Bob Strong
- HAWEY WOOLSEY, bassist, formerly with Jan Savitt
- SYLVIA REODES, vocalist
- JIM ELDER, tenor saxist, formerly with Jimmy Dorsey
- BUDDY FISHER, former Philadelphia leader
- MARVIN DALE, former band leader
- HERE ELLIS, guitarist, formerly with Glen Gray
- "DOODLE" BELL, trumpeter, formerly with Ted Fio Rito
- WALTER ROCK, drummer
- DOROTHY ROUSSELLE, vocalist

WE FOUND

- WALTER MCGUFFIN, now with Air Force Band, Wright Field, Dayton, O.
- "COOKIE" ADAMS, now with Horace Heidt
- LEW QUADLING, now at Camp Roberts, Ala.
- LOU YACCA, teaching in a music school in Denver, Colo.
- JIM BURDETTE, now at 3717 Beanebo Rd., Toledo, O.
- NICK MATURE, now leading a band in Pittsburgh as Del Lanza



"How can those damn hands do this every night?"

CHORDS AND DISCORDS

Mike Makes Right

U.S. Naval Base Kodiak, Alaska

Dear Sirs,

A salute to Mike Levin for his recent columns on the sepia situation. The present attitude of the AFM will end in serious and shameful results, if allowed to continue. Believe me, when we do come marching home, some heads will roll. There are a lot of negro men in service who are at our side and doing a great job and want no part of such methods as are now in evidence. The *Beat* will do well in helping to rectify this menacing problem.

There will be a new policy in music after this war and the AFM may as well be on the side of a more liberal thinking element. Let's rid music of the very disgusting odor of Jim Crowism.

Virgil M. Colbert, F/1c

A Con, Man!

Milwaukee, Wis.

To the Editors,

Mike Levin, in a recent column, missed the point completely in criticizing the editorial about entertainers keeping out of politics. It was my opinion that the editorial urged entertainers to keep out of politics because if they didn't, they would lose popularity with the partial audiences. He should have taken the trouble to notice that whenever a news-reel is shown, the theater is divided. Those who are against FDR even now after the election will have no further use for entertainers who openly favored his election, and vice-versa.

People are inclined to sit on their hands. Of course, radio and the movies don't reflect the reaction like a live show, but it may eventually show in the boxoffice and popularity polls.

Edward G. Rapps

Here's Hoping

14th Air Force

Dear Sir,

I've been wondering if it is the opinion of *Down Beat's* readers that the war has made people more music-conscious than ever in the nation's history. I have

RAGTIME MARCHES ON

NEW NUMBERS

- BIONDI—An 8 1/2 lb. son to Mr. and Mrs. Ray Biondi, Nov. 18, in Chicago. Father plays violin with Gene Krupa's ork.
- THOMAS—An 8 lb. 2 1/2 oz. son, Dennis Raymond, to Sgt. and Mrs. Raymond Thomas, Oct. 25, in Chicago. Father is former Boyd Raaborn trombonist, now in band at Camp Butler, N. C.
- CARTER—A daughter to Mr. and Mrs. Lou Carter, Oct. 14, in Columbia, O. Father is Glen Gray pianist.
- MARSHALL—A daughter, Marylyn Joe, to Pfc. and Mrs. Leon Marshall, Nov. 16, in Miami Beach, Fla. Father was former leader of We Three combo and guitar/violin with society bands, now at the AAF Regional Hospital No. 1, Coral Gables, Fla., doing musical therapy work.
- RINKER—A daughter to Mr. and Mrs. Al Rinker, Nov. 10, in Hollywood, Cal. Father is former member of the one-time Rhythm Boys, now a radio producer. Mother is radio singer Elizabeth Newbester.
- REILLY—A son to Mr. and Mrs. Frank Reilly, Nov. 8, in Savannah, Ga. Father is tenor saxist with the Hal Wanamaker ork.
- WABE—An 8-lb. daughter, Janice Marie, to Mr. and Mrs. Erv Wabi, Sept. 31, in Cleveland, O. Father is former George Duffey saxist.
- DEFORO—A 7-lb. son, Gerald A., to Pvt. and Mrs. A. J. DeFero, recently in Vineland, N. J. Father is former bassist with Frank Testa ork.

TIED NOTES

- BENEDICT-MORGAN — Gardner Benedict, former Cincinnati band leader, now director of the Coast Guard Dance Band, St. Augustine, Fla., to Frieda Morgan, Dec. 9, in St. Augustine, Fla.
- JONES-LAMORE — Richard "Buddy" Jones, former Bernalta Cummins' drummer, to Dorothy Lamore, Nov. 9, in Whiteland, Mich.
- CESARIO-VAN DYKE — Al Cesario, alto saxist with Johnny Richards' ork, to Shirley Van Dyke, Nov. 23, in New York.

FINAL BAR

MULFORD—George Mulford, 32, and president of Los Angeles Local 47, A.F.M. and former symphony musician, Nov. 8, in Los Angeles, Calif.

talked with many musicians in service, who believe that there will be many fields of work open for musicians after the war that previously were made non-existent by banned music or no music at all, and that there will be more of an attempt made by small clubs to incorporate live shows and music in their entertainment programs.

Many others feel that since we get a great deal of enjoyment from various stage shows, as thousands of others overseas that perhaps the days of vaudeville—streamlined a little bit—are to return. It's gratifying to feel that perhaps musicians won't have to pound the pavement seeking a place to sit down.

Lieut. Robert W. Paul

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

Jazz On Record: Keith Lees of the R.A.F. stationed in India recently sent Harry Avery of Oakland, Calif., an interesting set of Teddy Weatherford records on Indian Columbia. Weatherford is remembered as a well known Chicago pianist who played with Erskine Tate before embarking upon his fifteen year tour of the world. Waxed with a rhythm section are: Indian Columbia FB 40164, *Birth of The Blues* (22063) and *Darktown Strutters Ball* (22064); FB 40220, *Blues In The Night* (22182) and *St. Louis Blues* (22185); FB 40225 *Basin St. Blues* (22184), and *Memphis Blues* (22184). Several have vocals by Teddy.

Fred W. Cox of Malden, Mass., was interested in the Boz of October 1 wherein Ellington's first record was mentioned as being on Blu-Disc. Cox has in his possession Blu-Disc T 1003. One side is by Joe Trent and His Deacons playing *Deacon Jazz* (T2007-1) composed by Trent-Ellington. The reverse is by Sunny and The Deacons playing *Oh, How I Love My Darling* (2008-1) by Leslie Woods. Group consists of piano, sax, banjo, and drums. Cox recognizes Duke on piano.

The Jazz Man Record Shop, 1221 Vine St., Hollywood, 38, Calif., announces the release of two records on the Crescent label by Kid Ory's Creole Jazz Band. They are *Crescent 1, South and Creole Song*; *Crescent 2, Blues For Jimmy and Get Out of Here*.

Blues piano collectors will be interested in Session 10-008 by Cripple Clarence Lofton on *Early Blues* (141) and *In De Mornin'* (140) recently issued. Both tunes are Lofton originals.

Jazz in Print: England's *Melody Maker* of November 4th carried a story regarding a new 1943 *Discography* compiled by Charles Delaunay. The work was done underground in Paris and contains numerous revisions and corrections. Personnels of recordings as late as 1942 are included. The following quotation is also from the English paper, "Delaunay has twice been in the clutches of the Gestapo suspected of Anglo-American sympathies and of working with the Paris underground. He was sent to some sort of camp, from which he escaped, to join in the active resistance."

Art Hodes now conducts a column on jazz called *The Jazz Record* (also the title of his own

jazz magazine) in *Band Leaders* magazine. Orin Blackstone of New Orleans is releasing for publication his *Index To Jazz*. The first volume was due December 1, 1944. It will be published by *The Record Changer*, Fairfax, Virginia.

Two new small jazz magazines have made their appearance. There is *The Jazz Session* published in Chicago at 1041 N. Rush St., by John Schenck and the rate is \$1.50 per year. From the east comes *Jazzette* published by the Beacon Jazz League, 338 Mass. Ave., Boston 15, Mass. Bob Thiele announces that he will resume publication of *Jazz*, beginning with the December first issue. Robert Reynolds advises that *The Needle* will publish a *Jazz Discography* by Ken Pensemeault & Carl Sarles listing over 1,000 records at a price of one dollar a copy.

JAZZ PERSONALITIES: Joan Goldkette is back in Detroit planning to organize a new orchestra. Floyd Bean, Chicago jazz pianist now with Eddie Stone band, has written a new boogie number entitled *Jumpin' Bean*. . . *Volly De Faust*, clarinet star of years gone by is back in Chicago. A year ago he sold out his dog kennels to serve in the army. Now honorably discharged, he has been writing songs with

Cornell Carols



Washington, D. C.—After a season at the Cafe Society in New York, where she was featured with the John Kirby band, Ann Cornell moved herself and her songs to the Club Ball here. *Jerome Lee Photo*

Agnes Savage doing the lyrics. *Volly* is remembered as a clarinet accompanist to the late Jelly Roll Morton.

and as playing with the *Backtown Five and Stamp Six*. He states that he made a record with Morton every two weeks at *Autograph Studios*. . . *Jimmy Flowers*, colored boogie pianist, has a small band playing at the *Marble Stairway* on Michigan Avenue in Chicago.

COLLECTOR'S CATALOGUE: Lester Mouscher, 5635 University Ave., Chicago. St. Louis collector, now attending University of Chicago, majoring in Physics. Held office as recording secretary for the St. Louis Jazz Society.

Harry Houghton, 4101 Oglethorpe, Hyattsville, Md. Collects Louis Hot Five, Oliver, Jelly Roll, Dotts and early Pollack. Got interested in jazz while associating with Rod Cless when the Wolverines were playing Des Moines, Iowa. Now employed as an economist for the Small War Plant Agency in Washington, D. C.

The well known Ellington collector, Charlie Mitchell, is now addressed Lt. Charles H. Mitchell, Navy School of Military Government, Princeton University, Princeton, N. J.

New York—Josh White took a few days off from his Cafe Society Downtown singing to part with his tonsils. Baritone Elwood Smith, singer of spirituals and folk music, subbed.

Disc Jockey Sets More Bash Dates

Detroit—After staging two successful jazz concerts recently, Bill Randle, director of WJLB's dally hot jazz record show, *Strictly Live*, has slated a series of concerts, with a windup June 16 at the Masonic Temple, featuring Duke Ellington. Schedule includes: Louis Jordan's *Tympany Five*, Dec. 17; Ammons and Johnson with Ted Buckner, Jan. 12; and concerts on March 15, April 20 and May 25, for which the lineups have not been completed.

Randle's second concert, held Nov. 24, featured Ben Webster, Herb Jeffries and Earl Hines. Bash pulled 2,500 listeners.

Flier Killed

Philadelphia — Flight Commander George (Bud) Howell, who was reported missing since October 29, 1943, while flying on missions over France and Germany, is now officially reported killed in action. He played sax and clarinet in many of the better bands around town.

WHEN SANTA BRINGS PEACE

... It will be a better, brighter world to live in
 ... and you'll find a Holton waiting for you

All the worthwhile things we are fighting for now will be spread out before our eager hands, when the dove of peace and the kind old gentleman of Christmas Spirit return to our homes.

Always associated with the Christmas joys of giving and receiving, Holton quality band instruments will one day again take their place of prominence beneath the yule tree. Can't you just see the happy picture?

An eager, keen-eyed youngster reaches for the gift he has dreamed of all these long, war-weary years . . . a new Holton, finer in appearance and better in performance. A practice note or two will make you sit back in your easy chair and reflect:

"That's sweet music! It certainly has been worth while waiting for."

It's a dream we all hope will come true soon. We know it's only a question of time, so every waking moment we can spare from our important war work at Holton is devoted to putting new vitalities and new skills behind the perfection of post-war Holtons.

You can hasten the day when you and yours can enjoy the thrill of owning and playing one of these finer Holton instruments.

Work, save and fight for victory and the return of peace on earth and good will to men.

FRANK HOLTON & CO.

ELKHORN, WISCONSIN

Makers of Quality Band Instruments

SITTIN' IN



SYRUF PITCHER
 This icky makes wick music
 sucky
 (Such goocy slop pays solid
 sugar)
 But too much sweet-tweet gets
 one sickie—
 Oh, hand this guy the loaded
 Luger.
 —ghp

MUSICIANS' NOTICE

MY GIRL FRIDAY—composed and arranged by Don Hedman is one of the most beautiful things ever set down on paper, and musicians all over the country are raving about it. It is now published for 6 brass and 5 voices but is playable with 1 trump. and 3 saxes. This terrific standard will live in your books. Orchestration at your dealer, 75c—or order from David Gornstein, 117 W. 46th St., N. Y. C., 18.

McDonald To Handle San Diego Ballrooms

Los Angeles—Billy McDonald, former bandleader (he was at the Royal Hawaiian hotel in Honolulu when the Japs struck Pearl Harbor) who has been in charge of the band booking department of the Frederick Brothers office here, leaves the agency Jan. 1 to become manager of ballroom interests controlled by Larry Finley of San Diego.

Finley recently leased San Diego's municipally-owned Mission Beach ballroom. He also operates Ratliff's ballroom in San Diego and is planning an extensive expansion of his dancery interests, with the aim of eventually operating a nation-wide chain of danceries. McDonald will make his headquarters at Mission Beach. His successor at Frederick Brothers has not been named.

Soap Suds Will Pay Kay Kyser's Faculty

Los Angeles — Kay Kyser's "College of Musical Knowledge," which has remained under its first commercial radio sponsor for seven years will be supported by a new bankroll starting Dec. 27, when the program passes to the sponsorship of Colgate-Palmolive-Peet firm. No change in time, network or general format is planned.

Marva Louis Sick

Los Angeles—Vivian Marshall took the solo spot at the Trocadero here when Marva (wife of Joe) Louis became seriously ill in Chicago Nov. 14 and couldn't fulfill her contract. Troc execs said Marva's engagement had been postponed indefinitely but that they hoped to have her as soon as her health permitted.

Couple of Courtneys



Youngstown, Ohio—Del Courtney the band leader (left) chats with Del Courtney, manager of the Pick-Ohio hotel here, during his recent engagement at the Elms ballroom. Leader Del used to work for Manager Del at the Belden hotel in Canton.

Veteran LA Union Executive Expires

Los Angeles—George Mulford, 82, first president of the Los Angeles musicians' union (now Local 47 of the American Federation of Musicians) who participated in the local's recent celebration of its golden anniversary, died at his home here Nov. 24. Mulford was born in Sacramento but went to New York while still a boy to study flute. During his life he played with practically all of the country's major symphony groups. For many years he conducted a concert band on Catalina Island. He was also a teacher in the Los Angeles city schools. He is survived by his widow, three step children, two brothers and a sister.

Al Jarvis Using Live Talent Unit

Los Angeles—Al Jarvis, disc jockey, is using a "live" combo on his KFVB Saturday shows. The group, tagged the "Make Believe Ballroom Four," is a mixed combo, supporting Frankie Laine, white blues singer discovered by Jarvis and is comprised of Winnie Beatty piano; Slim Gaillard, guitar; Billy Hadnott, bass; and Ray Raymon, drums. Winnie is regarded by her local fans as the hottest gal 88-er discovery since Mary Lou Williams.

Jarvis is bankrolling the innovation out of his own take from his sponsors. He has used live talent before on his shows but, in such cases, instrumentalists have always been paid by the niteries in which they were playing.

New Publicist

New York—Muriel Macfie has joined the staff of Robert Holley Associates as publicity director. Miss Macfie was formerly associate editor of *The Capitol*, trade organ of Capitol records, and more recently with the promotion department of Liberty.

Sinatra's Stumping Convinced Elders

Los Angeles — Arthur Lange and other officers of the American Society of Musical Arrangers were re-elected at organization's recent annual election. Lange, currently scoring for International Pictures, took the presidency again. Others elected were Ray Heindorf, Marlin Skiles, Frank Hubbell, first, second and third vice presidents, respectively; Arthur Schoepp, treasurer; and Vernon Leftwich, secretary.

Scorers' Society Re-Elects Slate

Los Angeles — Arthur Lange and other officers of the American Society of Musical Arrangers were re-elected at organization's recent annual election. Lange, currently scoring for International Pictures, took the presidency again. Others elected were Ray Heindorf, Marlin Skiles, Frank Hubbell, first, second and third vice presidents, respectively; Arthur Schoepp, treasurer; and Vernon Leftwich, secretary.

The Last Lyrics

Los Angeles—Mrs. Nelle Richmond Eberhart, the little known lyricist who collaborated with Composer Charles Wakefield Cadman on hundreds of songs, including his successful perennials, *At Dawn* and *Land of the Sky Blue Water*, died recently in Kansas City, according to information received by Cadman, who has been confined to his hotel residence here for many months by poor health.

Sumter, S. C. —Newest Teagarden addition to the musical ranks is Norma, current pianist featured with brother Jack Teagarden's band. Besides Norma, Jack is spotlighting Dan Little, trumpet; Vic Rosi, clarinet; and Al Coen, tenor.

PREFERRED by PROFESSIONALS

SYMMETRICUT CANE REEDS

When you buy a box of Symmetricuts, you'll be amazed to find that every reed in the box is instantly and perfectly playable. No scraping, no sanding, no sorting is needed. Precision cutting does the trick — that special, exclusive Ciccone process that has given to the music world the finest, most precisely uniform reed yet produced. For a new thrill and the ultimate in reed satisfaction, try Symmetricut!

At your dealer's — or write

CHICAGO MUSICAL INSTRUMENT CO.
30 EAST ADAMS STREET, CHICAGO 3, ILLINOIS

SYMMETRICUT REEDS

CHRISTMAS GREETINGS

YORK helps to SHORTEN THE WAR

SAVING LIVES ON THE BATTLE FRONT

"That's Music to My Ears!"

YORK INSTRUMENT

WAR IMPLEMENTS!

Minstrel Boy

Keeping York Famous by Using the Better Publications

YORK helps to SHORTEN THE WAR

ANYONE LIVES ON THE BATTLE FRONT

YORK

THE HOUSE OF YORK
GRAND RAPIDS, MICH.

CARL FISCHER MUSICAL INSTRUMENT CO.

Chicago

Ban

Tod

Nar

(Mo

10—Costie

11—Charli

12—Hal M

13—Artie

14—Harry

15—Duke

16—Sammy

17—Hal M

18—Jimmy

19—Gay L

20—Wendy

21—Fred

22—Glen

23—Lee B

24—Glen G

25—Raymo

26—Sammy

27—Bord

28—Gene M

29—Franki

30—Johnn

31—Kay K

32—Stan M

33—Bess M

Small C

1—King

2—Lois

3—John E

4—Art T

5—Beany

6—Red A

7—Thre

8—Celest

Small

1—Pied P

2—Lick S

3—Mills E

4—Moderr

5—Delta M

6—Andr

Ho

New

Interv

there

about

"Yes, p

if I'm

Heidt."

"Who

soked O

"Oh,

of a di

Sam

and

the

Woo

T

Sam

bar

Vis

tw

an

Band Poll Closes Today, Winners Named Jan. 1st

(Modulate from Page One)

Table listing top bands in the poll with names like King Sisters, Merry Maes, Stardusters, Golden Gate Quartet, Town Criers, and Charlosters.

Alto Sax section listing winners like Johnny Hodges, Toots Mondello, Willie Smith, Don Slevin, Johnny White, Johnny Bethwell, Les Robinson, and Hyman Shortzer.

Male Singer (Not Band)

Table listing male singers like Bing Crosby, Frank Sinatra, Dick Haymes, Perry Como, and Johnny Mercer.

Girl Singer (Not Band)

Table listing girl singers like Dinah Shore, Helen Forrest, Jo Stafford, Billie Holiday, Mildred Bailey, Lena Horne, and Gene Simmons.

Sweet Bands

Table listing sweet bands like Tommy Dorsey, Charlie Spivak, Glenn Miller, Harry James, Duke Ellington, Sammy Kaye, Hal McIntyre, Jimmy Dorsey, and Guy Lombardo.

King of Corn section listing winners like Spike Jones, Guy Lombardo, Harry James, and Sammy Kaye.

Favorite Soloist

Table listing favorite soloists like Benny Goodman, Harry James, Gene Krupa, Coleman Hawkins, Johnny Stark, Tommy Dorsey, Lionel Hampton, Johnny Hodges, Art Tatum, Charlie Barnet, Sonny Dunham, Louis Armstrong, Woody Herman, Charlie Spivak, Roy Eldridge, and Lester Young.

ALL-STAR BAND Trumpet

Table listing all-star band trumpet players like Ziggy Elman, Roy Eldridge, Rex Stewart, Bobby Hackett, Billy Butterfield, Randy Brooks, Muggsy Spanier, Dixie Gillespie, Buck Clayton, Charlie Shavers, and Sherry Chereck.

Trombone

Table listing trombone players like J. C. Higginbotham, Lou McGarrity, Lawrence Brown, Tommy Pederson, Milt Mole, Jack Jenney, Trammie Young, George Brunie, Vic Dickerson, Dickie Wells, Bill Harris, Jean Tisell, Neal Reid, and Ray Coniff.

Piano section listing winners like Teddy Wilson, Mel Powell, Jess Stacy, Johnny Gearamori, Joe Bushkin, Milt Raskin, Dodo Marmarosa, Milt Buckner, Lennie Hayton, Joe Sullivan, and Fred Otto.

Tenor Sax

Table listing tenor sax players like Lester Young, Tex Beneke, Ben Webster, Charlie Ventura, Vido Musso, Corky Corcoran, Don Lomon, Flip Phillips, Dave Matthews, Arnett Cobb, Don Byron, and Bud Freeman.

Baritone Sax

Table listing baritone sax players like Harry Carney, Eric Carrasco, Earl Cawthon, Teddy Lee, Shippy DeBair, Chuck Gentry, Stu Olson, Pee Wee Russell, Buddy DeFrance, Irving Fine, Bernie Berg, Johnny Mince, Becca Musill, Buster Bailey, Hank D'Amico, and Sal D'Antonio.

Clarinet

Table listing clarinet players like Pee Wee Russell, Buddy DeFrance, Irving Fine, Bernie Berg, Johnny Mince, Becca Musill, Buster Bailey, Hank D'Amico, and Sal D'Antonio.

Guitar

Table listing guitar players like Allan Reano, Oscar Moore, My White, Bono Palmieri, Teddy Walters, and Milt Norman.

Arranger section listing winners like By Oliver, Billy Strayhorn, Jerry Gray, Eddie Sauter, Jimmie Stone, Bill McDougald, Dave Matthews, and Benny Burke.

Male Singer (With Band)

Table listing male singers with bands like Bob Eberly, Buddy DeVito, Jimmy Rushing, Bob Allen, Phil Michele, Teddy Walters, Harry Sweets Edison, Gene Howard, Buddy Morera, Bob Anthony, Al Hibbler, Johnny Desmond, Gene Williams, and Eddie Vinson.

Girl Singer (With Band)

Table listing girl singers with bands like Anita O'Day, Kitty Kallin, Caroline Grey, Eugenie Baird, Dinah Washington, Lily Ann Carol, Ginnie Powell, Frances Colwell, and Irene Dale.



SWING MASTER BASSES

Advertisement for Kay Musical Instrument Co. featuring a price tag of \$275 and a testimonial from a musician on Broadway. The text describes the Kay 5-5 and Kay 3-6 basses and provides contact information for the company in Chicago.

Horse On Him
New York—Dick Gilbert, air-interviewing Les Hite, asked if there was ever any confusion about his name. Hite replied, "Yes, people frequently ask me if I'm any relation to Horace Heidt." "What do you tell 'em?" asked Gilbert. "Oh, I say no—that's a Horace of a different color."

Advertisement for The Woodwind Hall of Fame featuring Sammy Kaye. It includes a photo of Kaye, a testimonial from him, and information about the company's products and location at 461 Eighth Avenue, New York, N. Y.

Beware!

Atlantic City—Rudolf Friml, operetta composer, lashed at jitterbugging and the current boogie-woogie rage, saying it "imperils the musical future of America." Friml, resting after completing a new musical score, declared, "The danger lies in the younger generation maturing without the musical appreciation which relaxes the body and feeds the soul. You can't relax and jitterbug. Educators and parents should do something about it."

When Johnny Comes Marching Home

(Jumped from Page One)

ous types of steps that have swept over this country in the last ten years.

Thus the vast improvement in dancing that you see today. You don't see a whole hall room moving sedately around in the same direction with the same steps—ice-skating style. You see some very good and very bad stabs at really original styles, good not only for the development of dancing, but because it will make the hands stay on their toes playing varied styles of music for the different types of dancing.

Servicemen are probably more willing to try jitterbug because being in a uniform and looking like every other man in the place, they feel less self-conscious about losing their dignity, a very important male commodity. They relax, and discover that there are a lot of things new under the sun.

As for the jitterbugs being disgustingly indecent, when I remember some of the potbellies I've seen jogging around the floor in what they remember of the Bunny Hug, I wonder who's being indecent. And the way most of these kids dance, they are seldom less than four feet apart—which permits of far less jive than I remember in the dreamy Lombardo days.

It's strenuous, it's often original, sometimes good, sometimes bad, but it's here to stay—and lots more apples seem to be picking it up every day. Maybe it will force nightclubs to put in decent sized dance floors in self-defense. And when that happens, brother, I personally will kick in my ten bucks to the Big Apple League.

Schooler Sells Hick Rhythm To LA Radio

Los Angeles—Harry Schooler, generally in the news as a dance business promoter, breaks into commercial radio with the launching of a new alter he brain-childed for the Zucca Brothers' Sunset Rancho. Season, titled Western Barn Dance, originates at the Sunset Blvd. ritery where Schooler, who manages the spot for the Zuccas, recently introduced rustic rhythm

The Marsalas Make Music



New York—Here is an interesting shot of Joe Marsala, the clarinet playing leader, and his pretty wife, Adele Girard, the harpist, at the Hickory House on Swing Lane here. Joe's combo is one of the finer small units around. Red Wolf Photo

CLASSIFIED

Two Cents per Word—Minimum 10 Words

25c Extra for Box Service

(Count Name, Address, City and State)

AT LIBERTY

MALE VOCALIST—22, baritone, honorably discharged. Radio-band experience, good appearance. Wish position with new or established band, 48-16 46th St. or Jersey vicinity. Bob Genna, 48-16 46th St., Woodlawn, L. I., N. Y.

GUITARIST—MODERN electric. Take-offs, rhythm, same experience, age 33. Locations and radio work preferred. Stacy McKee, Bridgeton, N. J.

STRING BASS—32—4F, married. Just left Joe Sanders. Earl Wilson, New Sharon, Iowa.

ARRANGER; ORCHESTRA leaders—now is the time for a style! Large or small bands. Write Gage Stone, 461 17th Street, Ogden, Utah.

ELECTRIC GUITARIST—Colored. Ad lib. orchestrations, hawaiian fill-ins. Box A-170, Down Beat, 203 N. Wabash, Chicago, I.

HELP WANTED

WANTED MUSICIANS for replacement on well established dance band. Year around salary, no layoffs. Don Strickland, 804 W. Tenth St., Mankato, Minn.

MUSICIANS WANTED to work with traveling nine piece orchestra. Salary \$85 to \$100 a week, no beginners. Mill Cole, Alcester, South Dakota.

COMMERCIAL MUSICIANS for replacement. Lead trumpet; lead tenor; pianist; soloed drummer. Must read—no amateur. Term band. Locations. Salary \$70.00. Bo A-163. Down Beat, Chicago, I.

COMPETENT TRUMPET AND SAX for small band in exclusive club; must be capable vocalist; \$35 weekly. Write special delivery giving details; Box 2866, Portland, 7, Oregon.

to the heart of Hollywood. Featured band on the radio spot, which is angled by a California jewelry firm. In the combo headed by Jimmy Wakely, one of the three outfits currently featured on different nights at the Rancho. Show is carried on Thursday nights by KMPC. Various westerner type names from music and movies are featured as guest stars.

Schooler says that although the series is off to a successful start as a local show, he is really figuring on the deal as a showcase to snare a national sponsor for a network sale. Meantime, the commercial radio show is proving excellent promotion for the Rancho.

AMATEUR COMPOSERS AND LYRIC WRITERS

Join the New Composers Co-operative Association. Develop your talents. Have your work published and criticized by other members. Keep compositions corrected, printed and copyrighted. Your lyrics set to music by Member Composers. FREE copies of all Association Compositions to Members. Publicity and promotion for all works of merit. Full particulars write today. COMPOSERS CO-OPERATIVE ASSOCIATION 1288-N. Greenleaf Ave., Chicago 25, Ill.

FAMOUS MAKE ACCORDIONS WRITE FOR FREE INFORMATION FEDERAL ACCORDION CO. 475 FIFTH AVE. NEW YORK

JAZZ, SWING—Write for our new twelve page auction list. A real treat for collectors. Anthony Post, 1127 Western Avenue, Pittsburgh, 12, Pa.

FOR SALE

DRUMMERS ATTENTION: Limited quantity wire brushes available. Price \$1.50 per pair postpaid—cash with order. Nappe Music House, 6631 N. Rockwell St., Chicago, 45, Ill.

FOR SALE—SELMER PARIS Clarinet. Excellent condition. Will accept for \$150.00. Also Selmer Paris Bass Clarinet No. 32. Art. G/L. Low E-Ed, Ab lever. Shopworn. \$340.000. K. F. Co., Box 284, Front Royal, Va.

VIOLINS, BOWS, Violinists, oboes, drums, tom-toms, pedals, metal brushes, saxophones, clarinets, melophones, piano accordions, banjos, trumpets. Everything musical. Hawes Music Store, Portland, Me.

SLINGERLAND—Radio King trap drummer outfit; pre-war metal construction. Bought in June, 1943 and used about two months. Make your best offer. Jimmie Sears, Marshall, Mo.

12" ZILDJIAN THIN, new cymbals \$15.00 ea. 12" Zildjian thin, new cymbals \$12.00 ea. 14" Zildjian thin, new cymbals \$25.00 ea. A. W. Sisking Co., 116 N. 6th, Springfield, Ill.

FOR SALE: PAN-AMERICAN CONN made tenor sax. Gibson five string banjo. National Hawaiian guitar. Gibson mandolin. Epiphone guitar. Orchestral model. Fine Italian violin. Some instruments brand new. Others like new. Write for description and prices on the instrument. Henderly Music Company, Box 280, West Columbia, S. C.

ORCHESTRA COATS — \$3.00 — Double breasted white—blue. White mess jackets \$2.50. Tuxedo Suits—angles, vest included. \$10.00—Double breasted \$20.00. Slightly used—cleaned, pressed. Examination—free list. Wallace, 2416 N. Halsted, Chicago.

RCA PUBLIC ADDRESS SYSTEM. Portable, complete public address system for band. RCA fifty watt amplifier, broadcast type microphones, automatic record changer-player, 4 speakers with 500 foot heavy duty cable. Speakers have broadcast type units in exponential horns with heavy mounting stands and bases, built special by RCA for large orchestra, and mounted on special trucks for expressing. Amplifier handles electric guitar etc. In addition to mikes. Excellent for road trips. Re-conditioned by network engineer. Located Chicago. Only inquiries by responsible parties considered. Reply on letterhead to Box A-167, Down Beat, Chicago, I.

MISCELLANEOUS

LEARN PIANO TUNING AT HOME! Complete course by Dr. Wm. Braud White. For details write Karl Barthelemy, 1001 Wells Street, Lafayette, Indiana.

SAXOPHONES WANTED. Alto and Tenor sax. State make, finish and condition as well as your price. The Fred Gratch Mfg. Co., 69 Broadway, Brooklyn, 11, N. Y.

SUBSCRIBE TO THE JAZZ SESSION! Dedicated to the "real" jazz. Articles on jazzmen, interviews, discographies, record reviews, and our interesting program section. \$1.50 a year, 1944 Rush Street, Chicago, Illinois.

DISCOVER YOUR BEST abilities. Choose your career with help of modern scientific aptitude tests. Information 10c. Testing Service, 302-DB Commercial Building, Rockford, Illinois.

ACCORDIONS WANTED—New or used, any condition. State make, finish, condition, price. Cash guaranteed. Rich's 348 Atwell Ave., Providence, R. I.

HOTEL AU PETIT CHATEAU. Where you eat and rest well. St. Jovite Station, Prov. of Quebec, Canada. Summer and winter holiday resort. "Canada's Ski Paradise." Have ski-tow, ski and ski boots to rent. Rates \$2.80 to \$5.50 daily—room and board. Wire or write for folder.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

THE BEST IN SWING—Chorus copied from records—all instruments—for professional only. DIRECT SHORT-CUT THOROUGH COURSE IN ARRANGING. Burrows Music Service, 101 Stearns Rd., Brookline, Mass.

DIXIE ARRANGEMENTS—Trumpet, tenor, clarinet, drums and piano. Also trombone and bass, if needed. 50c per arrangement. All standards and strictly full and fine. Box A-164, Down Beat, 203 N. Wabash Ave., Chicago, I.

YOUR SONG PROFESSIONALLY arranged with complete piano score and guitar diagrams, chord notation. Price is

CONVENIENT SUBSCRIPTION ORDER FORM

DOWN BEAT PUBLISHING CO 203 N. Wabash Avenue Chicago 1, Ill. Please enter my DOWN BEAT subscription: 1 year \$4 2 years \$7 3 years \$10 Military Rate \$3 one year Name Street and No. City and Zone. Notice of Change of Address: When you move, send your new and old address immediately.

ENTERTAINERS BULLETINS Complete new periodic comic pattern, fresh band material, 5 different features, \$1.00. Also writing material for individuals; every wk. Don Frankel, 3225 Dickens, Chicago 47.

IMPROVE YOUR PLAYING Pianists—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, sight-reading and playing thru Mental-Muscular Coordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation. Bradwell Studios, Dept. 84-W, Oakton, Calif.

HIGHEST RATE IN UNLIMITED SALES MUSIC PRINTERS AND ENGRAVERS WORK DONE BY THE PROCESS ESTIMATES MADE YOUNGSTER'S ONLY PUBLISHED AND RETURNED RAYNER DALHEIM & CO 2054 W. LAKE ST. CHICAGO



This is the MASTERPIECE REED

It was conceived and materialized by the ablest and most outstanding reed maker in the industry. It combines all the advanced improvements, and is so designed, that with it, the most exacting musicians find complete playing satisfaction.

MASTERPIECE Reeds are made only from the very finest cane by skilled craftsmen on high precision machinery. It is offered to musicians in two distinctly different cuts—the "Artist" and the "Professional", with a range of eight different strengths. Both the MASTERPIECE "Artist" Cut and the MASTERPIECE "Professional" Cut afford the highest playing quality—such as pitch, power, mellowness, and durability.

Widely known musicians agree that the MASTERPIECE Reed outplays and outlasts any other reed.

"The World's Finest Reed—It is the MASTERPIECE"

Masterpiece Reeds are Sold at all Music Dealers

FRENCH AMERICAN REED MFG. CO.

1658 Broadway . . . New York City

December 15, 1944

DOWN BEAT

BACK COVER
TO PERIODICAL



GROSVENOR LIBRARY
RED
NICHOLSON DEC 19 1944

BACK COVER
TO PERIODICAL



MUSIC NEWS FROM COAST-TO-COAST

20 CENTS
CANADA & FOREIGN 25c

\$4 PER YEAR

AMERICAN OVERSEAS
CANADIAN FOREIGN EX.

PER YEAR

1056 Broadway • • • New York City