

DOWN BEAT

CHICAGO, APRIL 15, 1943

Vol. 10—No. 8

Al Sears First Negro Unit Set For USO Tours

Leader Has Group Of Crack Sidemen In His New Band

New York—United Service Organizations signed bandleader-tenor-man Al Sears two weeks ago to take his band on a tour of army camps throughout the country entertaining service-men. The first Negro unit definitely to be lined up under USO auspices, Sears' band rivals any of the white orchestras already set for similar tours. With a personnel that has the ring of an all-star jazz recording, Sears was scheduled at press time to start his trip with a visit (Modulate to Page 5)

Allen to Lose Randy Brooks

New York—Bob Allen and his orchestra, now doing a theater tour, expect to lose trumpet-man Randy Brooks, the mainstay of the band. At press time, Brooks, who handles orchestra rehearsals and arrangements for vocalists, had a definite date with his draft board.

Allen, scheduled for a 20th Century-Fox picture date later this year, moves into the Hotel Pennsylvania on May 8 replacing Jimmy Dorsey and hopes to find an adequate substitute for Brooks by that time. Johnny McGee, among other available musicians, has been approached for the job, but last word was that no definite arrangements had been made.

TD's Open House For Ex-Sidemen

Los Angeles—Tommy Dorsey, staying over in Hollywood to make his fifth movie, *Broadway Melody of 1943*, has announced open house for all his former sidemen, now in the service and who are on furlough in the Hollywood area. The invitation includes free room, board and spending money.

BLUE NOTES

By ROD REED

World's No. 1 jitterbug is Hitler. The RAF gives him the jitter, the Russians drive him bugs, and the AEF sends him to eating a rug—with his teeth!

With Paul Whiteman signed up, the Blue network will now serve Coca Cola and Pops.

Ten autographemales, rushing C. Barnet, fell 15 feet into the ock pit. They were unhurt, presumably landing on their heads.

LIMERICKY

A fellow named Alvino Rey Has taught his guitar how to play To talk and to sing, To whistle and ring And also hook rugs and crochet.

Draft board has decided Kay Kyser's a public figure who should retire to private life.

Dies in Crash



Chicago—Friends here were stunned by the news of the death of Christine Street, 32, accordion-singer who had worked in many Chicago hotels and clubs. She was one of three USO camp show girls killed in the crash of an RCAF plane near Vancouver, Wash. Her home was in Barberton, Ohio.

Sonny Dunham Feels the Draft

Reports to Board April 21, May Lose Capitol Opening

New York—Sonny Dunham, who was replaced at the Hotel New Yorker by Jerry Wald's band on April 12, is in line for induction into the army. The leader is due to report to his draft board on April 21, which will make it somewhat difficult for him to fulfill his Capitol theater date set tentatively for either April 29 or May 6.

Grady Watts, former Casa Loma trumpet, is playing with Dunham's band at the present time and has taken over the managerial duties in addition to his job as side-man.

Should Dunham's induction go through, he hopes to land some kind of army band leadership, possibly with one of Glenn Miller's army air force units.

McEachern Joins Harry James

Los Angeles—Murray McEachern, the "man of many instruments," was signed by Harry James to replace Marshall Cram in the slip horn department. Cram, who was secured from San Francisco, expects to get his draft call soon and decided to remain on the coast close to home.

McEachern, former Casa Loma man who came to the coast as assistant musical director with Paul Whiteman, has been doing radio and studio chores here and for a time headed a small combo of his own at the Streets of Paris cafe. He plays trombone, trumpet, sax-clarinets and fiddle.

Hodes Plans Band

New York—Art Hodes, whose station WNYC program is conspicuously missing these days, is organizing what he calls a real mixed "jazz band" and plans to make a fast trip to Chicago shortly to find men of the caliber necessary for such a project.

Service Snaps Ace Trumpeter From Goodman

Brody Schroff. Set With BG. Lands in Merchant Marine

Los Angeles—Brody Schroff, local trumpet ace signed by Benny Goodman to replace Ray Linn (who, for 10 days before entering service, had replaced Jimmy Pupa) landed in the merchant marine band at Catalina Island instead of with Benny.

Schroff, who is the father of a four-months-old-baby (his wife was well known as singer Gai Moran), had been given a 1-A ticket by his draft board but did not expect to be called immediately.

Joins Fischer Band

Just as he was ready to join Goodman he learned that he was up for induction any time, so he grabbed an opportunity to join the Catalina outfit, which is now under the direction of the pianist-songwriter, Carl Fischer (*It Started All Over Again*).

At writing, Benny was still (Modulate to Page 5)

Dailey Has Sub For Kyser—If!

New York—Kay Kyser's draft appeal rejection won't completely upset the summer opening of Frank Dailey's Meadowbrook, even if the bandleader is called into active service before that date. Dailey has an option on another name band to take over the opening, in the event Kyser is given a khaki out-fitting.

Glamour Dept.



Chicago—We'll bet you won't recognize pretty June Hutton here. June, who is one of the Stardusters vocal group with Charlie Spivak, didn't wait to get to Hollywood for the band's forthcoming picture to start getting glamorous. Funny what a new hair-do'll do!

Peggy Lee Under Surgeon's Knife

Los Angeles—Illness forced Peggy Lee to leave the Benny Goodman band shortly before the latter closed at the Palladium. Frances Hunt, who held the featured vocal spot with the Goodman band some years ago and of late has been working in radio and pin in Hollywood, moved in to pinch-hit for Peggy for the balance of the Palladium stint.

Miss Lee, who married Dave Barbour, Benny's former guitarist, a few days after he left the band here last month, planned to enter a hospital for an operation latter part of March.

Canteen Heads Have Row Over Mixed Dancing

Hot Board Session Fails to Pass Rule Drawing Color Line

Los Angeles—"Trouble" arising from racial prejudice, which has been boiling away beneath the surface at the Hollywood Canteen, almost blew the lid off as efforts were made at a recent meeting of the administration board to pass a rule forbidding "mixed dancing" at the Canteen.

The Canteen was established for service men by the united effort of Los Angeles labor unions. Prominent in its operation and maintenance are Local 47, the "white musicians union" here, and Local 767, the Negro musicians union, both AFM affiliates.

All Agree on Policy

When the Canteen was set up, Local 767 received a guarantee that there would be no racial discrimination of any kind, a guarantee concurred in by all the organizations associated with the Canteen.

Fully aware of the problems incidental to the situation, the Canteen committee attempted to deal with the matter by providing both white and Negro girl hostesses to dance with the service men. The girls were told that they did not have to dance with anyone in the Canteen against their wishes. Their only instructions were that they show courtesy in refusing an invitation to dance and to be particularly courteous in refusing invitations extended by soldiers of races other than their own.

So They Danced

It seems that of their own free will some white girl hostesses de-

(Modulate to Page 5)

JD Picks 88er Out of Crowd

New York—J. Dorsey pianist Johnny Guarneri, now with Raymond Scott's CBS *Jazz Laboratory* group, has been replaced by Joe Rann. According to the story, Rann, recently released from the army, wandered into the Cafe Rouge room of the Hotel Pennsylvania where the Dorsey outfit is working.

He walked up to Jimmy, told him that he was a pianist looking for a job and Dorsey, anxious for a replacement, yanked him out of the crowd, and threw him at the piano. Rann reportedly played so well that J.D. hired him on the spot.

Zoot Suit On the Cover

The super-zoot ensemble which Cab Calloway is modeling on the cover of this issue is not an Easter drape, Jack, but just a little something that 20th Century-Fox tossed together for him in his recently completed picture, *Stormy Weather*. His hi-de-highness of hi-de-ho is knocking them dizzy in the Panther Room of the Sherman hotel in Chicago currently, with a gross of more than \$16,000 piled up during his first of five weeks there.

Something About Easter!



New York—Honestly, we don't know ourselves just what Patty LaVerne and Maxene are up to here. Apparently they want the chicken to do something—oh, now we get it! The Andrews Sisters want the hen to lay 'em some eggs for Easter. Now ain't that sumptin'?

June Howard Demonstrates How a Band Vocalist Can Keep Fit



First a pull at the exerciser, says attractive June Howard, who sings with Freddy Nagel's band. Kinda warm up, you know.

Then a few setting up stunts. Jane's really touching her left toes with her right hand, if you're in doubt. Some stunt!

Give the old bag a few whacks—why, of course we mean the punching bag, you dope! What else? You ain't nowhere, Jack!

They call this bicycling. You know, make with the legs like you were pumping a bicycle, but sorta upside down. That'll get it.

Now for a dive in the pool. Nothing like a good refreshing swim after a work-out, we always say. What do you always say?

If you do this consistently, girls, you should look like this. But of course, if you have a neat chassis to start with, it helps!

Kyser Plans to Keep His Band Intact If Called

Ork, Mostly Draft Exempt, to Carry On Without Leader

Los Angeles—If and when Kay Kyser is called for army service his band will carry on as a unit without him, according to Paul Mosher, Kay's personal manager.

Mosher said that practically all the musicians in the Kyser band were draft exempt under present conditions and that there could be no reason for dissolving the outfit.

Kyser Still Mum

Kyser had little to say regarding the failure of the OWI, for whom he has been working as a radio consultant, to secure further deferment for him on the grounds that his civilian activities were

essential to civilian morale. He denied that he made statements attributed to him, to the effect that he would insist upon going into the army as an ordinary soldier and would refuse any military music deals.

Waits on Draft Board

His comment: "When I'm in the army, I'll go where I'm ordered and do what I'm ordered."

Kyser's military future is now entirely up to his Rocky Mount (N.C.) draft board, where he is listed as James Kern Kyser, 36. He said that he had received no notification from them of any kind.

Georgia Gibbs On Cugat Show

New York—Xavier Cugat, band-leader exponent of Latin-American rhythms, began a new radio series over NBC recently. Georgia Gibbs, vocalist, also slated for the program, missed the first show because of illness but will be on hand every Thursday at 10 to build with the ballads. Jimmy Durante and Garry Moore, comedians both, get top billing on the show.

Dia-nectareous Courtney



New York—No, Joe, nectareous has nothing to do with necking. It means of the quality of and/or as sweet as nectar, and if you think Diane isn't, you've got another guess coming, mister. She's a Fall River, Massachusetts, beauty who spoke nothing but French until she was 12 years old. After learning English, she was featured on the Lower Basin Street program at NBC, where she acquired *swinglish*. Now she sings on the Columbia network Milton Berle program. That's all, brother!

Correction!

New York—Cootie Williams is distressed by the false report that an army call upset a booking in Los Angeles for him. Cootie hasn't heard anything from his draft board, is still working here, has several future commitments and no present intention of breaking up his band.

Mrs. PW Will Christen Ship For Gershwin

Los Angeles—Among the cargo ships which will slide down the ways of California Ship Building corporation this month are two which will bear the names of composers—America's George Gershwin and Poland's Ignace Jan Paderewski.

The S.S. George Gershwin is to be launched April 23. The traditional bottle of champagne will be broken on her bow plates by Mrs. Paul Whiteman, the former Margaret Livingston.

G. James at Door, Linda Keene Back

New York—The Famous Door, stuck for a band to open when Sabby Lewis and his boys went out a few weeks ago, finally brought in Georgie James and his orchestra. James had closed at Downtown Cafe Society a few days before, replaced by Frankie Newton, and had no immediate conflicting booking.

Linda Keene, a former Basin Street vocalist and the highlight of the Door's show, was absent for a week when she was stricken with la grippe.

Nick Caiazza In Marx Band

New York—Tenorman Nick Caiazza left Alvino Rey, when Rey and band entered the Vega aircraft plant in Los Angeles, and joined Chico Marx, for Marx's Roxy theater date. If Caiazza does not stay with Marx after band leaves Roxy, he hopes to remain in New York for studio work.

Helen O'Connell's New Sustainer

New York—Helen O'Connell, who left J. Dorsey's band a few weeks ago to do a single, took over a new sustaining shot on the Blue network April 9. Show is called *Rhythm Road*, has musical backing by Joe Rines and a studio band and can be heard every Monday night at 10:30.

Two James Boys Hurt on Coast

Los Angeles—Claude Bowen, Harry James' first trumpet, sustained a ruptured kidney when knocked down accidentally during a baseball game. The injury was responding well to treatment as this was written. It was believed Bowen would be able to work by the time the band opened its engagement in Chicago.

James' only dates here following Bowen's injury were two one-nighters (at Ocean Park and Long Beach). Woody Herman extended the friendly hand by permitting his star trumpet man, Chuck Peterson, to sub for Bowen.

Victor Stern, who plays viola in the James string section, suffered a fractured wrist as the result of a fall from a horse. Doctors said it would be several weeks before he would be able to work.

Johnny Long to Open at Dailey's

New York—Johnny Long and his band will open for a month's engagement at Frank Dailey's Terrace Room in Newark, on June 15, with 24 local and network airshots lined up for the stay. Then, on July 15, Long's band will do another return date at the New Yorker hotel, for twelve weeks.

Rey Band and Kings Set for Commercial

New York—Down Beat's grapevine report has it that the King Sisters, vocalists with Alvino Rey's band, will return to the west coast on May 2 to start a new Philip Morris sponsored program over CBS with the guitarist-leader and his band. Hollywood stars and defense workers will do guest shot appearances on the show. Rey is also rumored set to take his band into the Palladium in June.

The four King Sisters have been doing a single since Alvino and the rest of the band went into defense work and at press time were doubling from the stage of the N.Y. Paramount theater to the Wedgewood Room of the Waldorf-Astoria Hotel.

Besides the new radio show, the girls are set to start work May 15 on the MGM lot shooting *Meet the People*, which also features Vaughn Monroe and his orchestra. Yvonne King, married to Buddy Cole, pianist with Rey's band, will take a leave of absence from the band in August to have a baby.

Ozzie at Capitol

New York—Ozzie Nelson moves into the Capitol theater on Broadway April 15 replacing Barnet.

Better Watch Out, Reichman!



Chicago—Joe Reichman is taking an awful chance. After completing his engagement at the Palmer House here and playing a week in the Chicago theater, he headed west for Hollywood with his band and this breath-taking bundle of charms, Penny Lee. When the studio scouts get a load of little Penny, Joe is going to do some scouting himself—for a new chirp. Ted Allen Photo.

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D'Amato and Grappelly Pleasing Hep G.I. Joes In Famous London Cafe

by CAPT. MAURIE HOARD, T.C.

London—To the hep G. I. Joes on duty in England, Hatchett's restaurant is rapidly becoming the mecca of swing. Chappie D'Amato and his Hatchett's Swingtet (British Decca) are nightly pounding out solid drive not heard this side of heaven. The place is jammed from seven to eleven every night, and to dance on the 2x4 floor is merely a matter of standing upright and being shoved around.

Before the war, Hatchett's was one of the eateries and the check reflected this reputation. Government ceilings on food and meals have now reduced the price to about ten shugs per couple per evening. (That is, if you don't try to consume all of the Scotch before it runs out about 8:30 p.m.)

Everybody Falls In

Stephan Grappelly comes on for two half-hour periods of chamber music that really restores our faith in democracy. (His old sidekick, Django, safe in England, went back to Paris for a visit, arriving just in time to be nabbed by the Nazis when France fell.) Several different combos are used, with some fifteen now playing at different times, the personnel at any one time depending on whether the boys can get leave from the army, navy or R.A.F.

George Shearing, the Alex Templeton of England, is sensational. Charles Pade (piano) doubles on some very solid novachord and puts out some fine script. Dave Fullerton pounds out 100 per cent groove tempos on the skins with plenty of flash. His engaging personality as a vocalist swoons the chicks and autographs reign supreme. Ivor Daniels, Ernie Penfold and Chappie kick the guitar boxes at various times. Joe Nussbaum, playing fine bass, rounds out the rhythm section which usually consists of two pianos, two guitars, bass and drums. The resultant rhythm is irresistible grooving with gobs of drive.

Nine Arrangers Score

Benny Greenwood (tenor), Norman Impey (clary), Ronnie Priest (horn) and Laddie Busby (slush-pump) make up the front line. Nine different arrangers contribute to the library which includes all of the latest U. S. pops, plus the best of the old standards. (The hep British artists have beautiful taste where standards are concerned.) Canary Bette Roberts (single!!!!) really looks like home and warbles as lovely as she looks.

Chappie features a vocal called *J'Entendre* which he spouts in French while Stephan stands beside him putting out dizzy obligatos incorporating flocks of harmonics that wind up the song by both jabbering in French something about "waiting for a taxi" (no mean feat in London). By the time they are through, everyone, including the band, is rolling in what passes for the aisles.

Lets 'Em Have It

Along about 11:00 p.m., they let some of the strictly-from-hunger boys sit in, which is where I enter into the picture (four years on bass with Ky Fox, Seattle). The results are varied but fun, with Chappie introducing all guest-stars (?) and pulling no punches on his opinions of their respective prowess. Typical remark: "We want to thank Sgt. Joe Blow for his marvelous piano chorus. We won't thank Cpl. Glots for his vocal because he smells!" It all sells and makes for a swell time.

Chappie sends his regards to

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Battle of Bands Along Broadway

New York—A real battle of bands is going on along Broadway these days, with the Roxy's name band policy coming in for a little



of the gunfire a block away. When Harry James opens at the Paramount on April 21, he'll be opposed by the bands of Jan Savitt at the Strand, Ozzie Nelson at the Capitol and Jimmy Dorsey at the Roxy.

Rudy Vallee, Paul Whiteman, Paul Specht, Albert Harris, Ella Logan, and anyone else who claim to know him.

In the meantime, I'm getting in some very first-class sessions . . . when I can get leave.

Una Mae Carlisle Opens New Club

New York—Another new night spot made its appearance on 52nd Street on April 6, when the Plantation Club bowed in with a floor show featuring pianist-singer Una Mae Carlisle, Ann Robinson and the Three Chocolateers.

Sinatra to Daileys, Hollywood in June

New York—Frank Sinatra, biggest name of the moment in the music business, goes into Frank Dailey's Terrace Room in Newark on May 6 along with maestra Gracie Barrie and her orchestra. Frank is set to report in Hollywood in June to start shooting on his movie, *Higher and Higher* on the RKO lot.

Connee First Guest On Basin Street

New York—Connee Boswell will inaugurate on April 18 the Blue network *Basin Street* show's new policy of presenting guest artists every three weeks. Jimmy Blair handles the vocal spotlight during the other two weeks of *Basin Street*-ing.

Powell at Yale

New York—Mel Powell, former Benny Goodman pianist, is now stationed with the Glenn Miller army band at Yale University.

Yvette in London

New York—Yvette, the vocalist, one of the survivors of the Yankee Clipper crash in Lisbon, was the first survivor to reach London, landing there two weeks ago.

Gordon Gets Dell

New York—At press time, Dell Parker, vocalist last with Charlie Barnet's band, had signed to join Gray Gordon's band, embarking on a USO service camp tour.

Heads Brother's Band

New York—With Joe Sudy in the army, Sid Sudy took over his brother's band and followed Muggerby Spanier into the Arcadia ballroom here on April 2.

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CHICAGO BAND BRIEFS

As April's showers prepare to bring May flowers to Chicago, local marquee names are taking the Windy City through a hasty musical history tour of past favorites all of a sudden revived. Harking back to the way, way back days, Lil Armstrong, that classicist of the piano and beautiful seller of plus personality, has moved back into a prominent Chicago location taking over the upstairs piano and vocal spot at Joe Sherman's Garrick Stagebar in the Loop.

Lil has an unapproachable sense of humor, a swell piano touch, and a grand personality. The crowds are talking already and she's new to the spot. Lil will be one of those wonderful things which Sherman walks into so innocently and walks out of so wealthily.

Staff Smith recalls old days vintage around 1935 when he played his tremendously successful *Joe a Muggin'* job at the old basement Three Deuces before it burned down, as he now plays the newer Three Deuces, a South Wabash spot which can't make up its mind whether to use names or no. Staff blew into town sans band about three weeks ago, never to leave again, if he has his way about it.

Again back to the days of White City, 39th and Calumet, etc., Tubby Hall, drummer supreme of the Joe Oliver era technique (crescendo rolls and the like), is nestled cozily between piano and his big bass drum in a South State Street spot where he is playing with Fred Howard and his Rhythm Doctors. Tubby, one of Gene Krupa's long time favorites, has reached the stage of avoidance where he just barely fits on the stage, but he still plays those same wonderful drums. Piano and alto augment, and well.

The Chocolate Bars are exploding things on the South Side at Square's on 51st and Michigan. . . The Four Dudes, Ralph Williams, guitar, Alfred Williams, piano, and Calvin Ponder, bass, just closed an engagement for another South State street spot (below Van Buren) which makes it look like the first block of the Tenderloin Strip may be trying music instead of nekkid women for a change. The Dudes did a good job at the spot considering the dull crowd they were forced to entertain. They have more personality than half the small combos in the business and capable music besides.

Ann Lewis will leave the Garrick Stagebar very soon to head for the Somerset House to join forces with her old cohort, Joe Sullivan, and Edgar Hayes where both are now

playing. The Somerset is a Beverly Hills former wankery now catering to service men. No replacement or Ann yet at the Garrick.

The Billy Moore trio out of New York is another new addition to the Garrick's upstairs bar. Dotty Honegan is still playing down stairs and drawing the money. Hot Lips Page still in definite and doing a fine job as is the GAC Lonnie Simmons group on Thursday nights and upstairs other nights.

Cabell Calloway did turnaway business on a terrific opening night at the Sherman's Panther Room. It'll prove that Cab will always be a tremendous card for top Chicago nighties. . . the salesman supreme.

Bud Freeman back in town and worrying over all kinds of offers with the hopes that old man draft will turn him down eventually and give him a chance to start that very good band he has in mind. He has his board's assurance that things are okay dokey pour le temps, anyhow.

Frances Faye is in the Latin Quarter for her second holdover since she originally was starred several couple of weeks back. Frances is the pianist, singer, comedienne, composer of *Well, All Right Then* and other swing ditties.

Adolph Treusch is back on the job again at his Elmer's Cocktail lounge where the stupendous *Bobby Crum* is playing piano. Adolph has been on the doc's number one list for several weeks. . . Meanwhile Joe Sherman is in Indiana "taking baths," it says here. All of which proves that running a joint isn't as easy a job as it's cracked up to be. . . and it's not even defensible!

A subdued Eddie Prippe band is playing the North American sets and floor show for the Latin Quarter, Chicago's ultra theater restaurant on the local bright street. The Prippe band is a four sax, two trumpet, three rhythm outfit featuring the tenor sax of the maestro, the very excellent hot alto of Bud Shifman (with Benny Goodman's mixed New York band), the fine piano of Irv Kostal (also arranger), and Mickey Tracy's trumpet. Band sounds nice and is enjoying a duration contract. Show cues are well taken. And a fine bow to Lenny Kent, a new me find if we've ever seen one. . . and we've seen one and he's it.

PW to Make Film

Hollywood—Paul Whiteman, recently appointed director of music for the Blue Network, has a picture chore to complete before he leaves Hollywood to make his headquarters in New York. Picture is a Minogram production now bearing title of *Lady, Let's Dance* and will be an ice show musical featuring the blade star, Belita.

Betty and Her—



Chicago—Songs of this group are familiar to Blue Network listeners. It is Betty and Her Escorts, Betty Nash, Floyd Holm, Ted Clair and Cliff Peterson. Floyd has a new daughter, born March 23.

BANDS DUG BY THE Beat

CAB CALLOWAY

Reviewed at Sherman Hotel, Chicago

You can't say that Cab Calloway's band is underrated—not when other leaders and musicians (Charlie Spivak and Bud Freeman, to name a couple) dig it delightedly and opine freely that it is a crack unit and the finest that Cab ever fronted, even topping the combination in which Cozy Cole tore up the skins and the immortal Chu Berry played that tenor.

You can't say that Calloway's band is unappreciated and hasn't been accorded the recognition it deserves—not when the ropes are up early nearly every night in the week in the Panther Room of the Sherman hotel. Yeah, the public must like Calloway. It's buying him!

But when the cats sit around and argue James against Spivak, or Ellington versus Goodman, or the Dorseys against each other, nobody seems to have much to say for (or against) Cabell III of the Rochester (N.Y.) Calloways. Something ought to be done about this! Someone ought to speak up and insist that Cab's 1943 band rates comparison with any of the top-flight dance orks in the field. Because it definitely does!

Cab's band during the first few years of his career was not a good one. It was noisy and crude, but seemed to provide an adequate background to his just as unrestrained hi-de-hoes. Then in the later 'thirties he became Tommy Dorsey conscious, and more or less has been on that kick ever since. But he hasn't added fiddles. Addition of Claude Jones on

Father Hines and Piano Disagree About—Him!

New York—"I'm not a piano-player anymore, I'm a band leader! Can't be worrying about those riffs."

That's what Earl (Father) Hines said at Manhattan Center, where he played a one-nighter March 28, sponsored by Lou Goldberg and the United Young Folks League of Greater New York.

That's what Earl Hines said. His piano said something else, to wit: that Hines is still the father of them all, and when his hands take over the keys there's something to listen to every minute. His piano style is fluid, intensely rhythmic, full of dynamics and the swift play of ideas in both hands. There's never a monotonous repetition of stereotyped licks, never a flood of notes thrown in for effect.

Earl said he got the name father "on the radio, back in 1932," and Hines admirers remember those thrilling late-night sustainings from Chicago's Grand Terrace. Reminded of pianists who have followed the "father's" style, Earl said, "Sure, I taught Jess Stacy, Joe Sullivan, Whitey Berquist, Teddy Wilson, how to play piano, when I was at the Sunset. We were just kids then."

Coming from past to present, Hines stated that after a few more weeks on the road, including a week in Washington, D.C., the band is slated for a U.S. Victory Bond Tour of the camps. It should be a sure draw, for, besides the attraction of the incomparable Hines piano, the band knocks out both jump tunes and ballads with clean technique, good intonation and blend, with the added advantage of arrangements that are simple and in good taste.

The instrumental soloists should be sufficiently interesting to most listeners, too. Vocals are shared by Billy Eckstine and Sarah Vaughan. Miss Vaughan came to the band about three months ago straight out of an Apollo Theatre Amateur contest. This is her first band experience, and she is taking her assignment in good stride.

Art Ryerson Has Jumping Combo

Dayton, Ohio—Art Ryerson, former guitarist with Paul Whiteman, Raymond Scott and Jerry Wald, is currently heading a quartet at the Miami hotel here and will soon go into the Roxy theater in New York for two weeks. Group includes Ray Ekstrand, sax and clarinet, Al Perlis, guitar and vocals, and Jim Corey, bass.

tram gives Calloway a powerhouse brass section of eight. Yes, it blasts occasionally, but precision is there, and balance, and the faculty of playing sweetly when required. Two of the four trumpets, Jonah Jones and Shad Collins, can play horn in anybody's band and make it count.

Those saxophones are something, especially Illinois Jaquet behind that tenor. Listen to their melodic patterns with Benny Payne's piano in the background to dancer Honey Coles' terrific taps. Blend? Yup! There might be room for argument that tubman J. C. Heard is not such an out-of-world solo artist as Cozy Cole. But for section work all evening long—look out! If it ain't rhythm—it ain't Calloway. And nobody ain't nowhere!

Band Leaders' Honor Roll

(Here is a list of former band leaders who now are serving their country in the armed forces. Down Beat regrets that it cannot list all musicians in service, but will give space to this honor roll for the duration, with corrections and additions which readers are urged to supply.)

ARMY

Max Adkins
Jimmy Baker
Layton Bailey
Howdy Baum
Billy Bishop
Eddie Brandt
Bobby Byrne
Larry Clinton
Munson Compton
Bobby Day
Eddie Dunstetter
Freddie Ebner
Baron Elliott
Charlie Fisk
Emerson Gill
Cecil Golly
Bob Helm
Horace Henderson
Dean Hudson
Joey Kearns
Teddy King
Wayne King
Ivan Kobasic
Carl Koerber
Bill LeRoy
Buddy Lewis
Ray McKinley
Mel Marvin
Glenn Miller
Herman Miller
Eddy Morgan
Hal Munro
Sev Olsen
Pancho
Ray Pearl
Larry Press
Dave Rose
Percy Thal
Paul Tremaine
Bill Turner
Joe Vera
Hal Wallis
Jon Wells
Buddy Williams
Meredith Willson
Sterling Young

NAVY

Del Casino
Buddy Clarke
Jolly Coburn
Emery Deutch
Sam Donahue
Saxie Dowell
Eddy Duchin
Sleepy Hall
Bill Hummel
Art Jarrett
Dick Jurgens
Hal Leonard
Michael Loring
Clyde McCoy
Bobby Parks
Artie Shaw
Joe Sudy
Claude Thornhill
Orrin Tucker
Emil Valance
Lu Walters
Ranny Weeks
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Leonard Keller Writes a Revue About Workers

'Roll Up Your Sleeves' Has Detroit Premiere Planned for June 10

New York—Roll Up Your Sleeves, a Michigan labor revue, written by Leonard Keller, will open at the Masonic Temple in Detroit on June 10.

Keller, a defense worker in the Cadillac plant in Detroit and also the creator of several popular tune hits, including *Alexander the Swoose*, has written a complete score for the show, which is on a decidedly liberal kick.

Some of the numbers to be heard include *Swing High Production*, *The Grinders Song*, *She's a WOW* (Women Ordnance Workers), *Erza's Been Appointed by F.D.R.*, *Miss Victory Girl*, *I Hope the Music Never Ends* and several songs with a slant towards the destruction of racial barriers and discrimination, three of them called *Cause Our Cause Is Right*, *You'll Never Go to Heaven*, and *We'll Break Our Chains with a Double V*.

Morris to Supervise

Major part of the cast will be made up of defense workers with non-essential jobs and William Morris of the Morris booking agency will supervise production. In addition to the workers' cast, top-flight, but at press time, unnamed, stars from radio, stage and screen will take over the leading roles.

Keller feels that the show is an answer to the question, recently brought up in theatrical and musical trade papers, of what the defense workers are doing for recreation. Plenty of entertainment is on tap for the soldiers in uniform but the defense worker, just as much a soldier on the home front and as necessary for victory as the men with the guns, has a limited field for fun. This show will help to solve that problem and also, Keller hopes, work as a liberalizing force.

Rape Discrimination

While there will be no labor indoctrination in the revue, it will urge war workers to work even harder than they already are doing, will plead for complete racial and religious equality, stress the plight of the Negro soldier and worker and call for an end to racial discrimination.

Proceeds from the Detroit performances of *Roll Up Your Sleeves* will go towards financing a road tour of the show which would take in all the major defense plant areas of the country with possible stops at service-men camps and centers.

Deferment Hope Gets Slimmer

New York—With the official rejection by draft board of Kay Kyser's appeal for deferred status, a lot of the smoke surrounding the position of music world figures and the draft has cleared away. If Kyser, whose contributions to morale building can't be denied (he has played 1,121 shows in more than 800 army, navy, and marine camps in the last two years), is not considered essential enough to the home war effort to rate a deferred status, certainly there are few band leaders or music executives who can hope to gain a draft immunity.

At the same time, no definite general ruling has been laid down and (as it stands now) each draft deferment case must be judged on its own particular aspects.



When we saw this cartoon in the Pittsburgh Courier, we decided that it would give all Beat readers a terrific bang. So we wrote Bill Nunn, the managing editor of the Courier, and E. Simms Campbell, the artist, for permission to reprint it. And here it is. It certainly needs no caption.

Family Leaves Bestor With Time on Hands

New York—"Play, Don't"—Now It's Pay, Don't!

So says Don Bestor, who for two seasons on Jack Benny's show used to ease into the music at the comedian's command, and now is giving a few of his own at radio station WHN, where he moved in as musical conductor three months ago.

When Bestor began losing men to draft and defense, he figured that was his cue to fold and hit the road for home. Furthermore, he was anxious to get back to New York, be with his wife and daughter, and enjoy his Long Island home, practically uninvited in (by him) since its building in 1935.

"All I could think of," says Bestor, "was how nice it would be to live like a human being, stay home nights—something absolutely new for me." Even the news his 16-year-old daughter greeted him with was OK: "Daddy, guess what, I've got a job in the *Eve of St. Mark*." (Bestor beamed. "With the Chicago company." (Bestor unbeamed).

"And so," he moans, "my wife and daughter are on the road—and I'm home alone with the dog!"

At the station, Bestor hasn't time to get lonesome with a weird six-day-a-week schedule of playing times: 9-9:45; 10-10:45; 11-11:45 a.m.; and 12-12:45 p.m., plus rehearsals. He finds his early experience in vaudeville pit bands in Chicago and towns throughout Illinois and Wisconsin, very valuable in his present studio work, because, he says, "That was variety, and so is this." Play, Don.

Trummie Young In Barnet Band

New York—Charlie Barnet, who opened at the Capitol theater here two weeks ago was missing newly added vocalist Dell Parker, but had the happy addition of James "Trummie" Young, former Lunceford trombonist and singer. Mary Ann McCall remains with Barnet as featured vocalist.

Negro Unit Set For USO Tours

(Jumped from Page 1)
to Camp Polk in Alexandria, La., for a service-show date there April 18.

Gets Extra Funds

One of the problems which has kept sponsors of these tours in a frenzied condition is the acute liability of the sidemen to draft calls. In Sears' instance, that difficulty is pretty well ironed out by the fact that one member of the band is 4-F, while all the others are married, most of them with children.

Scale for the job will be \$84.50 per man and \$115 for the leader. Besides which, Sears will be given an extra fund for arrangements and for the various expenses which creep up on a bandleader. USO officials also hope to line up some Coca-Cola Spotlight Band airshots for the band.

Complete Personnel

Sears organized the band last October and with the recent addi-

tion of men like Lester Young on tenor, and Edgar Sampson on alto has developed a crack outfit. Complete personnel: saxes: Lester Young, Bud Johnson, Edgar Sampson, Fats Green; trumpets: Howard Callender, Alexander Carion, Allen Brown; trombones: Ted Donnelly, George Williams; drums: Christopher Columbus; bass: Wellman Braud; piano: Marlow Morris; vocalist: Kenneth Preston.

Goodman Loses Ace Trumpeter

(Jumped from Page 1)

looking for a "permanent" replacement for the vacancy in his trumpet section, where his two regulars, Bobby Guyer and Lee Castaldo, were still holding forth. Trombone section of Miff Mole and Charlie Castaldo was intact.

Tubman May Be Next

Drummer Louie Bellson seemed to be next in line for the call to arms. Jess Stacy (piano), Bart Roth (guitar) and Gus Van Camp (bass) are still on deck.

Sax section still lined up with Hymie Shertzer, Leonard Kaye, alto; Robert Taylor, Johnny Walton, tenors; Joe Rushton, bass.



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NEW YORK

Rachmaninoff Hated His Best Known Composition

by CHARLES EMGE

Los Angeles—Sergei Rachmaninoff, who died at his home in Beverly Hills on March 28, "will return in death to his beloved Russia after the war," according to newspaper reports. But somebody ought to tip the newspaper boys to the fact that Sergei will whirl himself out of his receiving vault if they don't stop referring to him as the composer of *Prelude in C-Sharp Minor*.

Rachmaninoff's abhorrence for the piece that achieved what he called "disgraceful popularity" is a legend among musicians. To the composer, the *Bells of Moscow*, as it is sub-titled, was a musical wild cat—a misstep of his youth, which he thought should have been forgiven and forgotten. Instead it became a world-wide success and, what was worse, a sort of trade mark with which Rachmaninoff was constantly associated, while his important compositions, were, by comparison with the attention given the ever-present *Prelude*, practically overlooked.

They 'Jazzed' It, Too

The thing not only became the piece de resistance of every idiom, it also has been the object of the most atrocious type of so-called jazz treatment. It was pirated and published as *That Russian Rag* in the early '20's; it was mutilated as a saxophone sextette by the Six Brown Brothers; Duke Ellington gave it a going over and it was transcribed into "symphony-is-jazz" by B. A. Rolfe. But no matter what they did to it, it was, unfortunately, always recognizable as Sergei Rachmaninoff's *Prelude in C-Sharp Minor*.

When death came to Sergei Rachmaninoff his worst fears were realized. Virtually every newspaper report referred to him as "the famous Russian pianist, and composer of *Prelude in C-Sharp Minor*."

Almost none mentioned his monumental *Rhapsody on a Theme of Paganini* (for piano and orchestra), his four solidly constructed piano concertos, his four symphonies, his *Symphonic Dances* (his last published work, performed for the first time this season), his tone poem, *Isle of the Dead*, one of the few musical works regarded as harder to conduct than to play.

Became a Citizen

Rachmaninoff was born in Novgorod, Russia, in 1874, studied at conservatories in St. Petersburg and Moscow. By the early years of the 20th century he was well established as a concert performer in both Europe and America. Not a revolutionary, musical or otherwise, Rachmaninoff left Russia and became an exile in 1918, has made his home in this country ever since, although he became a U.S. citizen just last year, purchasing a house in Beverly Hills about the same time.

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Ginny Holds I Love Coffee Song Contest

Los Angeles—One of the most successful war bond selling contests launched from the West Coast seems to be Ginny Simms' new *I Love Coffee* song contest, arranged by Walt Goldman, general manager of Carmichael Music Publications in a tie-up with Vick Knight, writer of the song and also producer of "Sergeant" Ginny's NBC radio shows.

Beginning with the broadcast of March 30, soldiers, sailors, marines and civilians were invited to send in extra choruses for the song, theme of which is "I Love Coffee, I Love Tea, But Not as Much as I Love Liberty."

A prize consisting of a \$100 war bond will be passed out each week for the winning chorus of that week, and at the end of the contest, which will run for at least four weeks and possibly more, two grand prizes of \$1,000 each in war bonds will be awarded.

Judges in the contest are Paul Whiteman, Eddie Cantor and Hoagy Carmichael.

MGM Has Most Dance Band Pix

Hollywood—Check-up on the Hollywood music scene reveals that MGM still leads all studios in number of dance band pictures in production or completed.

Current hot lines up as follows: *Best Foot Forward*, with Harry James; *Girl Crazy*, with Tommy Dorsey; *Right About Face*, with Kay Kyser; *I Dood It*, with Jimmy Dorsey; *Du Barry Was a Lady*, with Tommy Dorsey; *Cabin in the Sky*, with Duke Ellington and Louis Armstrong (latter doing a single without his band); *Presenting Lily Mars*, with Bob Crosby.

Vic Young Does Big Scoring Job

Hollywood—Victor Young, Paramount composer-conductor, has just completed what is probably one of the most ambitious picture scores ever turned out in Hollywood. For the screen version of *For Whom the Bell Tolls*, Young worked on the score for the better part of two months, something unusual here, where a movie background score is often sketched out between dusk and dawn, orchestrated and recorded within a few hours.

The score for *FWBT*, as it stands, runs 144 minutes, just about three times the length of the average picture score. Young avoided all obvious and familiar Spanish "atmosphere" music, using as his sources almost unknown native music from eight different sections of the Spanish people—Moorish, Gipsy, Arabic, Sevillian, Andalusian, Aragonese, Castilian, and Catalan.

Mickey to Play Minstrel Role

New York—MGM is planning to screen the life of George "Honey Boy" Evans, famous minstrel man of another day with Mickey (BG stand-in drummer at the Palladium), Rooney playing the title role.

What a Canary She'd Make!



Hollywood—Yeah, that's beautiful! Gail Patrick singing with Ray McKinley and his orchestra. But it's in the Republic picture, *Hit Parade of 1943*, which is discussed in the new column, "Movie Music," by Charlie Emge in this issue. Seems a chick named Ruth Fox did the singing for Gail in this one.

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LOS ANGELES BAND BRIEFS

Los Angeles—That estimable fellow Joe Zucca, who usually hires his hands on the afternoon of the night they are scheduled to open, apparently got ahead of the music this time and found himself with more bands than he had places.

Joe had Freddie Slack, Benny Carter and the Savoy Sultans all under commitment for the Casa Manana this month. At this scribbling it looked like Slack and the Sultans would have the Casa Manana assignment while Benny Carter was to be shuttled back into the Hollywood Club to replace Harlan Leonard. The Zuccas' Hermosa Beach Terrace is still romping to the rustic rhythm of Jimmy Wakely on week-ends and Noble Sissle is too much a part of the sepiu revue at the Hollywood Casino to permit changes there.

Armstrong for Aragon

Louis Armstrong takes over at the new Aragon about May 1, while Herb Miller, who opened the new set-up takes to the theaters. . . . Meanwhile he continues at the Aragon, with Ray Eberle appearing with him as guest star, and the Saunders King Sextette doing the intermission stints. . . . Freddy

Studio Pays \$1,110 Fee on 'Tramp Band'

Los Angeles—20th Century-Fox studio paid a \$1,110 stand-by fee to Local 767, the Negro musicians' union here, thanks to the alertness of Local 767's President Edward W. Bailey, and the support of the AFM's International studio representative, J. W. Gillette.

Stand-by was paid on sound track recordings made for the picture *Stormy Weather* by the "Tramp Band," novelty Negro unit brought out from New York for the picture spot. Studio evidently planned to use the outfit only for visual work and later decided to have them record their own music, but failed to obtain the necessary clearance from the AFM to use "imported musicians" for recording purposes.

'Scat' Davis in Ann Corio Pic

Hollywood—Johnny ("Scat") Davis, who scrapped his band recently to make another try at the movies, returns to the screen in the role of nite club bandleader in Monogram's *Sarong Girl*, starring Ann Corio, burlesque stripteuse extraordinary.

Although he has only a small part in the picture, Johnny is getting second billing to Ann Corio, being spotted ahead of Tim & Irene Ryan of radio fame, who have supporting roles.

Band seen with Davis in the picture is a Hollywood studio group assembled for occasion. Music direction was handled by Eddie Kay.

Martin returns to the Coconut Grove April 27, probably for the duration. . . . Milt Britton and his Mad Men of Music opened at the Florentine Gardens with the new show there starring Ann Corio. . . . Palladium changing signs in preparation for the April 8 opening of Casa Loma. . . . Garwood Van, not Spike Jones as widely rumored, was in line to replace Al Donahue at Ciro's April 7.

Live Jottings

Zatty Singleton, adding another name to the roster of important jazz figures now beating it out in the City of the Angels, opened to turn-away-business at Billy Berg's Swing Club on schedule April 1. Now the Faithful will have to jump from the 331 Club (Red Allen, Higgenbotham, et al) to the Swing Club to hear the best all in one night, with a stop en route at the Streets of Paris where the "Big Six" Reeves men share the bill with the Art Tatum Trio. . . . Gentlemen, the town is jumping!

Gene Andes requests we correct our recent reference to him as FORMER manager of the King Cole Trio. Okay, it is hereby corrected to read PRESENT manager of the King Cole Trio. . . . Singer Trudy Irwin, whom Kay Kyser secured from Bing Crosby's "Music Makers" returned to the Kraft show in a featured spot. So Kay got him another "Music Maid"—Diane Pendleton, who is also Dorothy Mesmer, organizer and leader of the "Music Makers."

Leighton Noble, who deserted the band business a while back in favor of an acting career in movies, is one-nighting around here with a band. . . . Kay Kyser's bass-man Don Whittaker into the air force; Jess Bourgeois replacing.

Bing Crosby drew a new 500 grand contract with Decca. . . . Charlie Foy's supper club getting ready for an April 15 re-opening. . . . Red Farrington, formerly with Horace Heidt and now at Lockheed, is jobbing around with a band composed of musicians employed at Lockheed. . . . Carl Hoff took over the baton on the Gracie Fields show as Harry Sosnik returned to New York on other deals.

Scat and Corio



Hollywood—Slightly over-dressed, Ann Corio listens to the horn of Johnny "Scat" Davis in this scene from Monogram's *Sarong Girl*.

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MOVIE MUSIC

by Charles Emge
Down Beat Hollywood
Correspondent

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

Movie audiences have always been cold to pictures in which the characters, accompanied by unannounced and unseen orchestras, break into song for no special reason. This condition has forced movie makers to search for story material in various phases of the music, radio and show worlds, which have been portrayed in some rather weird fashions from time to time.

Rep Hits Hit Writers

In *Hit Parade of 1943* the song writing business gets a light going over, which though strictly good natured, is not without some real bite here and there. The music-wise will get many a good chuckle out of this little yarn about a writer who produces his lyrics on a machine by pushing buttons for various combinations of June-moon, ring-spring, shine-mine, etc., and steals his melodies from songs submitted to his rascally publishing firm by unknown song writers.

Three Name Bands

Three name bands, or portions thereof, appear in *Hit Parade of 1943*—Freddie Martin, Ray McKinley and Count Basie. Their chief contributions to the picture will be whatever draw their names have on the marquee.

Recordings for the sequences in which Martin is seen (posing prettily with his C-melody, which is well covered by large brass and string sections were done by a number of Martin's own men plus some 10 or 12 studio men.

McKinley's band, or part of it, was augmented by about 20 men for the recordings. McKinley is featured individually in a novelty drumming number in which he beats away with his usual skill in

Jimmy and Red Both 'Dood It'



Hollywood—In this scene from MGM's *I Dood It*, Eleanor Powell laughs while Jimmy Dorsey and Red Skelton "dood it" to each other with the horns.

a thing called *Tam-Boom-Bah*, a sort of African rumba.

Basie Better

Thanks to Republic's able young music director, Walter Scharf, who knows what it's all about, Count Basie drew a better break in the *Harlem Sandman* number. The Basie beat comes through on this one with Buck Clayton's solo trumpet audible for a few bars.

John Carroll (who plays the role of the singing song stealer), recorded his own vocals, according to reliable information. We've heard worse. The singing that appears to come from the luscious (and we're not kidding) lips of Susan Hayward was recorded by Jeanne Dermott, NBC staff singer. Ruth Fox, a Hollywood girl, dubbed the vocals for actress Gail Patrick.

Hit Parade of 1943 won't win any Academy awards for anyone, but in its own field, it will pay its way as screen entertainment.

Back Stage Stuff Again

The private life of the show business has always been a favorite theme with Warner Brothers. *The Hard Way* is a work-over of that picture they used to make over and over again with Dick Powell and Ruby Keeler—that one about the small-town kid who comes to New York to be a big success on the stage (and/or pictures, radio, etc.), meets the one-and-only, loses him (or her) when the career interferes, with happy-reunion on opening night of the new show that means the pin-

nacle of success.

This time Warner Brothers made the picture with actors instead of Dick Powell and Ruby Keeler. It is saved from mediocrity by two things: (1) terrific performances by Ida Lupino and Jack Carson; (2) a wealth of good popular music skillfully used to enhance, rather than detract from, the dramatic action.

Academy Award Winners Ray Heindorf and Heinz Roemheld have combined their efforts in this picture as they did in *Yankee Doodle Dandy* to produce a score highlighted by slick arrangements of pop tunes for the production numbers and skillful underscoring of the dramatic sequences.

Morgan, Leslie Sing

The studio insists that Dennis Morgan and Joan Leslie actually recorded the songs they sing in the picture. There's hardly any reason to doubt it as they could easily have secured much better singers by engaging voice-doubles, although Morgan is no worse than the majority of the dime-a-dozen male vocalists one hears on the radio.

Joan Leslie, one of our favorite young Hollywood actresses, is not at her best in this picture, but she's effective enough as the kid sister who is practically driven to success as a musical comedy star mainly by the efforts of a sister (Ida Lupino) with the perseverance of a song plugger and the heart of a band agent. As a singer, Joan wouldn't make the grade with a territory band working out of Waukegan, and she dances just like a million other attractive young kids turned out in batches by commercial dancing schools. She fitted the role perfectly.

Seek Lewis Script

Hollywood—Columbia picture planners are mulling over film stories in search of something in which to use Ted Lewis and his band, signed for a movie job but as yet unassigned.

Dona Drake Gets Baton at Last

Hollywood—Dona Drake, whose former career as Rita Rio, leader of an all-girl ork, has been almost forgotten in favor of her current career as a movie actress, enacts in Paramount's *Salute for Three* the role of girl bandleader of an all-girl ork. It marks first time she has been cast in a musical role since she broke into pictures.

Gala seen as Dona's band were chosen for their looks rather than musicianship but they are all bona fide musicians. AFM rules require that all film players enacting roles of musicians (other than featured players) before cameras must be members of Local 47 and draw minimum pay of \$16.50 per day.

Producer Needs Operas For 'Phantom'—Pens 'Em

Hollywood—The first screen production of *Phantom of the Opera* was made 19 years ago, several years before the era of sound pictures. However, for the new production, starring Singer Nelson Eddy and now nearing completion at Universal, music became the most important single element. An opera picture without opera music would be a bit of a monstrosity—even for Hollywood.

First problem Producer George Waggner encountered was that all the opera music sufficiently familiar to the general public for use in a movie is tied up by copyright and performance restrictions.

Writes His Own Operas

The resourceful Mr. Waggner got over that one in a hurry. He sat down and whipped up two miniature operas himself—a French opera, *Giseline d'Armanac*, and a Russian opera, *Le Prince de*

Caucasus. Waggner wrote the librettos in English; they were translated into French and Russian respectively by William Wynter, who is staging the opera scenes in the picture, and Max Rabinowitch, Hollywood studio pianist and onetime accompanist to the Russian basso, Feodor Chaliapin.

Mr. T. (not Jack) Again

Old reliable Peter Ilitch Tchaikowsky, whose capacity for turning out good tunes has not been overlooked by either Hollywood or Tin Pan Alley, supplied the music for Mr. Waggner's Russian opera. Frederic Chopin, who also has a hit or two to his credit (but, like Mr. T., no ASCAP rating) graciously donated the themes for the French opera.



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Bugle Call Rag	But Love
Sweet Lorraine	I'm Gettin' Sentimental
Diga Diga Doo	Over You
Shortnin' Bread	There's Something About a Soldier
Corrina Corrina	Between the Devil and the Deep Blue Sea
Stormy Weather	I Let a Song Go Out of My Heart
I Surrender Dear	The Song Tchaikowsky Wrote (Piano Concerto)
Singin' the Blues	You're in Love with Every-one (But the One Who's in Love With You)
Ain't Misbehavin'	Girl of My Dreams (Waltz)
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Record Execs And Petrillo in Fresh Huddle

Conference on Disc Situation Scheduled April 15 in New York

New York—After a lot of quibbling about the where and when of a proposed meeting between representatives of recording and transcription firms and James C. Petrillo, the AFM head finally agreed at press time to gather with disc executives at the Hotel Ambassador in New York on April 15 for further discussion of a solution to the record ban problem.

To date, the recording group has offered no counter proposal to the plan suggested by Petrillo at the first conference held in New York last February. At that time, the AFM president offered a proposal whereby records would be taxed at their manufacturing source, the money collected to be diverted to a fund for relieving unemployment among AFM members. This plan was rejected peremptorily by the record manufacturers as a group.

However, a strange touch to the negotiations was added recently when Musicraft, a record company, accepted the original Petrillo plan and then had its acceptance turned down by Petrillo. In view of this, many record executives are inclined to regard the AFM and its propositions with a slightly skeptical eye.

Rumors circulating New York have some of the major record companies anxious to come to a fast agreement with the union, while others are all in favor of waiting until such time as the government steps in and settles the squabble once and for all.

Ventura Has French Stars

Montevideo, Uruguay—Micheline Day, vocalist who recorded in France with some of Ellington's men, has left the Ray Ventura band here for a vacation in Cordoba (Argentina). Ventura, booked here at the Teatro Solis until April 15, will then return to the Embassy club in Buenos Aires.

Featured with Ray are two French jazz stars, Louis Volpe, bass, and Pierre Allier, trumpet. Louis waxed with the Hot Club of France, and Pierre played in Bill Coleman's band and with Una Mae Carlisle and Herman Chittison.

New York—Farnum Fox, bass player formerly with Teddy Powell, replaced Sandy Block, who joined Jerry Wald.

Sinatra Gained Ten Pounds



New York—When not rehearsing or fulfilling one of his many singing chores, Frank Sinatra can be found at Stillman's gym. He's nuts about boxing and his best pal is the heavyweight contender, Tami Mauriello, seen with him here. Tami's trainer, Al Silvani, put ten pounds on the half-pint Sinatra frame. Jules A. Appelbaum Photo.

Minneapolis Gets Its Red And Two-Beat

Minneapolis—By the time this issue goes to press Minneapolis cats will have caught the gala reopening staged by Herman Mith, the most celebrated jazz-promoting club owner in the Twin Cities. The Mith nitery, moved from Mendota to 408 Hennepin and christened the Casablanca, was to fling wide its portals on April 5.

Music was to be stressed above all, with the redoubtable Red Dougherty aggregation supplying the old two-beat senders as of yore. Most of Red's old gang la back, Doc Evans on cornet, Hal Runyan on trombone, Biddy Bastien on bass, Eddie Tolck on drums, and the genial redhead at the piano. Only new face is Frankie Roberts, with much Dixieland experience.

Mith has scheduled no such stellar attractions as his erstwhile performers, Bob Zurke and Joe Sullivan, but his plans give every promise of bringing Minneapolis the best jazz heard here since his Mendota sup-and-swing spot reached the peak of its reputation as the Nick's of the west. —Jackson

New York—Woody Guthrie, guitarist-folk singer, made the intellectual brackets recently with the publication of his novel *Bound for Glory*. The book is an autobiographical account of life in the U.S. as seen through the eyes of a class-conscious singer of songs.

All-Colored Air Show Attracts Coast Raves

Los Angeles—A contemplated new radio show featuring some of the best Negro talent available was produced and recorded here recently by KNX for purpose of sale as a CBS net feature.

Roster included Benny Carter, heading a 25-piece orchestra; Savannah Churchill, backed by a 30-voice chorus; Hattie McDaniel, Mantan Moreland, Ben ("Shadrach") Carter, the Charioteers, the Loumell Morgan Trio, Ernest Whitman and Jean Meredith.

Firms Continue Disc Re-issues

New York—The release of tried and true recorded tunes has begun, now that *As Time Goes By* is a firmly established hit. Columbia issued Kate Smith's disc version of *Time On My Hands* and *Shine On, Harvest Moon* two weeks ago, the first of which should be a natural for a repeated success.

Big Publishers Not Affected By Record Ban

Seem to Make Hits On Radio, As Well As With the Discs

New York—Much has been written about the plight of the song publisher in these days of record bans. Generally, it's felt that records are the medium responsible for the success of a tune, although there was a time during the ASCAP-radio networks scrap when air-time was declared to be the only way of bringing a tune into the million sheet music sales class.

In fact, both radio time and records are important to the creation of a national song hit even though it has been demonstrated that a best seller can be created with the help of either the radio or the phonograph alone.

Jimmy Dorsey, for example, managed to carry a number into the top sales brackets during the ASCAP difficulties without getting a single air-plug for it. A perfect example of garnering big interest for a tune in these disc-less days is the job which is being done on Robbins' item *Comin' In On a Wing and a Prayer*, released March 1.

Shellac-less, *Comin' In* sold 62,000 sheet music copies in three weeks' time, while on the strength of its initial radio performance it sold over 10,000 copies.

Disc Dough Was Gravy

Most of the large music publishers figure on 100,000 sheet music sales before they feel that a melody is in the money making category. Robbins can already count on a good investment in *Comin' In*, using the above figures as a basis.

In other words, while Robbins, and all the other big firms like Witmark, Shapiro-Bernstein, Harms, et al, would welcome back recordings of their music by name bands, they are perfectly capable of existing without them. Their attitude has been, and is, that the revenue from platters was just so much extra gravy, and was not to be confused with the profit which sheet sales brings in, and which is the foundation of the music publishing business.

Small Houses Hurt

On the other hand, small music houses are badly hurt by the Petrillo edict. Most of them were always waiting for the break which would land one of their products on the B side of a hit recording and it was this hope, and not potential sheet sales, which kept them going and accounted for the myriad fly-by-night song houses which kept springing up along Broadway.

The AFM may not have the complaints of the major song publishers on its conscience, but there are a lot of would-be music manufacturers striding up and down Broadway muttering imprecations and sticking furtive needles into wax images of a man named Petrillo.

Down Beat Air Shows Waxed

New York—The O.W.I. is planning a series of recorded programs to be called *Down Beat* which will feature interviews of name leaders by service-men. Sammy Kaye is set for the first shot at the recording mike and will be followed, according to present plans, by any and all bandleaders available. The shows will be short-waved to service-men all over the world.

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Goldie

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

Song	Artist	Label
1—I've Heard That Song Before	Harry James	Columbia
2—It Started All Over Again	Tommy Dorsey	Victor
3—There Are Such Things	Tommy Dorsey	Victor
4—So Nice to Come Home To	Dinah Shore	Victor
5—I Had the Craziest Dream	Harry James	Columbia
6—As Time Goes By	Jacques Renard	Decca
7—Why Don't You Do Right	Rudy Vallee	Victor
8—That Old Black Magic	Benny Goodman	Columbia
9—Brazil	Glenn Miller	Victor
10—Moonlight Becomes You	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
	Bing Crosby	Decca

OTHER FAVORITES

Don't Get Around Much Anymore	Ink Spots	Decca
For Me and My Gal	Judy Garland	Decca
Why Don't You Fall in Love	Guy Lombardo	Decca
Please Think of Me	Dick Jurgens	Okeh
Velvet Moon	Dinah Shore	Victor
	Shep Fields	Bluebird
	Harry James	Columbia

National Music Week Promotes War Effort

Chicago—The Music War Council of America, with the appointment by President Max Targ of three special committees, this month launched a campaign to make a National Music Week, May 2 to 8, an occasion for simulta-

neous demonstration in all parts of the country of the value of music on war duty.

Music's place in the armed forces, music's use in industry and its effect on the civilian war effort, will be dramatized by means of radio broadcasts, in public programs and in illustrated articles in newspapers and magazines, according to council plans.

They're Timely • They're Tuneful • They're Terrific!

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Muggsy Knew He Was 'Hooked'

'Curse to Love Music!', Horn Player Says With That Look in His Eye

by AMY LEE

Somewhere-in-Africa an American soldier sat down to write a letter to his pal, Bill Spanier, back home. And this is what he wrote: "At present I'm listening to Paul Whiteman's record of *Rhapsody in Blue*, and I just heard Woody Herman do one of those fine blues. . . . But the gem of it all was about an hour ago, if you can't guess, I heard a beautiful plunger trumpet that could only be one record, Muggsy on *Relaxin' at the Touro*. . . . The next time you write to Muggsy, that solid old brother of yours, thank him for making such a fine record. . . . I'll never forget the night I spent in New York listening to all my favorite numbers at the Arcadia. I never enjoyed anything so much as *Relaxing*."

Because of Muggsy and the way he plays, that soldier can find a little bit of home in the midst of the African battleground, and be grateful.

Muggsy Is Worried

Yet Muggsy is worrying about "doing something" in the war! Apparently he, like a lot of people, thinks playing a horn isn't very important in this world brawl. Undoubtedly to the man with a horn in his hand, a gun does seem the only conceivable weapon for getting the job done. To the man with a gun in his hand, a horn may be the very inspiration that puts him, instead of his enemy, on top. And so for all the soldiers at the front, remembering Muggsy, Muggsy's "doing something" very real toward wiping out the enemy, whether he thinks so or not, just by playing.

Not that Muggsy could check out of music, even though he thinks it doesn't matter. One of the most persistent things he says is, "It's a curse to love music," and when you see the expression on his face, the sort of desperate, I'm hooked look in his eyes, and hear the way he plays—every note a confession of his love, the love he calls a curse—you know what he means.

Muggsy was hooked from the beginning. As a kid, he didn't care a whoop about school. He liked athletics, though—boxing and baseball. He was even nicknamed "Muggsy" after John J. (Muggsy) McGraw, famous manager of the New York Giants. And once he beat Johnny Weissmuller in a swimming race. That's to laugh, at first, when you think of the size of Weissmuller and the size of Muggsy. Then, in a minute, it doesn't seem so funny. It's like the guy with the gun, who's remembering playing *Relaxing* and who's thinking so hard about getting back to hear him again that he beats his enemy to the punch. No, size hasn't anything to do with it. Muggsy beat Weissmuller because

THANKS

to Muggsy Spanier; to his brother, Bill Spanier, of Chicago; to Hugh Corrigan, manager of the Arcadia Ballroom, New York, for contributing the material that made the writing of this story possible.

he figured he would.

'That Horn's Just Iron'

It's the same way he figures playing. "That horn's just a piece of iron," he's always saying, "it has no intelligence. Whatever comes out of it, I have to put in it. You see a lot of musicians temperamental about playing. One night they play all right, next night they've had a fight at home, they don't feel like playing, so they take it out on their horns," he shrugs. "When I was in the Crosby band, sometimes I'd worry about what I'd play on solos. Then I figured, 'What's the sense worrying? When it's time to play I'll just get up and play.' And something always came to me, soon as I started. A horn only does what you tell it to do."

Knowing what to tell it to do is the main thing, and Muggsy early had that sort of knowing, first on drums, when he played them in little bands in his home town, Chicago, then on cornet. He never had any schooling in music. He didn't need it. Is there any point learning something you already know?

His first job was at Blatz' Palm Garden, where, Bill Spanier says, "there was a murder every night just for advertising." Muggsy was 15. Days he was working as a messenger boy on La Salle Street, nights no one knew for quite a while exactly where he was, until Bill walked into the Palm Garden one night and found him improvising on cornet behind the singer, following her around from table to table. (If you want to know how Muggsy sounds behind a singer, and how he must have sounded in that joint those years ago, listen to him on the 12-inch Commodore record (C-1507) of *Down to Steamboat Tennessee and Sugar*, where he plays, with Jess Stacy, behind Lee Wiley. It's playing that's unforgettable.)

Got Louis to Sing

Off and on, most of the joints on North Clark Street housed Muggsy and his horn. Some of the guys he played with were Joe Sullivan, George Wettling, Jess Stacy, Floyd O'Brien, Pat Patterson—at Midway Gardens, at the Columbia Dance Hall, in Floyd Town's band at Forest Park, the band Paul Whiteman is said to have wanted to hire in toto, the band that was so many years ahead of its time. He used to sit in with Bix in Charlie Straight's band at the



Muggsy Spanier

Rendezvous, and go listen to Louis at the Sunset Cafe. Muggsy says he was the one who got Louis to sing. He and Teesh and Jess and O'Brien were at the Midway, and their band and Louis' were just alike, played the same numbers the same way. In his own outfit, Louis would sing from his trumpet chair through a megaphone, and no one paid any special attention to him. But one night, Muggsy got him to sing in front of their band at the Midway, and he broke it up. From then on—well . . .

It was while Muggsy was with Ray Miller at the Hotel Sherman's College Inn that Ted Lewis heard him and said that's for me. Muggsy finally agreed, but was afraid to tell Miller he was going to quit. His brother Bill had to break the news. Miller said, "Yeah?" and Muggsy quickly cut in, "No, he's kidding."

In Europe, with Lewis' band, Muggsy made a deep impression on two people in widely separated social spheres—the Prince of Wales, and a blind piano tuner in Brussels, who wanted Muggsy to accompany him on his tuning jobs, because he said Muggsy had the most perfect pitch of any musician he ever met.

Relaxes at Touro

The incessant restlessness and torment of the music within him caught up with Muggsy in 1938, during his job with Ben Pollack, and took him away from his horn and drove him to relaxin' at the Touro hospital in New Orleans. The doctors told him it would probably be two years before he'd walk again. Maybe never. He didn't believe that, though, so he fought it out and was walking in much less than a year. The doctors told him he'd never play

again, either. And he didn't believe that. Muggsy couldn't check out of music, even if the whole world told him he'd have to. So, after he left the Touro, and went back to Chicago to live with Bill, he kept asking for his horn. Thinking he shouldn't try to play, Bill stalled, giving him excuses that Lewis had it.

There's not much use trying to stall with Muggsy. Bill realized that, and finally gave him his horn. At first he just kept looking at it, the way you look at a friend you haven't seen in a long time, and you can't think of anything really fine to say for quite awhile. Then he began cleaning and shining it up, tried the valves, felt it out, like a boxer feeling out his opponent's strength.

The day, inevitable, came when he said, "Well—here goes." And he put it to his lips and blew—and there were Muggsy and his horn same as always.

Makes Some Fine Wax

And same as in his kid days, he'd sneak out nights to play in joints around town. From there it was an easy move into the Sherman Hotel, with his little Ragtime Band, which waxed for Bluebird some of the most inspiring Dixieland ever put on records. (Those records, no longer readily available, Muggsy says are bringing 2 bucks apiece among collectors.) He and that band made another kind of record: 5½ months at the Sherman. After that, he went back with Ted Lewis for a few months, then to the Bob Crosby band where for a year he played his brand of jazz with his favorite piano-player, Jess Stacy.

His own first big band, started in the early spring of 1941, and winding up for a six months' success stand at New York's Arcadia Ballroom, was pretty nearly an all-star outfit, with such men in its ranks as George Wettling and Don Carter variously on drums, Nick Caiazza, tenor, Vernon Brown, trombone, Ralph Musillo, trumpet, Irving Fassel, clarinet, Dave Bowman, piano.

It's interesting to notice that as long as Muggsy can't have Jess on piano, he comes as close as possible—Bowman in that first band, Charlie Queener in his present one.

Knows His Scores

Though this Spanier band, putting out some cleanly cut, spirited dance music, despite constant manpower shortages due to the war, has just closed another successful Arcadia run, Toscanini Spanier is cryin' the blues. For Muggsy, like Toscanini, knows every single note of his scores (and there are over 200 arrangements in his book), and when anyone plays anything wrong, it hurts him, sometimes

quite beyond consolation. "They all say to me," Muggsy argues, "Oh, what do you care? The people don't know the difference. But I know." And he shakes his head gloomily.

"That's the way Toscanini is," he goes on. "He loves music so, and he knows it so well, he just can't stand to hear it played wrong. The other night I got so mad, I wanted to throw my horn right out in the middle of the floor. Then I thought, 'What good would that do? Why should I make a fool of myself like that?' A horn is like a book. You can make it good or bad. It's not like a baseball bat. If you break a bat, you can go out and buy another."

And so it'll always be with Muggsy and the music he loves and that drives him crazy, the music he wishes he could lose and knows he'd be in misery if he did.

Plays Driving Horn

That's what you hear in his horn, the restless, driving force (Modulate to Page 11)

"The number, of course, was Dave Rose's HOLIDAY FOR STRINGS"

HARRY JAMES

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Chesterfield Program.
CBS, 7:15 P.M., EWT.

I tuned in . . . and during the announcement my thoughts strayed a bit to be suddenly exploded by the realization that I wasn't listening to Harry James at all but Andre Kostelanetz with a real beat. Yes, I couldn't possibly be mistaken—about twenty fiddles, with precise and exciting pizzicato passages and resonant, bowed melodic lines—but what was the original composition and who the devil switched to another program! That's not exaggerating—it was actually the effect I experienced, and when the announcement confirmed that it was still Harry, I couldn't believe my ears. Precision, sonority of strings and reeds, biting effectiveness of brass, and Harry playing his trumpet, and sounding like the old Harry James again. The number, of course, was Dave Rose's *Holiday for Strings* and I class it as the most effective modern-dance-band use of strings I have heard.

ROMANS—METRONOME

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Music Is Only Key to Spirit and Inspiration, There Are Such Things!

by AMY LEE

Just where the musician fits in this war—behind a gun or behind a horn—is a question that probably has as many answers as there are people thinking about it, and no answer that will completely satisfy everyone.

It's the old forever problem of art vs. practicality, brought by the war into sharper focus, and as the war goes on, demanding a more clear cut solution.

From the ranks of those who think music is just a pleasant sound behind palms in hotel dining rooms, or something to dance to on Saturday night, or something to run from if it's named Beethoven, not much understanding of or support for music's indispensability can be expected.

But to the men on the distant battlefields and on the seas there's no doubt about what music means. Gradually, too, American war industries are catching on to what music can do to lighten work, relieve monotony and fatigue, and pep up production.

With so many fine musicians and bandleaders already in all branches of the service, it's safe to assume that music—and the men—are getting a better break than at first.

That still leaves unanswered the fundamental questions, IS MUSIC ESSENTIAL? SHOULD MUSICIANS BE DEFERRED?

To the first question we say an unqualified Yes, which would logically imply a qualified Yes to the second, for if

AMERICAN SOLDIER IN AFRICA PROVES POINT SUCCINCTLY

music is essential, so are musicians to make it. Nor are our reasons for saying Yes based solely on the fact that we're a musicians' newspaper.

We wouldn't be running a musicians' newspaper in the first place, if music weren't pretty important to us.

But that's not the point now. The point is the one brought out in the article on Muggsy Spanier elsewhere in this issue, wherein a letter from an American soldier in Africa is quoted. What that soldier said about hearing one of Muggsy's records and how thankful he felt to Muggsy for making it, and how he'd never forget the night he spent listening to Muggsy and all his favorite numbers at the Arcadia in New York, should start anyone realizing just how potent music can be as an actual war-winning force.

That's because music moves people. It absolutely changes their moods and their thought. In the case of this soldier, hearing Muggsy's music made him happy and grateful and automatically readier to get on with the job and get home.

Is a despondent man with a gun more effective in wiping out the enemy, just because he has a gun, than a man with a horn? Not at all. Nor is this to say the man with the horn can shoot the enemy with his horn, but he can inspire a man with a gun to quick, life-saving action.

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"Now watch, it'll play Chicago style!"



Slow Burn Flames

Boca Raton Field, Fla.

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FINAL BAR

SCHILLINGER—Joseph Schillinger, 47, composer and teacher of music, March 25, in New York.

RHODES—Father, 70, of Dusty Rhodes, former Jimmy Dorsey vocalist, recently in Emporium, Pa.

HOSMER—Edward E. Hosmer, 55, musician, March 20, in Springfield, Mass.

WOLF—Ludwig Wolf, 85, musician, March 16, in Mansfield, Ohio.

RACHMANINOFF—Bergel Rachmaninoff, 69, composer and pianist, March 20, in Beverly Hills, Cal.

CHANDLER—William Chandler, 52, music publishers' contact man, March 12, in New York.

ROBINSON—Clara H. Robinson, 82, former musician and concert singer, March 11, in Detroit, Mich.

Chords and Discords

(Just) tors have sky high on One O Johnny K and start they whi secluded room and drum try the mu heroine v said tab other, ob soul Hod at us list I could ampie o I'm sur others w can men I haven' Somethin not even including poll, Kin

CR 68

Re: Jo

To the E

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Muggsy He V

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F

LEAD

Sevi beauti Read Leade only \$1.00. S ing secoo money orde or 25c in o

Chords and Discords

(Jumped from Page 10)

For some of getting all of us sent sky high as a band gets working on *One O'Clock Jump* and just as Johnny Hodges or someone gets up and starts a solo that really kicks, they whip the camera over to a secluded table in a corner of the room and all us cats bust an eardrum trying to catch the solo over the mushy drivel of the hero and heroine who are holding hands at said table and drooling at each other, oblivious to the heart and soul Hodges is trying to pour out at us listeners.

I could quote a million other examples of Hollywood's tactics, but I'm sure that there are many others who share my emotions and can mentally fill in any thoughts I haven't mentioned. As for this *Something to Shout About*, let's not even mention it. How about including in your next year's band poll, King of Corn—Hollywood.

CPL. JOHN A. WADDINGHAM
U. S. Army Air Force,
638th T. S. S.

Re: Jake and Jazz

Ojai, California

To the Editors:

Little did I realize what marvelous men make up the citizenry of our foremost ally, Great Britain, until I dug a letter by an Englishman who signed himself "Jake" in the March 15 issue of *Down Beat*. That Briton said what I have wanted to say for ages past, and he said it perfectly.

Unfortunately it takes a man from fields abroad to tell us when it's time to shake the sleep from our musical eyes. The average American of this day, having been brought up in an era of noisy, blatant, swing, feels that jazz is simply the old fashioned name for swing. Little do they realize that it is jazz, not swing, which has imprinted itself on the history of music. It is the small jazz combo and the few large bands featuring

Muggsy Knew He Was 'Hooked'

(Jumped from Page 9)

within him that hammers out inconsistent patterns of notes, usually within a short range, on jazz tunes, that draws the melodies of sweet tunes into lines of irresistible beauty. It might be said Muggsy plays cornet with a good drummer's drive and infallible sense of rhythm and dynamics. His tone cannot be taken out by itself and described. It is inseparable from the "what" and "how" he puts into every tune, and therefore, on every tune, is different. Sometimes it is sharpens in intensity with the plunger; sometimes, on slow tunes, it is full of sadness. Sometimes it cries, as on the opening bars of *Hesitating Blues*, for attention, for understanding.

No, Muggsy won't check out of music—Muggsy the perfectionist, the always-dissatisfied, the confused—"Why should I try to have a hand these days? Where am I going to get men? You can't do the impossible, you can't move the Rock of Gibraltar. I just want to go to California and rest. If I could just retire on a farm. I'm thinking maybe I ought to have my small hand again. If I just had a month's rest, I'd be OK. . . ." the determined, the devoted of Debussy and Jess Stacy—because he can't. Too many, like the soldier in Africa, need his music. And there's another reason.

"Eighteen years ago," he says, "Jess and I talked this all over, and we knew then we were hooked."

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Like to Join 'Handies' Game?



Hollywood—That's "T" for Ten-Gallon Dorsey, podner, playing "handies" here with Harry James (left) and that gal with the new, blazing personality, Helen Forrest. They're all on the MGM lot, where Harry, Helen and the band were making *Best Foot Forward*, and Tommy and his organization were filming *Girl Crazy*. As we went to press, Tommy announced his intention of making Patricia Dane his bride at Las Vegas on April 8.

men like Louis, Teagarden, etc., which is classified as a true American art form. And yet it is the least heard.

As Dave Banks pointed out in his article in the Feb. 1 *Down Beat*, we need to hear more jazz over the air if we are going to make the American public realize that jazz does not simply mean noise. As long as it is hidden by the more commercial stuff that seems to have monopolized the airways for the past decade, we cannot expect people to realize the importance of jazz.

For instance, here in California we are really honored to have the music of Henry "Red" Allen and Jay C. Higginbotham at our disposal, but do they get even fifteen minutes of air time a week? No. And yet a flock of mickey bands are on for two or three half hour stretches a night. Why? You've got me, but it would help a lot if the American people would give a little attention to the one musical form which can actually be credited to the people of this country.

JACK MINCHER

Take a Bow, Kooksie

Dutch Harbor, Alaska

To the Editors:

I am one of the many young Americans who has left familiar territory and (in my case) a good, solid set of hidea, to defend my country.

I have been receiving the *Beat* pretty regular way up here, but not from you. There's a swell band in San Antonio, Texas (in fact it's San Antonio's best known sweet and hot band), led by a mighty swell band leader, Kooksie Gomes. I know that you know Kooksie because I've read about him in the *Beat*. Well, Kooksie is the guy who's been sending me the *Down Beats*. I just wondered if maybe you could print this letter for three reasons:

First: I want to thank Kooksie publicly for being such a swell fellow; second: maybe some other orchestra leaders will see it and realize what a gesture like that means to a fellow musician away from home (although I appreciate the fact that they can no longer be sent overseas except under subscription); third: to acquaint a lot of people with a number one orchestra leader.

Kooksie works all day in a defense plant now and plays every day for his fellow workers. If that isn't 100 per cent Americanism, I

don't know what it is. And I'm in a position to do a lot of thinking about just what does constitute Americanism both here and at home.

RODDY RODRIGUEZ S 2/c

Summa Cum's No Frat

Cleveland, Ohio

To the Editors:

Upon reading an answer from the alleged Vermillion Swing Harp Quartette to a recent letter of mine I can only say that I understood that the express purpose of this column was to publish and compare opinions of interested readers therefore I see no reason why I should quote: "go into a corner and keep my mouth shut" unquote, as the harp-happy girls from Wilkes-Barre would have me do.

I think you girls were a little on the confused side when reading my letter as I definitely referred to swing and jump tunes as being expressed a trifle too loud for this listener's ear. As far as sweet dance music is concerned James, Dorsey, Shaw, etc. with all of their strings can't be beat. James employed his harp beautifully in *Sleepy Lagoon*, but little wonder when the piece was taken straight from a classical. But who was talking about ballads? I was referring to jazz when I deplored the loud and monotonously arranged noise that the larger bands give us today.

I can easily see that from your ridiculous request of putting more harps in our dance bands that you have never thrilled to a Berigan or Rex Stewart horn or a tenor and alto sax a la Hodges and Benke. Did you ever dig Joe Sullivan on the piano or Higginbotham's meaty trombone or Condon and Haggart on their respective strings? In other words we just don't talk the same language! Get hep lil' squares in Penna. and you'll discover that Lu Watters Yerba Buena and Bud Freeman's Summa Cum Laude outfits are not fraternities as you probably think.

DOMOTHY STEPHENS

Ricardel to Sheraton, Townsmen to Warwick

New York—Joe Ricardel has moved into the Hotel Sheraton here replacing The Townsmen, who have gone into the Raleigh Room of the Hotel Warwick.

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P.S. For those who desire it, we also offer personal consultation service inexpensively.



(Another new special department for *Down Beat*, news about the activities of small bands, cocktail units, strolling groups and individual entertainers. Send word about your bookings, etc., to Cocktail Units Editor, in care of *Down Beat*.)

Cocktail units will be this war's contribution to the music business, according to Beryl Adams, head of the small combo department of the General Amusement office in Chicago, who adds that they are springing up like mushrooms everywhere and are aiding to develop an important phase of the business, showmanship.

"When you go to the theater to see a band on the stage you usually hear fairly good, or even very good music," he says. "But there's generally a vital element missing. Too few bands know how to sell entertainment."

Adams points out that youngsters in cocktail units acquire showmanship the only way it can be learned, by trial and error. They play in an intimate atmosphere night after night to groups of hard-boiled critics, the habitués of bars and small clubs. If they don't entertain the customers, they don't work.

"People want to be amused these days," Adams continues, "and showmanship is even more important than musicianship in these combinations, not that the public isn't hep about what constitutes good music, either. But above all, it demands entertainment."

"Travel isn't the problem to cocktail units that it is to large bands, either. Small groups can get almost anywhere and since they're filled with entertainment, will sell anywhere. I've spotted the Louis Jordan band in everything from cocktail rooms to ballrooms and theaters, and it's broken records in all of them."

"Keep your eye on three other units, the three Chunks, the Four Scraps and the Two Dopes and a Dame, knocking 'em out in New York because they know how to sell. Some of them may even be a little corny, but they've got what it takes."

Walter Bloom, manager of pianist-singer Erskine Butterfield, has joined the staff of Frederick Brothers cocktail department. . . . Adrian Rollini Trio opened at the Cove in Philadelphia on April 6 for a two week stay. . . . Tommy Cullen's six-piece combo may hold the record for versatility. His sidemen play 18 different instruments between them.

The new combo at Rogers Corner in New York is billed as Phil D'Arcy and His Sophisticates. . . . Stelle Slavin is still at Sandy's in Paterson, N. J., with her all-girl jump quintet. She has substituted Nellie Mench on drums for Rose Gotsman, who joined Raymond Paige. . . . Henry Daye Trio started a 20 week engagement on April 5 at the Helene Curtis lounge in Charleston, S. C.

Christine Chatman, boogie pianist and blues singer, has formed her own combo for Ferguson Brothers, with Sol Jenkins on drums, Doris Holland, trumpet, and Claude Victory, tenor sax. . . . Ed Farley's madcap band opened at Murphy's in Trenton, N. J., on April 5 for four weeks. . . . Gene "Sox" Pope and his combo are in the fourth week at Stein's buffet

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Air Corps Saves Strong Airshot

Dallas, Texas—At traintime, Bob Strong and his band, bound for a Spotlight broadcast and dance at Laughlin Field in Del Rio, lost their substitute bass player because his wife, who was expecting a baby, had become seriously ill. Bob got in touch with Major Siel and Captain Rose of the air corps and obtained permission to use his original bass player. Pvt. Mel Stone, who had been inducted and was at reception center in Fort Sam Houston. The officers gave him a 24-hour pass and sent him by taxi to join the band.

bar in Indianapolis. . . . *Faustus and Whitney*, now-chord and accordion combo open April 21 at the Community Coffee Shop in Binghamton, N. Y. . . . General Amusement has just signed Judy Lang, vocalist, to open at the Crystal Lounge in Troy, N. Y. and a new singer, 19-year-old Tommy Edwards, now at the Neptune Room in Washington, D. C.

Two combinations, Pat Travers fronting a Latin-American music unit and Frank Porter with a small hot outfit are working at N. Y.'s Hickory House on 52nd Street. . . . Don Seat's combination, four boys and a girl, open at Doe's in Baltimore April 21. Seat, a pianist, once worked with Gene Krupa. . . . The Bill Thompson Trio, featuring Carol Horton, former Horace Heidt vocalist, are at the Erie Press Club for an indefinite stay.

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THE TRADE PAPER FOR MUSICIANS

DOWN BEAT

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

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PACIFIC COAST OFFICE

CHARLIE EMGE, 640 N. Rampart Blvd., Los Angeles, Calif.

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Music Is Only Key to Spirit and Inspiration, There Are Such Things!

by AMY LEE

Just where the musician fits in this war—behind a gun or behind a horn—is a question that probably has as many answers as there are people thinking about it, and no answer that will completely satisfy everyone.

It's the old forever problem of art vs. practicality, brought by the war into sharper focus, and as the war goes on, demanding a more clear cut solution.

From the ranks of those who think music is just a pleasant sound behind palms in hotel dining rooms, or something to dance to on Saturday night, or something to run from if it's named Beethoven, not much understanding of or support for music's indispensability can be expected.

But to the men on the distant battlefields and on the seas there's no doubt about what music means. Gradually, too, American war industries are catching on to what music can do to lighten work, relieve monotony and fatigue, and pep up production.

With so many fine musicians and bandleaders already in all branches of the service, it's safe to assume that music—and the men—are getting a better break than at first.

That still leaves unanswered the fundamental questions, IS MUSIC ESSENTIAL? SHOULD MUSICIANS BE DEFERRED?

To the first question we say an unqualified Yes, which would logically imply a qualified Yes to the second, for if music is essential, so are musicians to make it. Nor are our reasons for saying Yes based solely on the fact that we're a musicians' newspaper. We wouldn't be running a musicians' newspaper in the first place, if music weren't pretty important to us.

But that's not the point now. The point is the one brought out in the article on Muggsy Spanier elsewhere in this issue, wherein a letter from an American soldier in Africa is quoted. What that soldier said about hearing one of Muggsy's records and how thankful he felt to Muggsy for making it, and how he'd never forget the night he spent listening to Muggsy and all his favorite numbers at the Arcadia in New York, should start anyone realizing just how potent music can be as an actual war-winning force.

That's because music moves people. It absolutely changes their moods and their thought. In the case of this soldier, hearing Muggsy's music made him happy and grateful and automatically readier to get on with the job and get home.

Is a despondent man with a gun more effective in wiping out the enemy, just because he has a gun, than a man with a horn? Not at all. Nor is this to say the man with the horn can shoot the enemy with his horn, but he can inspire a man with a gun to quick, life-saving action.

Whoever heard of an uninspired, uncheered, unserenaded football team winning a game? Whoever heard of a dispirited soldier getting the best of the enemy? As pianist-arranger Irving Riskin put it, "Without spirit, what good are guns?" We humbly and firmly ask, what can rouse spirit like music?

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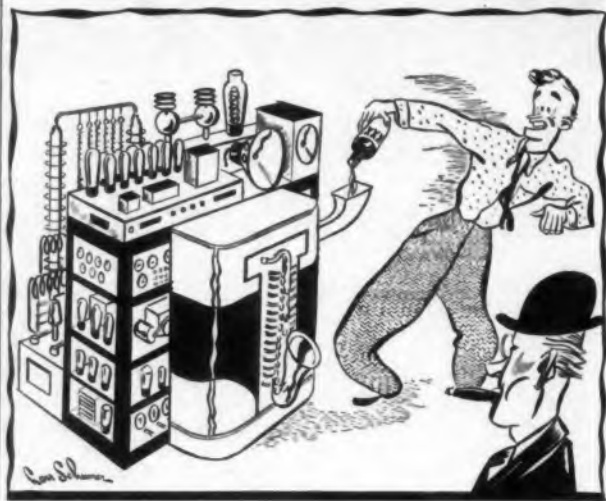
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Guns are for killing, horns for saving life. And so for the men with guns there must be men with horns, until there are guns no more.



"Now watch, it'll play Chicago style!"



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Boca Raton Field, Fla.

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 CAPUTO-RUSSO—Joe Caputo, trombonist, to Edith Russo, February 16, in Cleveland, O.

FINAL BAR

SCHILLINGER—Joseph Schillinger, 47, composer and teacher of music, March 20, in New York.
 RHODES—Father, 70, of Dusty Rhodes, former Jimmy Dorsey vocalist, recently in Emporium, Pa.
 HOMER—Edward E. Homer, 50, musician, March 20, in Springfield, Mass.
 WOLF—Ludwig Wolf, 65, musician, March 15, in Mansfield, Ohio.
 RACHMANINOFF—Sergei Rachmaninoff, 69, composer and pianist, March 20, in Beverly Hills, Cal.
 CHANDLER—William Chandler, 52, music publishers' contact man, March 12, in New York.
 ROBINSON—Clara H. Robinson, 62, former musician and concert singer, March 11, in Detroit, Mich.

Chords and Discords

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Re: J

To the Little ous men our fore until I d man who the Mar That B wanted he said Unfor from fel it's time our mu American brought blatant, simply th swing. L it is j imprin music. I and the

Mug He V

(Ju within h aient p within a tures, th sweet tu tistible l Muggsy drummer sense of His tone itself an separable "how" h and ther different. ened in ir sometimes of padnes on the op Blues, fo standing. No, h of musc lionist, the con try to h Where a You can't m tar. I ju form a retire or maybe I hand as month's the dete Debussy cause in the sold music. A son. "Eighte "Jess and and he hooked."

P LEAD

Seven beauti Band Leaders only \$1.00. S ing second c money order -or \$25 in st

Chords and Discords

(Jumped from Page 10)

tors have of getting all of us sent sky high as a band gets working on *One O'Clock Jump* and just as Johnny Hodges or someone gets up and starts a solo that really kicks, they whip the camera over to a secluded table in a corner of the room and all us cats bust an ear-drum trying to catch the solo over the mushy drivel of the hero and heroine who are holding hands at said table and drooling at each other, oblivious to the heart and soul Hodges is trying to pour out at us listeners.

I could quote a million other examples of Hollywood's tactics, but I'm sure that there are many others who share my emotions and can mentally fill in any thoughts I haven't mentioned. As for this *Something to Shout About*, let's not even mention it. How about including in your next year's band poll, King of Corn—Hollywood.

CPL. JOHN A. WASHINGTON
U. S. Army Air Force,
638th T. S. S.

Re: Jake and Jazz

Ojai, California

To the Editors:

Little did I realize what marvelous men make up the citizenry of our foremost ally, Great Britain, until I dug a letter by an Englishman who signed himself "Jake" in the March 15 issue of *Down Beat*. That Briton said what I have wanted to say for ages past, and he said it perfectly.

Unfortunately it takes a man from fields abroad to tell us when it's time to shake the sleep from our musical eyes. The average American of this day, having been brought up in an era of noisy, blatant, swing, feels that jazz is simply the old fashioned name for swing. Little do they realize that it is jazz, not swing, which has imprinted itself on the history of music. It is the small jazz combo and the few large bands featuring

Muggsy Knew He Was 'Hooked'

(Jumped from Page 9)

within him that hammers out insistent patterns of notes, usually within a short range, on jazz tunes, that draws the melodies of sweet tunes into lines of irresistible beauty. It might be said Muggsy plays cornet with a good drummer's drive and infallible sense of rhythm and dynamics. His tone cannot be taken out by itself and described. It is inseparable from the "what" and "how" he puts into every tune, and therefore, on every tune, is different. Sometimes it is sharpened in intensity with the plunger; sometimes, on slow tunes, it is full of sadness. Sometimes it cries, as on the opening bars of *Hesitating Blues*, for attention, for understanding.

No, Muggsy won't check out of music—Muggsy the perfectionist, the always-dissatisfied, the confused ("Why should I try to have a band these days? Where am I going to get men? You can't do the impossible, you can't move the Rock of Gibraltar. I just want to go to California and rest. If I could just retire on a farm. I'm thinking maybe I ought to have my small band again. If I just had a month's rest, I'd be OK. . .") the determined, the devoted of Debussy and Jean Stry—because he can't. Too many, like the soldier in Africa, need his music. And there's another reason.

"Eighteen years ago," he says, "Jess and I talked this all over, and we knew then we were hooked."

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Like to Join 'Handies' Game?



Hollywood—That's "T" for Ten-Gallon Dorsey, podner, playing "handies" here with Harry James (left) and that gal with the new, blazing personality, Helen Forrest. They're all on the MGM lot, where Harry, Helen and the band were making *Best Foot Forward*, and Tommy and his organization were filming *Girl Crazy*. As we went to press, Tommy announced his intention of making Patricia Dane his bride at Las Vegas on April 8.

men like Louis, Teagarden, etc., which is classified as a true American art form. And yet it is the least heard.

As Dave Banks pointed out in his article in the Feb. 1 *Down Beat*, we need to hear more jazz over the air if we are going to make the American public realize that jazz does not simply mean noise. As long as it is hidden by the more commercial stuff that seems to have monopolized the airways for the past decade, we cannot expect people to realize the importance of jazz.

For instance, here in California we are really honored to have the music of Henry "Red" Allen and Jay C. Higginbotham at our disposal, but do they get even fifteen minutes of air time a week? No. And yet a flock of mickey bands are on for two or three half hour stretches a night. Why? You've got me, but it would help a lot if the American people would give a little attention to the one musical form which can actually be credited to the people of this country.

JACK MINGER

Take a Bow, Kooksie

Dutch Harbor, Alaska

To the Editors:

I am one of the many young Americans who has left familiar territory and (in my case) a good, solid set of hides, to defend my country.

I have been receiving the *Beat* pretty regular way up here, but not from you. There's a swell band in San Antonio, Texas (in fact it's San Antonio's best known sweet and hot band), led by a mighty swell band leader, Kooksie Gomez. I know that you know Kooksie because I've read about him in the *Beat*. Well, Kooksie is the guy who's been sending me the *Down Beats*. I just wondered if maybe you could print this letter for three reasons:

First: I want to thank Kooksie publicly for being such a swell fellow; second: maybe some other orchestra leaders will see it and realize what a gesture like that means to a fellow musician away from home (although I appreciate the fact that they can no longer be sent overseas except under subscription); third: to acquaint a lot of people with a number one orchestra leader.

Kooksie works all day in a defense plant now and plays every day for his fellow workers. If that isn't 100 per cent Americanism, I

don't know what it is. And I'm in a position to do a lot of thinking about just what does constitute Americanism both here and at home.

RODDY RODRIGUEZ S 2/c

Summa Cum's No Frat

Cleveland, Ohio

To the Editors:

Upon reading an answer from the alleged Vermillion Swing Harp Quartette to a recent letter of mine I can only say that I understood that the express purpose of this column was to publish and compare opinions of interested readers therefore I see no reason why I should quote: "go into a corner and keep my mouth shut" unquote, as the harp-happy girls from Wilkes-Barre would have me do.

I think you girls were a little on the confused side when reading my letter as I definitely referred to swing and jump tunes as being expressed a trifle too loud for this listener's ear. As far as sweet dance music is concerned James, Dorsey, Shaw, etc. with all of their strings can't be beat. James employed his harp beautifully in *Sleepy Lagoon*, but little wonder when the piece was taken straight from a classical. But who was talking about ballads? I was referring to jazz when I deplored the loud and monotonously arranged noise that the larger bands give us today.

I can easily see that from your ridiculous request of putting more harps in our dance bands that you have never thrilled to a Berigan or Rex Stewart horn or a tenor and alto sax as in Hodges and Benke. Did you ever dig Joe Sullivan on the piano or Higginbotham's meaty trombone or Condon and Haggart on their respective strings? In other words we just don't talk the same language! Get hep lil' squares in Penna. and you'll discover that Lu Watters Yerba Buena and Bud Freeman's Summa Cum Laude outfits are not fraternities as you probably think.

DOROTHY STEPHENS

Ricardel to Sheraton, Townsmen to Warwick

New York—Joe Ricardel has moved into the Hotel Sheraton here replacing The Townsmen, who have gone into the Raleigh Room of the Hotel Warwick.

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P.S. For those who desire it, we also offer personal consultation service (expensively).



(Another new special department for *Down Beat*, news about the activities of small bands, cocktail units, strolling groups and individual entertainers. Send word about your hookings, etc., to Cocktail Units Editor, in care of *Down Beat*.)

Cocktail units will be this war's contribution to the music business, according to Beryl Adams, head of the small combo department of the General Amusement office in Chicago, who adds that they are springing up like mushrooms everywhere and are aiding to develop an important phase of the business, showmanship.

"When you go to the theater to see a band on the stage you usually hear fairly good, or even very good music," he says. "But there's generally a vital element missing. Too few bands know how to sell entertainment."

Adams points out that youngsters in cocktail units acquire showmanship the only way it can be learned, by trial and error. They play in an intimate atmosphere night after night to groups of hard-boiled critics, the habitués of bars and small clubs. If they don't entertain the customers, they don't work.

"People want to be amused these days," Adams continues, "and showmanship is even more important than musicianship in these combinations, not that the public isn't hep about what constitutes good music, either. But above all, it demands entertainment."

"Travel isn't the problem to cocktail units that it is to large bands, either. Small groups can get almost anywhere and since they're filled with entertainment, will sell anywhere. I've spotted the Louis Jordan band in everything from cocktail rooms to ballrooms and theaters, and it's broken records in all of them."

"Keep your eye on three other units, the three Chunks, the Four Scraps and the Two Dopes and a Dame, knocking 'em out in New York because they know how to sell. Some of them may even be a little corny, but they've got what it takes."

Walter Bloom, manager of pianist-singer Erskine Butterfield, has joined the staff of Frederick Brothers cocktail department. . . . Adrian Rollini Trio opened at the Cove in Philadelphia on April 6 for a two week stay. . . . Tommy Cullen's six-piece combo may hold the record for versatility. His sidemen play 18 different instruments between them.

The new combo at Rogers Corner in New York is billed as Phil D'Arcy and His Sophisticates. . . . Stelle Slavin is still at Sandy's in Paterson, N. J., with her all-girl jump quintet. She has substituted Nellie Mench on drums for Rose Gotsman, who joined Raymond Paige. . . . Henry Days Trio started a 20 week engagement on April 5 at the Helene Curtis lounge in Charleston, S. C.

Christine Chatman, boogie pianist and blues singer, has formed her own combo for Ferguson Brothers, with Sol Jenkins on drums, Doris Holland, trumpet, and Claude Victory, tenor sax. . . . Ed Farley's madcap band opened at Murphy's in Trenton, N. J., on April 6 for four weeks. . . . Gene "Sox" Pope and his combo are in the fourth week at Stein's buffet

Air Corps Saves Strong Airshot

Dallas, Texas—At traintime, Bob Strong and his band, bound for a Spotlight broadcast and dance at Laughlin Field in Del Rio, lost their substitute bass player because his wife, who was expecting a baby, had become seriously ill. Bob got in touch with Major Siel and Captain Rose of the air corps and obtained permission to use his original bass player, Pvt. Mel Stone, who had been inducted and was at reception center in Fort Sam Houston. The officers gave him a 24-hour pass and sent him by taxi to join the band.

bar in Indianapolis.

Vaughn and Whitney, novechord and accordion combo open April 21 at the Community Coffee Shop in Birmingham, N. Y. . . . General Amusement has just signed Judy Lang, vocalist, to open at the Crystal Lounge in Troy, N. Y. and a new singer, 19-year-old Tommy Edwards, now at the Neptune Room in Washington, D. C.

Two combinations, Pat Travers fronting a Latin-American music unit and Frank Porter with a small hot outfit are working at N. Y.'s Hickory House on 62nd Street. . . . Don Seat's combination, four boys and a girl, open at Doc's in Baltimore April 21. Seat, a pianist, once worked with Gene Krupa. . . . The Bill Thompson Trio, featuring Carol Horton, former Horace Heidt vocalist, are at the Erie Press Club for an indefinite stay.

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ALONG MELODY ROW

Steal, Lie and Swear is the unique title of the song recently released by ASCAP publisher Dave Ringle. Tune was written by Duke Morgan, who already has created quite a name for himself in music circles, and Walter Rossi, who is an instructor at Sun Shipbuilding. *Steal, Lie and Swear* marks the beginning of the song-writing team of Rossi & Morgan.

Edward B. Marks Music Corporation has been building up its Inter-American Series of Latin-American tunes, producing many of the leading rumbas and congas heard in Broadway's numerous Latin night clubs. Consisting of numbers which are all the rage in the other Americas, Inter-American tunes are published with native and English lyrics and North American orchestrations. Most recent of the Latin favorites to be introduced here are *El Carbonero*, now titled *The Charcoal Man*, *Tumbando Cana*, under the English title *When They Cut the Cane in Cuba*, *Parr Cookers*, renamed *Go Easy, Taxi*, and *El Muerto Se Fue De Rumba*, Spanish for *The Ghost Got Up and Danced*.

The K-9 Corps, official tune of the U. S. Armed Forces, was written by Arthur Roland, kennel editor of *The New York Sun*. Vaughn Monroe, now at New York's Hotel Commodore, has contributed the piano arrangement for this new song. Profits will go to Dogs for Defense, Inc., official procurement agency of dogs for all the services.

Universal Studios have augmented their music staff, due to the heavy schedule of pictures using music. Edward Ward and Dmitri Tiorkin were recently given long-term contracts. Charles Previn, music director and department head, has been chief manager of the music department for many years. Other Universal staff members are Frank Skinner, one-time stock orchestration arranger, Hans Salter and Milton Rosen.

Ode to Gershwin, written by Ted Mosseman, who was a close personal friend to the late George Gershwin, is being sought by the movies. Mosseman is still in contact with the Gershwin family and for the past five years has been teaching the late composer's younger brother, Arthur, composition and modern piano using, in addition, he and Gladys Shelly recently wrote *Freedom Marches On* and *A Ballad for Young Americans*. His *White Orchids* and *A Memory*, as well as *Central Park Romance*, will soon be published.

Newest of the favorite Red Army songs to be released in a popular orchestration is *Meadow-*

How to Write A Hit—Just Get Serious

Los Angeles—Max Steiner, who won the 1942 Academy Award for his score to the picture *Now Voyager*, and who won a similar award several years ago with his score for the *Informers*, has been regarded as Hollywood's No. 1 composer of serious scores for serious pictures.

And now Steiner, who never tried to write a popular song in his life, has made the "Hit Parade"! A Harms music exec, after seeing the picture, went away whistling one of Steiner's themes. He engaged Kim Gannon to write lyrics for the theme, which appeared recently as *It Can't Be Wrong*. At writing the sheet music sale had hit over 55,000 copies.

lands, with *From Border Unto Border*, *Should Our Land Be Attacked* and *Tachanka* soon to follow. *Meadowlands*, written by L. Knipper and V. Gusev, with English lyric by Olga Paul, is arranged for both full and small orchestra by Felix Guenther. Published by Edward B. Marks Music Corporation.

The April issue of *Coronet* magazine contains a story titled *Which Song Will Be World War II's Major Battle Tune?*, mentioning several reaching for top honors. In a portfolio of personalities, *Coronet* presents such composers as Frank Loesser of *Praise the Lord and Pass the Ammunition* fame, now in the army air corps; Sammy Stept and Eddie DeLange who wrote *This Is Worth Fighting For*; Hugh Martin and Ralph Blane, composers of *Buckle Down, Buck Private*; Irving Berlin, who composed *I Left My Heart at the Stage Door Canteen* and *This Is the Army*, Mr. Jones for the show *This Is the Army*, and Oliver Wallace, Disney studio tunesmith, who wrote *Der Fuehrer's Face*.

Lyric writer, Marion Ricardo, left for Hollywood last month after a screen test in New York.

Acme Music, 1658 Broadway, New York, is giving away a limited number of orchestrations to service bands of *My Gal Loves a Sailor*, heretofore mentioned in this column.

Whitney Blake Music Publishers have just released *Violin Cadenza to the Brahms Violin Concerto in D Major* by Bella Loblov.

Add New Tunes: *Foolin' Myself* by Jay Heurton and Irving Green; *A Serenade to Love* by Vic Bonon and Joe Hanley; *Pray for Them Over There* by Elmore B. and Rosa Langston; *What Can I Do with My Heart*, with lyric by "Cy" Martin

Listen to Liza



New York—Keep your eye on this young lady. Pleasant task, isn't it? Or better still, cock an ear for the songs of Liza Morrow, who is getting a network buildup from NBC.

and Gladys V. Jackson, music by Roscoe F. Barnhart; *The Yanks in Ireland* by S/Sgt. Jack Shafer.

Along Chicago's Melody Row

by Chick Kardole

Glamour girls Harriet Smith of Southern and Elaine Singer of the *Chez Paree* line leave for Hollywood on April 17 for a visit to Elaine's sister, the wife of Eddie Marmer of Embassy Music. Randolph Street is welcoming an old son, Ted Cooper, who is back for Santly-Joy with a hit, *Johnny Zero*.

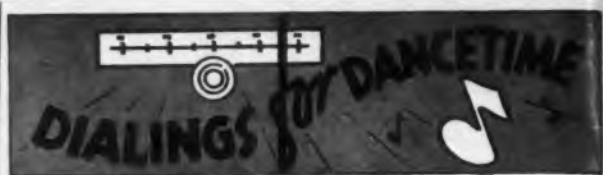
Joe Burns of the Harms office is sponsoring the debut of *Key Armon* on WSM in Nashville, with *Beasley Smith*. . . Russ Franklin, formerly with Leads but now with Uncle Sam, returned on furlough for a visit to the Woods building. . . Jappi Judd, after a stay in the Windy City, off to St. Louis to dig plugs for her firm, Lewis Music.

One of the largest crowds of pluggers in music history attended Cab Calloway's opening at the Sherman, seeing Cab send himself with *Warock's My Heart and I Decided*. . . Fran Allison of CBS-WBBM off to Philadelphia to meet her husband, Archie Irvington, formerly with Leads there, but who has just completed officer's training at Fort Benning.

M. Witmark's latest, *The Right Kind of Love*, has Ben Kanter's secretary, Bernice Lymer, that way about a boy in blue. . . The Jesters on CBS are working away on *Hitch Old Dobbin to the Shay* Again for Al Stool of American Music. . . Dash-Connelly grabbed the English rights on Jimmy Hilliard's and Bill Currie's *Harvest Moon Will Shine Again*.

The Dinning Sisters at NBC are knocking themselves out with *You're a Character*, written by their arranger and pal, Jack Fascinato. . . Max Lutz of National taking bows on *Don't Cry*, which hit No. 1 on the sheet and in the best seller list. . . Al Goering saw the boys at the Harms office for the following week's plugs, with Al Beilin playing host.

Remick Music is spreading *Wait For Me, Mary* around town to the plugs. . . Joe Dracca of Mutual is rolling along with an Australian ditty, *I've Got Sixpence*. . . Fox's Jack Goodman is dreaming about *A Dream Came Saying Hello*.



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

SUNDAY

P.M.
1:00 Horace Heidt . . . from Hollywood . . .
7:30 Fitch Bandwagon . . . NBC
9:15 Chamber Music Society of Lower Basin Street . . . Blue
10:00 Phil Spitalny . . . NBC
11:00 Tony Pastor . . . Hotel Roosevelt, N.Y.
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:15 Tommy Tucker . . . Edison Hotel, N.Y.
11:30 Bobby Sherwood . . . Roseland, N.Y.
11:30 Johnny Mesner . . . Hotel McAlpin, N.Y.
11:30 Glen Gray . . . Palladium, Hollywood . . . CBS
12:00 Harry Owens . . . Ambassador Hotel, Hollywood . . . Blue
12:00 Gene Krupa . . . Terrace Room, Newark, N.J. . . CBS
12:00 Freddie Nagel . . . Trianon, Chicago . . . MBS

A.M.
12:15 Eddy Howard . . . Aragon Ballroom, Chicago . . . MBS
12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
12:30 Vaughn Monroe . . . Commodore Hotel, N.Y. . . CBS
12:35 Loni McIntire . . . Hotel Lexington, N.Y. . . MBS
1:00 Freddie Slack . . . Casa Manana . . . MBS
1:30 Chuck Foster . . . Blackhawk, Chicago . . . MBS
2:00 Louis Armstrong . . . Trianon, Calif. . . MBS

A.M.
12:05 Tommy Tucker . . . Hotel Edison . . . CBS
12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
12:30 Glen Gray . . . Palladium, Hollywood . . . CBS
12:35 Abe Lyman . . . Lincoln, N.Y. . . MBS
1:00 Louis Armstrong . . . Trianon, Calif. . . MBS
1:15 Jimmy Carroll . . . Hotel Astor, N.Y. . . MBS

MONDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue
6:15 Jam Laboratory . . . CBS
7:00 Fred Waring . . . NBC
9:30 Spotlight Band . . . Blue
11:15 Will Osborne . . . Club Medrid, Louisville, Ky. . . MBS
11:30 Abe Lyman . . . Hotel Lincoln . . . MBS
11:30 Jimmy Dorsey . . . Pennsylvania Hotel, N.Y. . . CBS
12:00 Lou Brouse . . . Chez Paree, Chicago . . . Blue
12:00 Chuck Foster . . . Blackhawk, Chicago . . . MBS

A.M.
12:05 Tony Pastor . . . Roosevelt, Washington, D.C. . . CBS
12:30 Russ Morgan . . . Edgewater Beach, Chicago . . . Blue
12:30 Jerry Wald . . . Hotel New Yorker, N.Y. . . CBS
12:35 Coonie Williams . . . Savoy, N.Y. . . MBS
1:00 Jimmy Carroll . . . Astor, N.Y. . . MBS

TUESDAY

P.M.
5:45 Ben Bernie . . . CBS
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
7:45 Eddie Rogers . . . Desher-Wallick Hotel, N.Y. . . MBS
8:00 Johnny Presents . . . Dave Rose, Glenside, N.Y. . . NBC
8:15 Duke Ellington . . . Hurricane, N.Y. . . MBS
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory . . . CBS
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 George Duffy . . . Hotel Cleveland . . . MBS
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:30 Ray Heurton . . . Hotel Biltmore, N.Y. . . MBS
11:30 Carmen Cavallaro . . . Waldorf-Astoria, N.Y. . . CBS
12:00 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . Blue

A.M.
12:05 Abe Lyman . . . Hotel Lincoln, N.Y. . . CBS
12:15 Eddy Howard . . . Aragon . . . MBS
12:30 Harry Owens . . . Ambassador Hotel, Hollywood . . . Blue
12:30 Vaughn Monroe . . . Commodore Hotel, N.Y. . . CBS
12:35 Gene Krupa . . . Terrace Room, Newark, N.J. . . MBS
1:00 Louis Armstrong . . . Trianon . . . MBS
1:30 George Starnay . . . Jack Dempsey's, N.Y. . . MBS

WEDNESDAY

P.M.
5:45 Ben Bernie . . . CBS
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:00 Sammy Kaye . . . CBS
8:30 Tommy Dorsey . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Key Kiser . . . NBC
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:30 Alvino Ray . . . Hollywood . . . MBS
11:30 Lou Brouse . . . Chez Paree . . . Blue
12:00 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . Blue

THURSDAY

P.M.
1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue
5:45 Ben Bernie . . . CBS
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
7:45 Eddie Rogers . . . Desher-Wallick Hotel, N.Y. . . MBS
8:00 Johnny Presents . . . Dave Rose, Glenside, N.Y. . . NBC
8:15 Duke Ellington . . . Hurricane, N.Y. . . MBS
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory . . . CBS
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 George Duffy . . . Hotel Cleveland . . . MBS
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:30 Ray Heurton . . . Hotel Biltmore, N.Y. . . MBS
11:30 Carmen Cavallaro . . . Waldorf-Astoria, N.Y. . . CBS
12:00 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . Blue

FRIDAY

P.M.
1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue
5:45 Ben Bernie . . . CBS
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
7:45 Eddie Rogers . . . Desher-Wallick Hotel, N.Y. . . MBS
8:00 Johnny Presents . . . Dave Rose, Glenside, N.Y. . . NBC
8:15 Duke Ellington . . . Hurricane, N.Y. . . MBS
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory . . . CBS
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 George Duffy . . . Hotel Cleveland . . . MBS
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:30 Ray Heurton . . . Hotel Biltmore, N.Y. . . MBS
11:30 Carmen Cavallaro . . . Waldorf-Astoria, N.Y. . . CBS
12:00 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . Blue

SATURDAY

P.M.
1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue
5:45 Ben Bernie . . . CBS
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
7:45 Eddie Rogers . . . Desher-Wallick Hotel, N.Y. . . MBS
8:00 Johnny Presents . . . Dave Rose, Glenside, N.Y. . . NBC
8:15 Duke Ellington . . . Hurricane, N.Y. . . MBS
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory . . . CBS
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 George Duffy . . . Hotel Cleveland . . . MBS
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:30 Ray Heurton . . . Hotel Biltmore, N.Y. . . MBS
11:30 Carmen Cavallaro . . . Waldorf-Astoria, N.Y. . . CBS
12:00 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . Blue

SUNDAY

P.M.
1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue
5:45 Ben Bernie . . . CBS
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
7:45 Eddie Rogers . . . Desher-Wallick Hotel, N.Y. . . MBS
8:00 Johnny Presents . . . Dave Rose, Glenside, N.Y. . . NBC
8:15 Duke Ellington . . . Hurricane, N.Y. . . MBS
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory . . . CBS
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 George Duffy . . . Hotel Cleveland . . . MBS
11:15 Cab Calloway . . . Hotel Sherman, Chicago . . . Blue
11:30 Ray Heurton . . . Hotel Biltmore, N.Y. . . MBS
11:30 Carmen Cavallaro . . . Waldorf-Astoria, N.Y. . . CBS
12:00 Jimmy Dorsey . . . Hotel Pennsylvania, N.Y. . . Blue

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Will Osborne After Barnet At Philly Met

Philadelphia—With all kinds of rumors flying around that Harry James would follow Barnet, the Met's bandstands starting April 1 featured Will Osborne's ork, with Clarence Fuhrman's KYW crew alternating.

Plenty of discord in the Philadelphia Orchestra with Benar Heifetz, solo cellist for four years, handing in his resignation effective at the end of the present season. Heifetz, brother of famed violinist Jascha Heifetz, is the second veteran musician to quit because of disagreement with conductor Eugene Ormandy (bassist Waldemar Giese has also given notice).

With many former professional musicians now in war work, the RCA Victor plant in Camden inaugurated a talent hunt amongst its employees by distributing 6,000 questionnaires. After preliminary auditions are given by Jack Steck, WFIL announcer, and Robert M. Haley, of Camden High School, a show will be arranged for presentation at Philly's Town Hall on May 13, 14 and 15.

Plenty of real tears shed on WCAU "Open House" show when featured vocalist Jimmy Saunders, formerly with Harry James, went into the service. Edythe Wright is now featured weekly with Joe Frassetto's WIP orchestra on the Victory Caravan broadcast. . . . New vocalist with Billy Marshall's combo at the Benjamin Franklin hotel is Lynne White.

—Rube Cummings

Judy Kayne Gets Paramount Bid

Louisville, Ky.—Judy Kayne and her all-male band, completing a three week engagement at the Kentucky hotel here, will open for four weeks at the Alpine hotel in McKeesport, Pennsylvania.

Judy, former Earl Carroll and George White beauty who won a world's fair contest, has received a picture offer from Paramount, according to her manager, Harold Wollina.

Cavallero Plans Theater Tour

New York—Carmen Cavallero, pianist-maestro, leaves the Waldorf-Astoria on May 5 to go out on his first theater tour. No definite bookings had been made at press time but it was understood that several of the Broadway theaters featuring name talent were eager to get Carmen's autograph on a Form B contract. Xavier Cugat will take over at the Waldorf-Astoria.

TEST YOUR MUSICAL FACTS . . .

With FRANK FURLETT

QUESTIONS

1. Who is generally conceded to be the founder of the "Ruslan School of Music?"
2. What was the earliest piece of music written by an American composer?
3. Which Czechoslovakian composer was of the opinion that the only basis for distinctly American music was the Negro melody?
4. Who was the first American composer to win recognition at home and abroad?
5. Who is he? His grandfather was the composer of *Nearer My God to Thee* and he is the son of the founder of the Mason and Hamlin Piano Company. He was born in Massachusetts in 1873. He is a composer and writer of numerous books on music.

(Answers on Page 15)

Jimmie, Xavier and Teddy Chat



New York—The usual topics, a handleader's headaches, including transportation, the recording ban and the salary ceiling, were discussed by Jimmie Lancelotti, Xavier Cugat and Teddy Wilson when they met at Cafe Society Uptown recently. Myron Ehrenberg Photo.

Boyer's Browsings

By ANITA BOYER

In an earlier column, I said that a singer's primary job is to entertain. And that still goes. But now I'd like to point out a highly important adjunct to that observation. Publicity. Is it important? Ask Carol Bruce, Hildegard, Dinah Shore, Ginny Simms, Lena Horne and, for that matter, Lily Pons, Lucy Monroe, Gladys Swarthout, and any others who were smart enough to make themselves exciting, glamorous, famous and what-have-you via a press agent.

It costs plenty of loot every week but the dividends are terrific. It makes the difference between a headliner and a singer who's good but doesn't mean a thing at the box-office.

Press agents spout the cliché that publicity is the life-blood of show business. Though they're inclined to exaggerate, in this instance they've hit the nail right on the nose. As I see it, publicity is a form of insurance. It insures that more of the public will hear of you and what you look and sound like. Not only that but bookers, supposedly hep characters,

Woody and Band Jump in Film

Hollywood—One of the first numbers recorded by Woody Herman and the Herd for the Sonja Henie starrer, *Wintertime*, was a jump arrangement of the title song, with Woody on clarinet; three saxes, alto, tenor and baritone; one trumpet, one trombone and the rhythm section, plus a vocal group.

Featured solos by Woody, Les Robinson, alto; Vido Musso, tenor; Cappy Lewis, trumpet, and Neal Reid, tram, are included.

Jack Fulton to Remain in East

New York—Since Ben Bernie has been off the air, due to illness, vocals on his *War Workers' Show* at WBBM, Chicago, have been suspended, whereupon the program's vocalist, Jack Fulton, came east with Bob Crosby for their recent Capitol theater date. Fulton's future plans were uncertain at press time, though he mentioned New York as his probable headquarters.

MY GAL LOVES A SAILOR

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ters, are just as susceptible to press blurbs and if they think a performer is bad, a favorable item about that performer will often help them change their minds.

Mind you, I'm not condoning the system. Publicity is, at best, a necessary evil. Why shouldn't the best singer be known as the best singer strictly on her merits? If Miss Radio Chanteuse gets a printed pat on the head, then Miss Air Warbler must get a similar break to keep in the race. And when Miss R. C. gets a picture in a magazine, Miss A. W. must be in there too or she'll be hurt. It may not be pretty but it's show business. And the pretty pats on the head usually originate from the press agent's influence because he's in there plugging, earning his dough and becoming more evilly necessary every minute.

Few of the girl chirpers with bands use press agents, either because they can't afford to on their small salaries or because they're just not hep to the racket. The girls with the top bands, who can afford a press agent, should hire one, in my opinion. All bands have publicists who will always throw a publicity bone the gal vocalist's way, particularly when newspapers, as they often do, refuse to run a man's picture. But your omniscient type-tapper advises you to hire another publicity peddler to concentrate on you. A pretty girl



is like a melody to press agents because the papers and magazines are wide-open to cheese-cake, which is a trade word for delectable, plain and fancy leg-crossing, and well-filled sweaters.

The only flaw in this whole theory of publicity value is that there are good and bad press agents. It's smart to check on whom you hire. Ask a well-publicized friend or check with your booking office before you hire some character who is apt to be very bad and very expensive.

When you do hire a press agent, be helpful and cooperative. Let him know what's happening, give him all the news about yourself and be willing to go out of the way to keep all appointments he makes for you in connection with publicity stunts. The whole business is a pain in the larynx but it's required reading, and between you and me, those press mentions are a wonderful lift in the vanity department.

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ORCHESTRATION REVIEWS

By TOM HERRICK

Serenade to a Sergeant When It's Sleepy Time Down South

How Come You Do Me Like You Do?

Pub. by Mills, Arr. by Will Hudson

Three new small band arrangements from Mills' excellent *Orchestra* series for three rhythm, three saxes and trumpet. *Serenade*, an original which was the last written by Will Hudson before he went into the Armed Services, is a fast tempoed riff tune that moves right along. A couple of repeat ensemble choruses open it up and tenor, trumpet and clarinet all get a crack at ad lib solos on the tasty chorus progression. More ensemble follows which makes it one of the best Will has done in some time. *Sleepy Time* is rather slow but kicks nicely. After 8 bars of intro, first trumpet is voiced four-way with the saxes in a phrased chorus. The second chorus is mostly for saxes. Tenor and trumpet get some jazz in a third chorus and a cut takes it out. *How Come* bounces along at a moderate tempo and after the opening ensemble and a sax chorus there are ad lib for trumpets and tenor and a solid finish.

Old Man Romance

Pub. by Witmark, Arr. by Jack Mason

A pretty ballad that took a sudden jump into the hit parade class a couple of weeks ago. Harmon muted trumpets top the saxes in a nicely phrased intro and carry the melody for the first 16 and last 8 of the first chorus with saxes playing organ. Tenor and the reed section split the first half of the special with second trumpet getting the bridge. A short chorus takes it out.

Who's the Good Word, Mister Bluebird?

Pub. by Berlin, Arr. by Jack Mason

With a release sounding too much like the bridge to *When You're Smiling*, *Bluebird* continues as a hit tune. After the intro and braces, Mason makes with a nice special chorus voicing lead trumpets with the reeds, clarinet on top, for 16 which really come on. Tenor gets the bridge and the ensemble takes it out.

Four-Twenty A. M.

Pub. by B.V.C., Arr. by Dave Rapp

Here's the first of a series of new originals by the very hep young West Coast arranger-maestro, Dave Rapp and a mighty worthwhile bunch of notes, too. Unison clarinets start right off with the lead sans intro with high, off-beat brass muted in the background. Brass open up and take a vibrato-less hornlike lead in unison at D. Clarinets gradually change back to saxes to accompany an ad lib first trumpet solo at F. Ensemble takes over at I, there's a switch back to the beginning, to the coda and out. We like.

Savin' Myself for Bill

Pub. by Chappell, Arr. by Paul Weirick

A current pop that's doing right well. In the opening chorus Weirick divides the lead between unison saxes and ensemble with brass backing up the reeds. The second is for saxes with a brass release and in the special, which is an

optional girl vocal, trombone leads off with clarinets on top of saxes in support.

My Heart and I Decided

Pub. by Warner, Arr. by Paul Weirick

A slow sweet tune and pretty. Brass in solotone mutes take the intro out in front of a reed answer effect which continues into the first chorus. Tenor trumpet and unison saxes split the special and the last is smooth and fully voiced.

I've Got Sixpence

Pub. by Chappell, Arr. by Paul Weirick

A bright novelty with rollicking lyrics. Saxes and brass share the opening chorus which leads into a 16 bar repeat and then a female vocal. The final chorus jumps.

Southern Style

Pub. by Shelden-Mitchell, Arr. by Via Schuman

Another novelty, this in a medium bounce tempo with a beat. After the intro and repeat choruses, trombone gets on top of saxes in the special with second trumpet interrupting now and then. Trumpet also gets an ad lib at the bridge and the short last chorus grooves it.

Johnny Zero

Pub. by Sandy-Jay, Arr. by Paul Weirick

One of the cleverest of the new war ditties. Weirick's manuscript which goes along at a fast clip splits the brace choruses, all 64 bars of them in the usual manner and then goes into a solid finale that kicks nicely.

ALSO RECOMMENDED

Hey, Good-Lookin', Pub. by Chappell, Arr. by Paul Weirick.

There's a Harbor of Dream Boats, Pub. by Shapiro, Bernstein, Arr. by Jack Mason.

My Heart Is Flying in the Sky, Pub. by Norman Edwards, Arr. by Austin McCoy.

You're Irish and You're Beautiful, Pub. by Harms, Arr. by Paul Weirick.

He's Got a Wave in His Hair, Pub. by Mutual, Arr. by Charlie Hathaway.

Until That Rising Sun Is Down, Pub. by Neale Wrightman, Arr. by Mark Rubens.

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RAVINGS at REVEILLE By "SARJ"

Sarj has a very, very good pal, a lad who used to tattoo hides for Sarj's band way out in sunny Southern California, who is now settled cozily in a little hut which he built for himself out of logs and native rope, somewhere in the wilds of New Guinea.

Well, Sarj is busting buttons and medals, one by one, from his brawny chest because Lieutenant Jake Hutchison, Sarj's pal and one of the best kid drummers to ever peddle a rim shot, is now Captain Jake Hutchison with a Jap army transport and a fighter plane as the most recent recipients of old Hutch's calling card. Both of the aforementioned may be reached by addressing a communique a few hundred fathoms vertical from a spot somewhere in the middle of the Pacific Ocean. I am sure that their answer would indicate that when Sarj trains a drummer, that drummer lays a mean bomb on anyone who gets in his way.

Hutch had previously received the Silver Star for bravery in a preceding battle and has also survived one plane crash in which his pursuit ship was shot out from under him. He is now flying bombers. A wonderful guy, that Hutch, and he makes you really proud that he is a member of not only the swiftest army in the world, but also of the greatest profession anywhere, that is if you can call a drummer a musician. Help!! Help!! Honest, Captain, we was eney kiddin'.

Another terrific character inside a GI suit and outside several mugs of well berled stowach pump java is one Billy Kyle, Sarj's opinion of what the well talented pianist should be but usually isn't. Billy is the former John Kirby ace, also well known for his delicate work on many a superb hot jazz pickup side, now located at Fort Huachuca, Arizona, where he is fronting a fine little nine piece combo composed of members of the 368th Infantry band. Typical of Willy, he has more friends there than the PX surrounding area has cigarette butts on the day that you are assigned there for policing activities. As for the Kyle Kombo, with Billy at the keyboard, what musical associate could play poorly? It's a sure bet.

Toote Mondello, formerly first sax with Uncle Benny Goodman has moved over to a sax chair with Uncle Sammy at Camp Devens where he is under the direction of

Officer Conte, as tough an officer as ever waved a baton. All right, Conte, so you're not tough. We have to keep up army morale don't we? Civilians expect all officers to be tough and we have to humor them.

Staff Sergeant Raymond L. Gannier, USMC, has had a unique experience with his marine corps band in New Orleans, La. Where most service bands are forever getting the cry from their audience, "Aw, wuntya ever get a new tune?" Ray keeps having the people come up and tell him how much they appreciate his playing the new ditties. That lad should be a find for any agency when he gets back into civvys. What bandleader isn't sick of that cry, "What! You don't have that tune yet?"

Aviation Cadet Chester C. Welch, former Joliet, Ill., trumpet playing orchestra leader, has written *Here's to the Cadet*, a march dedicated to others such as he in the army flying schools. The song has been arranged for the Brooks Field, Texas, band and they will play it at Welch's graduation this month. The tune has also been played over WWL as the victory song of the month, and sung by Sgt. Gene Autry on his network radio show.

Another army ditty is *Song of the Marching Men*, a tune inspired by the spirit and enthusiasm of the cadence shout of an army drillmaster's "Hut, two, three four!" Pvt. John S. Schachtel of the Headquarters, S.M.D.T., Army Medical Center, Washington, D.C., is author of the song which has been accepted for publication by Network Music Publishers. John was a clarinetist and saxist before entering the army and also conducted his own band in college.

Buddy Howard, former *Down Beat* writer, is now located at Xavier University taking army flying courses. Buddy says that the gang has a fine small combo on the fire there including Pvt. Fred Rasmussen, piano, Pvt. Don Reese, alto, Pvt. Bill Rouch, tenor, Pvt. Don Pyles, trumpet, Pvt. Max Richardson, bass, Pvt. Harry Reynolds, clarinet, and Pvt. Joseph Provance (alias Buddy Howard) drums. Get that combo together for a Private brawl and you'd really find some cooking.

Bobby Evans, who formerly fronted his own band in Pittsburgh wearing the traditional red pants, is now in GI droops located in one of those 'shhh' locations we hear so much about. Bobby is thinking of drumming up a small combo there aided and abetted by Phil Johnson, former Johnny Scat Davis pianist, and Ray Agala, ex drummer with Sunny Dunham and a few others. The boys' address is c/o Pvt. R. C. Evans, ASN 33127365, AES Det. Sta. Comp., APO 836, c/o Postmaster, New York, N.Y. Need we say that they are kind of lonesome for letters from former pals and cohorts in crime?

Bernie Welch, former ork leader about Ohio, his last engagement being at the Lyric theater, Lima, Ohio, is now stationed at the U. S. Receiving Station, Terminal Island, California, with the navy. Other band members in service are: Chuck Vernon, with the army

Jazz Is Where You Find It!



Louisiana—This infantry band (top photo), shown entertaining troops during a rest period in the Third army maneuver area here, has played for President Roosevelt, Prime Minister Winston Churchill and Lord Mountbatten. The director is Chief Warrant Officer John F. Yeaulaitia. While the band rocks lightly (bottom photo), Pvt. Walter Woycio and Pfc. Anthony Blasole, a couple of Pennsylvania cats, lay their racket solidly in an old fashioned square dance. Pics by 165th Signal Photo Co.

in Australia; Bill Snow, seaman; Bob Uts, with the army training camp in Miami, Florida; Jimmy Klapp, with the army at Camp Perry, Ohio; Bob Spring, with the army at Fort Knox, Ky. The remaining members of the band, who have not received their call have formed a small unit under the leadership of Bill Spring, younger brother of the Welch orchestra pianist, Bob Spring. Since joining the navy Bernie has played in many of the top navy bands across the country.

Some of the Scranton and Wilkes Barre (Penn.) recently placed delicately into khaki, are John (Doc) Melak, playing tram and bass with the 28th Division A Band, Camp Gordon Johnson, Fla.; Billy Tighe, drumming with the same outfit; and Ross Tarrantino, former Wilkes Barre maestro, assistant bandleader there. Artie Simmers took his bass fiddle to the party in Maryland where he is associating with the navy. Russ Andalone, former hotel Jermyn maestro, is working steady with the band at the Aberdeen Proving Grounds, Md.

It may or may not be significant that at the Marine base in Great Exuma, The Bahamas, Rita Hayworth is the favorite picture gal of the base. Varga's creations run a nice second in pictorial popularity. Bob Hope is the favorite comedian of the gang and Bing Crosby steals vocal honors. There's no especially favored song but *Moonlight Serenade* still does all right. (The boys

are so far removed from home that they probably think *That Old Black Magic* is a Bahaman witch chant.) For bands they like Fred Waring and Harry James, admittedly because they are two of the bands they can still pick up out there in the sticks. Command Performance is a fave radio program.

Joe Rana, former pianist with Bon Bernie, the old maestro, is knocking the hop lads silly with his version of Little Rock Getaway and other sundry jazz classics at Camp Blanding, Fla. It's murder, they say, murder. . . Lt. Henry Shall of the 252nd Field Artillery at Camp McCoy recently knocked out a ditty called *I'm Counting on You* which was arranged by Horace Henderson before he was commissioned a short time ago. The Majors and Minors of McCoy, Camp combo fronted by Howard Womser, is giving it a ride as is Womser's old boss, Eddy Howard, in civilian life.

Eddie Gee, former New Jersey ork leader, is now in the army air corps stationed at Chanute Field, Texas, while his band carries on under his name and the leadership of Harry Robinson, trumpet. . . A. E. Mathews, 1st Lieutenant, Cavalry, Asst Special Services Officer, 10th Armored Division, Fort Benning, Ga., is in the middle of a beautiful pickle trying to find a song for his division, a good, rousing, marching song that can be sung without the accompaniment of a band. It is to be built around the name of the division, the Tiger division, and their slogan, "Terrify and Destroy." While he has not authorized our soliciting, we are taking our chance on your talents. How about it, some of you GI song writers. Help the Lieutenant out! Send your songs to him directly or to this office where we will see that they are properly for-

No Peck Piano For Duration, He Writes Pal

Norfolk, Va.—Benny Morrow, Chief Ippolito's talented cornet man, just received word from his old friend Peck Kelley that he, Peck, has been discharged from the army. He's now over 38 and is now engaged in building Mr. Kaiser's ships in Houston. The fabulous Peck will not play any piano for the duration!

Someday, I hope to garrote Benny Morrow and get a story about Peck to end all Peck sagas. (At present, Rex Downing, trombone, and Benny are bridge enthusiasts and I get the well-known brush off whenever I appear.) Benny and Peck worked for Rex Parks for over a year in Houston. In those days the "End of Main" and such spots used to jump.

A happy thought just occurred to me. Rex Downing should do the story for he can write rings around anyone down here.

Appell Writes Tune

Incidentally, Camp Allen has been moved over to the wilds of Magruder, Va. The camp is called Camp Peary but the boys call it "Ah! Wilderness!" Chief Ippolito has 104 musicians under his wing—two dance bands, two concert bands. When they muster, it looks like the 802 floor on a Monday afternoon!

Dave Appell has written a beautiful tune called *Calkin' Off*, the sailor's way of saying "good night." Dave plays wonderful jazz guitar and bears watching.

All the boys were knocked out by Bunk Johnson's records. Judging by the interest aroused in New Orleans, those records should be sponsored by the N. O. Chamber of Commerce. We're all going to N. O., come peace. For a lot of jazz tyros here, Bunk definitely has put New Orleans and his 1894 style on the map.

Love Hits Bass Men

Jim Reynolds, bassist and 802's "good will ambassador" has love in his orbs. He was formerly with Leo Reisman. . . Another bass player, Chicago's John Golden, has bought the ring and everything and will be married in a few months.

Tess Stango, Vincent Stango's beautiful wife, is ill in a Philadelphia hospital. Vince, who plays concert trombone, had to rush her up to Philly for treatment. Everyone at camp misses her.

Chief Hansen's radio program *From Boots to Builders*, formerly heard from Norfolk's WTAR, now emanates from WRVA, Richmond. . . When the stupendous organ was installed at Peary, a man rehearsed for about a half hour and everyone stopped to listen to his playing. One precocious boot volunteered this information—"He must be our new organist."

—Ruth Reinhardt

warded. And make them gutty, men. This outfit is no sissy.

Well, that's '30' for Sarj's pillar for this issue. More crud and, but now, chum, play reveille, huh?

Sad Sonks Are Nix at Canteen

New York—Russ Milton, stage manager of the Stage Door Canteen, has the following tunes on the Canteen's Don't-Play list: *We Did It Before*, *Miss You*, *Dear Mom*, *Remember Pearl Harbor*, *God Bless America*, *Star-Spangled Banner*, *A Letter From Home*, *When the Lights Go On Again*, *My Buddy*, *This Is Worth Fighting For*, *White Cliffs of Dover*.

Tunes banned are determined by Milton's long observation of which make service men unhappy. Since the Canteen is supposed to dish out entertainment and fun, tears and tear-pulling tunes are out.

White Christmas, on the Don't-Play list at holiday time (though not via Milton's decision), was nevertheless one of the numbers most requested by the service men. What sense that makes is still a secret.



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

Red Cavalry March

Pub. by Mills, Arr. by Philip J. Lang

Of the recent publications for band the two most important are by the young American composer, Morton Gould. His *Red Cavalry March* and *New China March* are the most important and timely musical expressions of a nation at war honoring her allies.

The *Red Cavalry March* is a concert march based on the Red Army songs *Cavalry of the Steppes*, and *Song of the Tachanka*. These are thrilling and spirited melodies used thematically, and carefully treated to present a unified impression. The form of the composition is similar to that of a patrol. It opens with a rhythmic figure descriptive of cavalry far off on the Steppes galloping towards the listener. This figure continues throughout, growing louder and more intense as the composition reaches a thrilling peak. As the cavalry passes and fades into the distance the composition grows softer and ends very quietly with a faint suggestion of hoof-beats.

The band arrangement was transcribed from the composer's orchestral score and every care has been exercised to preserve the original orchestral colors and effects. The arrangement is of moderate difficulty and is carefully cued for smaller bands. (octavo size)

Heave Ho

Pub. by Lewis, Arr. by Philip J. Lang

This is the official song of the U.S. Maritime Service and was written by Jack Lawrence, Lieut. (jg), Musical Director of the U.S. Maritime Service Training Station at Sheepshead Bay. The introduction is of the fanfare type and there is an optional start indicated that is advisable for marching bands. The chorus at (A) is scored very full and leads to a short interlude. Following this is the verse for unison cornets with a strong counter line for trombones and basses. The D.S. leads back to the chorus at (A). The arrangement has been planned with no change of key and its various sections scored so that they may be routine for any occasion. (lyre also)

Along the Trail

Pub. by Mills, Arr. by G. E. Holmes

The composer and arranger G. E. Holmes is noted for his many contributions to band literature. This, his latest work, is a tuneful and effective march. There is a

Where Jam Sessions Are Doubly Pleasant!



Camp Livingston, La.—When the Music Makers, swing quintet from the 153rd Infantry band, got bored with camp busheas, they trilled over to the Evangeline hotel's Cave in nearby Alexandria and pitch a session with Chiquita's all-girl orchestra. Left to right: Virginia Burkett, guitar; Carol Jean

Meyer, piano and solovox; Betty Jaye, trumpet, vibes and vocalist; Chiquita, leader and bass; Sgt. Jimmie Harlin, leader, bass and Hawaiian guitar; Sgt. Erman "Dagwood" Walton, clarinet and sax; Pvt. Tommy Sabatano, trumpet and scat singer; Pfc. Don Q. Ludlow, guitar, and Sgt. Rudy Frashins, violin.

short introduction followed by a light melody for cornets and clarinets. The second section is scored for full band leading to a third that starts softly as a trio. This melody is taken up by the low brasses and the reeds have a counter melody. The arrangement ends full. This is a work of moderate difficulty and very effective for marching bands. (lyre also)

Les Replaces All But Four In 4 Months

New York—Only four men, in the Les Brown band as of early December, are still present: Saxmen Steve Madrick, Butch Stone, Eddie Scherr, and pianist Willie Rowland. With overwhelming personnel problems, not eased by playing a string of theaters, and camps all over the U.S., and a date in Toronto, Canada, for the RCAF, nevertheless Les broke all records on his recent date at Tuna Town ballroom, St. Louis (where he had a chance to build up his present outfit), and at Frank Dailey's new Terrace Room, Newark, N.J. Much credit for Les' success belongs to arranger Glenn Taft, penning most of the Brown stuff for the past year.

After the Paramount, What? describes Les' coming schedule, with theaters and more camps very probable.

Mel Powell Pens Army Jazz Suite

New York—Mel Powell, former BG pianist, now stationed in Atlantic City, where he will work in one of Captain Glenn Miller's bands, has been spending what spare time he has these days writing a serious jazz suite describing life in the army camps. One movement, already completed, is called *At Fort Dix*, while a work in progress bears the title *Basic Training*.

Three Cop Pleas In Weed Case

New York—Theodore Reig, Rose Reynolds and Pvt. John Altwerger (George Auld) pleaded guilty in federal court here on March 30 to an indictment charging conspiracy to violate marihuana tax laws. The trio were to be sentenced on April 13.

Asst. U. S. Atty. Hollinger, prosecutor in the case, told the court that the government has started removal proceedings against Michael Bryan, former musician, now serving a one year sentence in Fort Jackson, N. C., after being court-martialed in Miami on a charge of desertion. Bryan is also named as a defendant in the same indictment to which Reig, Auld and Rose Reynolds pleaded guilty.



Sammy Vincent and his orchestra are without a doubt the busiest aggregation around Pittsfield, Mass. The band plays weekly engagements at the Palace theater in Pittsfield, broadcasting over WBRK, and also plays for the USO, Red Cross and bond and stamp drives. Other regular stops in their itinerary are Williams College, Amherst, Massachusetts State, Union and R.P.I.

Ruth Calkin, frequently heard over WBRK, is the featured vocalist and Sammy gives much credit for the band's popularity to Randy Blanchard for his fine arrangements. Personnel consists of Ken Stuerwald, Ben Rockowitz, Paul Maynard and Ted Bedard, reeds; Randy Blanchard, Joe Valentino, Nila Guttormsen, and George Bowers, brass; Mario Patti, Dom Mangano and drummer-maestro Sammy Vincent, rhythm.

The Rhythmists are a new jump crew gaining popularity around Baltimore, Maryland. Dick Lewis is managing and fronting this outfit and personnel includes Harold Roll, Leroy Willingham, LaVorne Holts, Roger Schand, saxes; Sanford Waggoner, Tom Mohr, trombones; Brent Mathews, Bill Rockmiller, Carl Behling, trumpets; Charlie Bango, bass; Jane Downing, piano; Fred Hantake, piano.

Members of the band known as the Western Military Academy swing band decided they should have a name since they are really getting around these days, so a contest was held to choose the best name and now they are called The Westernaires. Directed by Lieut. George Turmali, who plays bass fiddle, The Westernaires have many fans around Alton, Illinois. Other members of the band are Bill Spittle, Larry Evans, Don Heuer, Don Hale, trumpets; Jim Griffin, Bob Pope, Johnnie Easyton, trombones; Willie Hale, Art Harter, Buzz Haeger, Bob Huesemann, saxes; Mike Fraw, wind bass; Charlie Kirsch, drums; Ziggy Zellinger, piano. Another feature is the girl trio, namely, Nicky Mason, Marty Reid and Eileen Huebner, with Nicky Mason also doing solos.

George Gillispie's fourteen-piece band is keeping all the cats around Pittsburg, California in the groove with its solid Basie-styled rhythms. Featured soloists are Nick Couch on trumpet, trombonist Jack Wallace, Sal Russo on tenor sax, and drummer John Brown. Vocals are

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handled by the maestro. Personnel consists of Nick Couch, Dick Starr, Ralph Neren, trumpets; Jack Wallace, Wallace Smith, trombones; Arthur Gallegos (clarinet), Sal Russo (clarinet), Dick Wilkerson, Willie Gallegos, saxes; Joe Castro, piano; John Brown, drums; Val Sorrento, guitar.

Around Chicago, drummer Dick Besart and his orchestra have been doing outstanding work for the University of Chicago, USO Clubs and various proms at Northwestern and Armour. Featured vocalists are Renember Ford and Jerry Erkes, with Dick himself taking a few. The band consists of five reeds, four brass and four rhythm.

Stanley Lesniak and his orchestra, "the Polka Sensation of Connecticut," are tops among folks who like to dance the polka and waltz in the many ballrooms throughout Connecticut. Every Tuesday night, they supply music for dancers at the American Club in Hartford, and on Saturday and Sunday nights, they are at the Falcon Hall in Middletown, with various jobs around the state the remainder of the week. Eighteen-year-old Eddie Cuber is featured on clarinet. Other members are Guy Garafola, Joe Bartolotta, saxes; Frankie Cammaratta, Walter Socik, trumpets; Joseph Ciaz, accordion; Charlie Radcliffe, drums; Jake Teller, piano and arranger; Sal Luistro, bass. Stanley plays violin and does the vocals.

"Nan" Pallett and his orchestra have been packing them in at the Blue Room of Uncle Charlie's Sugar Bowl in Port Chester, New York. Their contract has already been extended from ten weeks to twenty weeks. Louie "Poets" Russo, tenor-man, and bassist "Slaps" Fidolibus are favorites with the patrons.

Wally Johnson, fronting the only organized band in Sioux Falls, S.D., finds it almost impossible to accept all offers for jobs, which include both army and civilian dances, clubs and banquets. All the members have regular day jobs and still play four and five nights each week.

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Camp Pickett Jumping With 3 Good Bands

Camp Pickett, Va.—The boys here wanted a dance band. They not only got one band, but three terrific outfits. The first is a white band under the baton of trumpeter Cpl. Cliff Eldridge and features many former big time stars, such as Bill Blevins, former Larry Clinton tub thumper. Eldridge styles his outfit in the Basie groove and one of his most requested tunes is *Swinging the Blues*.

Leonard McPherson, alto-clary, is the leader of the other white combo. His band is self-styled and features such artists as Ken Stone, lately with Emerson Gill on trombone; and Al Podias, former trumpet-arranger with Vaughn Monroe. Podias' arrangements of such pops as *Daybreak* and *I Heard That Song Before* are helping to popularize the crew. The outfit broadcasts weekly over CBS out of Richmond.

The sapia crew is led by Technical Sgt. John Dunford, known to the cats in camp as "Down Beat" Dunford. His band is also an MRTC fixture and features quite a few big timers. Trumpetmen Jack Fauntleroy and Joe Ball come from Earl Bostie's crew; tenor artist Bob Raleigh and guitarist Mac Lemore are from Erskine Hawkins; lead trumpeter Staff Sgt. Mulline is an ex-Benny Carter star; first trombonist Ed Morant was formerly an attraction with Lucky Millinder; and tenor saxist Chester Jones is from Graham Jackson.

Also at the MRTC may be found one of Florida's finest pianists, Pvt. Len Riggio, who doubles as a musician and company barber.

—Pvt. John Dehlein

Delta Rhythm Boys Lose Two, Break Up

New York—The *Delta Rhythm Boys*, harmony group famous for their version of *Dry Bones* and working currently at La Reuban Bleu in New York, will break up their act shortly. Travers Crawford is slated for a khaki-outfitting, Harry Lewis plans to start a civil service job, and the other D.R. Boys have decided that replacing them would be too much of a job in these days and will call it quits for the duration.

Zutty's Farewell Bash

New York—The farewell party for Zutty Singleton held at Jimmy Ryan's 52nd Street spot three weeks ago, was rivaled in recent jam session history only by the soiree thrown at Nick's in the Village after the recent nuptials of clarinetist Pee Wee Russell. Not only did all the teen-age hepsters turn up at Ryan's in long rows of finger-snapping and head-nodding, but most of the celebrated figures of jazz in town made an appearance to wish Zut the best of luck in his west coast venture at the Swing Club.

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Answers to Musical Quiz

1. Mikhail I. Glinka (1804-1857).
2. Francis Hopkinson's song, *My Days Have Been So Wondrous Free*, written in 1759.
3. Anton Dvorak (1841-1904). In his *New World Symphony* he made free use of themes suggestive of American Negro folk songs.
4. Edward MacDowell (1861-1908).
5. Daniel Gregory Mason. He is, at present, head of the music department at Columbia University.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX
By GEORGE HOFER, Jr.

As promised in the last *Hot Box*, here is the tabulation of the results obtained from the request for a vote on the jazz classics that collector-readers would most like to see reissued or made available. It is a very disappointing response and it can easily be seen that on the basis of these results nothing can be done towards interesting the record companies in making up copies from the masters they still have in their possession.

Under the present conditions and the shortage of materials a great many of the old masters are doomed to destruction. This means that it is probable Victor masters will go on the scrap pile and in the future the only copies of these will be on the shelves in private collections. Concerted effort should be made to either have the best ones set aside or as many copies as possible made from them before the masters are gone forever.

There were twenty-three (23) letters written in to *Down Beat* in answer to the column of March first. The work of the following bandleaders was requested as below:

Benny Goodman	13
Duke Ellington	8
Big Bidebooks	6
Louis Armstrong	6
Jelly-Roll Morton	4
Coleman Hawkins	4
Benny Borgis	4
Cab Calloway	3
Eddie Condon	3
Bobby Hackett	3
King Oliver	3
Muggsy Spanier	3
Artie Shaw	3
Charlie Barnet	3
Glen Miller	3
Glenn Hampton	3
(none under three listed)	

The above figures indicate the number of separate letters that records by each bandleader were mentioned. There seems to be a definite trend toward wax by these bands but the votes on particular records showed a wide variation. Below are listed the individual records that appeared more than once in the response.

1. Duke Ellington's <i>Black & Tan Fantasy</i> —Circle Love Call, Victor 21137, 24861.	4
2. Cab Calloway's <i>Ghost of a Chance</i> (featuring Cha Berry), Oak 5657.	4
3. Benny Borgis's <i>I Can't Get Started</i> , Victor 36208.	4
4. Duke Ellington's <i>Never No Lament</i> (Don't Get Around Much), Victor 26610.	3
5. Lionel Hampton's <i>Sunny Side of the Street</i> , Victor 25592.	3
6. Coleman Hawkins' <i>Body and Soul</i> , Bluebird 1023.	3
7. Benny Goodman's <i>Basin Street Blues</i> , Victor 25252.	3
8. Benny Goodman's <i>King Porter Stomp</i> , Victor 25990.	3
9. Benny Goodman's <i>Stompin' at the Savoy</i> , Victor 35247.	3
10. Jelly Roll Morton's <i>Victory</i> (Any of them).	3
11. Duke Ellington's <i>The Herbie</i> , Victor 21482.	3
12. Count Basie's <i>Lester Leaps In</i> , Oak 5118.	3
13. Frankie Trumbauer's <i>Stag's</i> the Blues, Oak 40772.	3
14. Eddie Condon's <i>I'm Gonna Stomp Mr. Henry Lee</i> , Victor 30046.	3
15. Bobby Hackett's <i>I Surrender Dear</i> , Oak 5198.	3
16. Clarence Williams' <i>Coke Walking Robins</i> , Oak 40321.	3
17. Lil's Hot Shots' <i>Georgia Be Bop</i> —Drop That Sock, Vocalion 1057.	3
18. Louis Armstrong's <i>West End Blues</i> , Oak 5297.	3
19. Louis Armstrong's <i>Irish Black Bottom</i> , Oak 5447.	3
20. New Orleans Rhythm Kings (Any), Gennet.	3

On several of the above, the masters are no longer available but it is possible to dub copies as has been done by several private labels. With the above as a starter the *Hot Box* will be glad to accept additional votes. The result may make it possible to have some of the above returned to regular catalogues.

Drivel Frizzle—Angelo Ascani of New York City has located an unlisted Fletcher Henderson rec-

'nother Jacquet



Houston, Texas—This is Russell Jacquet, brother of the tenor-playing Illinois, who keeps things jumping with his trumpet and his band at the El Dorado ballroom here.

Local Davenport Bands Draw Big Coliseum Crowds

Davenport, Iowa—The Coliseum management, believing for ten years that local bands wouldn't draw crowds, are on the receiving end of a pleasant surprise. Using nothing but local bands, since gas rationing, business is better than for years.

WOC has corralled a couple of former Orrin Tucker masickers. Mark Russell (bass), is program director and George Sonntag is staff pianist. . . . Naval Cadet Don West, home on furlough, sat in the Hal Wiese sax section and gave out with a few vocals.

Speck Redd and his colored crew, who have been at the Rendevous (Moline, Ill.) almost constantly for five years, are headed for an engagement in Des Moines. . . . Pvt. Gordon Blair, stationed at David Monthen Field, Tucson, Arizona, is a former local drummer.

Bassist Lenny Bruckman has deserted his brother's ork for the Licata brothers trio. . . . Bob Carlson has joined the Hal Wiese brass section and Buddy Howell has replaced Tommy Marriot on drums. Doris Sonner and Clive Webber have vocal assignments with Wiese.

—Joe Pitt

New York—Bon Bon, former Jan Savitt scat singer, opened at the Buvette club in Rock Island, Ill. with a newly formed small swing combination two weeks ago.

ord on Perfect 14208 *Shake Your Feet* (105030) and *Swanes River Blues* (105031). Recognizes Don Redman on alto.

R. E. Stearns of Worcester picked up an interesting English Parlophone R3492 in his hometown by Louis Armstrong's Original Washboard Beaters. One side is *Wild Man Blues* by the Hot 7 and the reverse the Ellington Okeh version of *Black and Tan Fantasy*. R. E. advises the master on the latter side is number 81776c. Must be a third Okeh version.

Info seeping in from collectors-in-the-know indicates a possibility of Johnny Dodds' presence on three sides by the Dixie Jug Blowers on Victor—*House Rent Rag*, *Carpet Alley* and *Memphis Shakes*. (This constitutes another strong incentive to restrain Victor from making Sammy Kaye's droolings out of the old jazz masters.)

JAZZ No. 7 is out. Not the Dodds memorial issue yet but solid issue nonetheless. Fast improvement each issue. Hot Box wishes to highly recommend to his readers the *Collector's Column* edited by his good friend and competitor William Love, in Jan.

An English Collectors' Catalogue compiled by Ken Brown, RGV Venables, Jackson Hale, and Cedric H. White has reached this country. Well gotten up and a must for those who wish to trade and correspond with the many English collectors.

Willie Is Home



San Juan, Puerto Rico—Willie Rodriguez, seen here with his former boss, Paul Whiteman, came home after leaving Pope about a year ago and has been playing with a band in Jack's club. Willie hopes to have his own crew in about three months.

BANDS DUG
BY THE
Beat

LES BROWN

Reviewed at Paramount Theatre, NYC

Les Brown's band, despite a coming and going of men rivaled only by the Grand Central Station, rocks as untroubled as in easier times. That was unmistakable, even though the band didn't have half the chance it should have had at the Paramount.

For Les and his lads might have given the audiences more music like his opener, *Mexican Hat Dance*, or ballads like *Stardust*, featuring the sax section, and *Embraceable You*, wherein 16-year-old trombonist Dick Noel displayed a pure tone and easy style in his solo spot, and Jimmy Zito played trumpet the wild way the kids like.

We could have enjoyed more Roberta Lee vocals, if *Heard That Song Before* was a sample. Miss Lee has a winning stage manner, looks nice, and sings OK. That goes double for Hal Derwin's singing, the most refreshing heard in many a moon and many a band. This is why: Hal has a voice that's pleasing, to begin with, and second, he refuses to imitate the currently popular vocal style (and stylings). He sang as though he sincerely enjoyed singing more than the sound of borrowed moanings, however crowd-slating they may be.

Les might have given us more fine old tunes as originally arranged and neatly cut as *King Porter Stomp*.

Yes, he might have, if there'd been less, much less of Gil Lamb and his too often unfunny and offensive comedy; if there'd been much less of Butch Stone, the Brown saxman who sings in one of those good-natured, hiya-butch styles, thoroughly wasted on a song in bad taste.

This account, like the show, grows increasingly vocal, for we must mention Les' vocal four, the Town Criers. Though not appreciably different from other four-somes, they sang capably. And finally, the King Sisters, on leave from Alvino (Vega) Ray's band, wound up the program with several numbers in their usual dash and finesse.

Please, dear Paramount, next time more, much more, not less, of Les.

HAL MCINTYRE

(Reviewed at the Commodore Hotel in New York City)

One of the big complaints registered against Hal McIntyre's band, from the standpoint of its possible commercial success, has been that it played music artistically above the heads of its dancing audience. That situation seems to be remedied.

This isn't to say that Hal's band isn't playing well. It definitely is. But with the addition of vocalists

TIPS FOR
By GEORGE WETTLING TUBMEN

Ladies first has always been my slogan—and that's why Miss Joan Masin is first in this column. Joan lives in Brentwood, Md. and has written me a very nice letter saying she has a fine combination radio and record player and that she has

her drums set up and plays the drums with the radio and records whenever she gets a chance, which is quite often.

She asks if it is good or bad to do this. It really depends on whether the band is good or not. However, if the records jump and have a good beat to them, it won't hurt a bit and should be taken in large doses. It is really surprising how many filices are taking to the drums these days. Better watch out boys.

E. B. Conway of Benton Harbor, Michigan, would like to know what kind of cymbal it is that Gene Krupa uses on the rim of his bass drum and how and what it is used for. It is a small brass cymbal about five or six inches wide. Gene gets some fine effects off of it by laying a solid four on the small tom-tom with his left hand and playing syncopated beats on it with his right hand. Zutty Singleton also uses this cymbal.

Had a letter from my old friend John Mosely, whose breaks have appeared in this column several times. John is now known as Private John Mosely and is stationed at Ft. Leavenworth, Kansas, Barrack 604.

Also received a letter from Barney Kessell, who informs me he is now a 4-F, having been turned down by Uncle Sam as they thought he would eat too much. Barney once won a pie-eating contest in Muskogee, Oklahoma.

Albert Belfom of Dorchester, Mass., would like me to straighten him out on when playing a slow drag blues, whether he should start the drag on the beat or end on the off or vice versa, as both ways sound good. It is my suggestion that you start with a tap and end with a drag, thus giving it a real drag effect. Al also says that his roll sounds better on the practice pad than it does on the snare drum. This is probably because the snares vibrate and although practice pads are fine, there is a difference when you get on the snare drum.

forward as a super-duper swingeroo, the worst egg of the whole arrangement being laid when Prima sang about the shepherd who'd get "high and tend his sheep" and the bluebirds over the "HEP white cliffs of Dover." . . . Prima and another member of the trumpet section turned *Mood for Love* into a trumpet dialogue, which amused the majority no end. . . . Sing, Sing, Sing gave 18-year-old drummer Jimmy Vincent a chance to call up all the possible drum ingredients for a solo, which he spiritedly and impressively stirred in and let boil. . . . After Lily Ann Carroll, eye-catching in a long red skirt and white blouse (a vice-versa complement to the band's red-coated uniforms), sang thoroughly *Man I Love and I Got It Bad*, she and the band flailed with a patriotic production, centered around a tune called, *Everywhere*, a more promising ditty than most of the red-white-and-blue tunes so far. A clever stunt was the spotting of different band members who gave brief news flashes of such dramatic war triumphs as Doolittle's bombing of Tokyo and the North African landing of American troops.

Prima knows how to put on a show that pulls applause, which is desirable, of course. If he couldn't play interesting horn, there'd be no argument. But he can. And that makes the hokum hard to take in place of the good music he could play—and get the majority to appreciate as well as the minority. Wanna bet?

LOUIS PRIMA

Reviewed at Loew's State, New York

If Louis Prima's theater dates are all like this recent one at Loew's State, he probably makes a fairly consistent record of pleasing the majority in his audiences and annoying the minority.

This Ted Lewis of the trumpet almost conceals the fact that he plays clean, fine-tuned, simply conceived horn, by his posturing and pseudo-dramatics, strictly grandstand. His playing, when you can get your mind off his corny exhibitionism to listen to it, suggests sometimes THE LOUIS (last name begins with A). All the more reason to wish Mr. Prima would stop treating his horn as a joke, and encouraging audiences to agree.

His show at the State, happily uninterrupted by the other acts on the bill, started off with a frantically-tempoed *I Love You Truly*, and featured a Prima vocal. . . . The trumpet solo on *Lover Come Back to Me* was pleasingly taken by Prima's brother. . . . *White Cliffs of Dover* was thrust brashly

Krupa, and with the tied in P. Lynn is son, CBS bride play rears together him as M now on. . . . brary of ments, wh Blue Netv valued at

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Members Quartet so nual conv June 18 a tory, with at least a tion. . . . I work actr have writ Those H What's th Again Bl Tommy D physical e



Gloria Van, vocalist with Gene Krupa, and Lynn Allison, saxman with the same crew, had the knot tied in Pittsburgh on March 30. Lynn is the brother of Fran Allison, CBS actress, and he and his bride plan to continue their careers together. . . . Better address him as Major Glenn Miller from now on. . . . Paul Whiteman's library of 7,000 special arrangements, which he will take to the Blue Network for his new job, is valued at five million.

Last year the Beat picked Lucille Norman, singing in Cincy, for better things and she got 'em.



This year we touted Sylvia Rhodes of station WCKY (Feb. 15 issue, page 18). She was taken to New York this month by the William Morris Agency, and is set for a sponsored network show, will double into clubs. . . . Vaughn Monroe is due in Hollywood in June to start work in *Meet the People* at MGM.

While the King Sisters are making movies, Andy Russell and Peggy McCall are singing with Alvin Karp on his single engagements. . . . Count Basie and his band were in three pictures concurrently, *Hit Parade* at Republic, *Reveille for Beverly* at Columbia and *Stage Door Canteen* at United Artists. . . . Penny Piper, ex-Krupa chirp, now with Al Donahue.

Sgt. Joe Louis is said to have purchased a violin, saxophone and trumpet. We know he wanted to lead a band, but didn't think it would be a one-man band. . . . Chico Marx is set for a return to the Hollywood movie lots, but this time with his band instead of his brothers. . . . Two pretties, Lina Romay from Cugat's band, and Amy Arnall, Tommy Tucker's singer, were ill at press time.

Will Osborne and his wife are calling it a day. . . . Uncle Sam is readying suits for Walter Gross, pianist; Herbie Holmes, band leader; Skinnay Ennis, band leader, and James "Trummie" Young, trombonist. . . . Phil Harris is out of the maritime service, because he feels he can do more for morale as a civilian. . . . Sid Jacobs, once a Harris tubman, is in Bellevue hospital, NYC.

Shep Fields is said to have nixed an offer from the Kaiser shipyards to take his whole band in as war workers, a la Alvin Karp. . . . Mispronunciations: over station WOV (NY)—Ray Bow-duck, for Bauduc. . . . Maestro Ray Heather-ton, currently with his band at the Biltmore in New York, is dickering for the lead in a new musical play, *Stovepipe Hat*, based on the life of Abe Lincoln.

Woody Herman and Billie Rogers will do a special number called *Dancing in the Dawn*, in the forthcoming *Sonja Henie* film, Winter-time. . . . These rumors you hear about the CIO forming a strong musicians' union are just that. . . . The Golden Gate Quartet will be on the stage with the Harry James band at the N.Y. Paramount starting April 21.

Members of the Barber Shop Quartet society will hold their annual convention in Chicago on June 18 and 19 and sing for victory, with harmony groups from at least a dozen cities in competition. . . . Irene Winston, Blue network actress, and Tom Bennett have written a killer, *I've Got Those Ho-Hum, Here I Come, What's the Use, I'm on the Loose Again Blues*. . . . They say that Tommy Dorsey is waiting for his physical examination.

This Georgia Is a Peach!



Artie Shaw said that, in his opinion, Georgia Gibbs is the greatest singer of songs in the country. We endorse that sentiment unreservedly, and give you gorgeous Georgia as the inevitable vocal sensation of 1943.



GEORGIA GIBBS (Reviewed at Cafe Society, New York)

Several times in the past, *Down Beat* has gone out a limb over lesser known performers, picking them as a future win bet. This time we've decided to stop confining ourselves to limbs and swarm all over the tree.

The subject of all this adulation is Georgia Gibbs, who opened at the downtown branch of Cafe Society in New York two weeks ago. If Georgia hasn't got the voice that it takes to make All-American, grade A, big-time, then you can take away all our merit badges and put us in your little black book of dubious characters.

You've probably heard her sing over CBS's *Comet Caravan* and maybe you've wondered what there was about this new singer's voice that seemed so familiar. Therein lies a story.

In 1937, the air-planes introduced a new vocalist called Freda Gibson. She'd come up what is referred to as the hard way. That is, by working with small bands in suburban beer emporiums until she finally landed a record date with the old Hudson-Delange band. Richard Himber heard the recording, liked it so much that he called Freda one morning at 3 o'clock, and signed her, sight unseen, for his *Studebaker Champions* show. Freda's talent looked like a natural but somehow it died an unnatural death. None of her contracts were renewed and, inexplicably, three years after Himber had hired her, she was all washed up.

However, Fate still had to reckon with bandleader Artie Shaw, who was not unknown to the music world a year or so ago. Freda had gone back to smalltime jobs and one night Shaw heard her sing at a benefit. His enthusiasm (he called her "the greatest singer of American songs today") brought her to the attention of Dick Dorso, Shaw's personal manager at that time.

Dorso, ever able to recognize a

thrush among the flocks of dodos, thin vultures and amateur nite sparrows that flutter in and out of booking offices, became interested in the girl's possibilities. Together with Bill Murray of the William Morris offices, he set out to give her a new name, personality and build-up.

Shortly after that, the singer, now known as Georgia Gibbs was given a new hair-do and costuming and turned over to pianist-bandleader Paul Baron for vocal coaching. Baron spent a lot of time on her, working to bring out the real warmth in her voice. He did a good job and when the time came for auditions, there were plenty of takers.

Since then, Georgia has been doing the *Caravan* show, making transcriptions for the treasury department, and she began a new radio program over NBC recently, besides opening at Cafe Society. MGM is definitely after her for picture work and it's likely that she'll head for the coast as soon as she finishes commitments in New York.

The keynote of her voice is its simplicity. There's no striving for tricks or affectations of the larynx. Most of her numbers are standard or blues, although she sings some of the new ballads too, with clean-cut phrasing, hitting each note squarely on the head.

If you haven't heard her yet, you will, and if Frank Sinatra hasn't had a female rival, he has now.

Los Angeles—Columbia studio was dickering for Louis Armstrong, currently at the Trianon here, for use in the picture *Jam Session*. Already signed for the picture is Jan Garber. Other bands and music personalities will be included.

Phil Spitalny and his all-girl ork come to MGM this summer for Red Skelton's starrer, *Mr. Co-ed*.

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C'est la Guerre

When Mary Lee, former Ted Weems chirper and now a starlet at Republic studios, did a benefit army camp show recently, seven of the musicians in the camp orchestra were former Weems' sidemen, who had left the band before it entered the merchant marine as a unit.

Leonard Sues Has New Play

New York—Leonard Sues, trumpet-virtuoso-actor, opens in a new legit play set at press time to bow in April 26 here, in which once again he plays the role of a musician. Leonard, whose book of trumpet arrangements was recently published by Robbins Music, has appeared in several movies and two Broadway productions, *Johnny S by 4* and *Beat the Band*. The new play was written by Irwin Shaw, and the producing-directing end is in the hands of Norman Bel Geddes, Max Reinhardt, and Richard Meyers.

Blue Angel New Gotham Nitery

New York—The Blue Angel, a new swank hang-out for cafe society opened its doors yesterday, April 14. The featured girl vocalist is Claude (that's right) Alphonse, chanteuse from Paris, and the club's show also offers Sylvia Marlowe, swing harpsichordist, and a swing trio, not hired at press time.

New York — Van Alexander, who constructed the band which Bob Crosby used for his recent Capitol theater date, has taken over the outfit and will open at the Hotel Bradford in Boston on April 19.

Blackout Leads To Discovery of New Jazz Group

Hartford, Conn.—Latest wrinkle for local musicians is to sponsor their own dances and shows, in hired halls. The first night that Tootie Failla's orchestra used this idea, a blackout occurred.

For the emergency, Tootie called into play a contingent of his band and they jammed standard tunes in the dark, for more than forty-five minutes and so successful was the session that the band now advertises their weekly dances with the slogan; *Featuring the Dis-lenders, a Band within a Band*.

The personnel includes: George Greenberg, Teddy Kane, trumpet; Bernie Melvin, trombone; Seb Shonty, Dinky Valenti, alto; Mike Rogers, George Manston, tenor; George Dubrow, piano; Newt Moss, guitar; John Drony, bass; Art Perretta, drums; and the leader fronting on clarinet.

Starting their second year at Kid Kaplan's are the Cavaliers; Mario Montani, accordion; Tito Ranchero, guitar; and Matty Reynolds. Billy Quinn left Sal Ierna's crew to start drumming at the Mark Twain, under the leadership of Jack Collins. Ierna grabbed Johnnie Oliveri to do the thumping at Johnny Mack's.

Maury Gottfried, former Ivan White altoist, is now playing for Ray Kinney. . . . Red Kinsella, pianist, is a marine at Paris Island. . . . Corporal Max Robbins, former reedman for the Landerman Brothers at the Bond hotel, is an ambulance driver in Tunisia.

—Hal Lowery

Goldie Loses Tenor

Bedford, Ohio—Jackie Barnhart recently left the Harry "Goldie" Goldfield band to handle the floor shows and comedy at the Jack & Heintz airplane plant here, and to play tenor with the company band.



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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FR—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Max Gais, 48 West 4th st., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glasser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth ave., NYC; HFO—Harold F. Oley, 17 East 4th st., NYC; SZA—Stanford Zucker Agency, 501 Madison ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

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

A
Alexander, Van (CBS) NYC
Alexander, Will (St. Paul) St. Paul, Minn.
Allen, Bob (Raynor) Boston, Mass., Cling.
Allen, Larry (Palm Court Inn) Havana de Grace, Md.
Allen, Red (331 Club) Los Angeles, Cal., no
Almerino, Tony (Capital SS) New Orleans, La.
Armstrong, Louis (Trianon) South Gate, Cal., Cling. 4/20, nc; (Aragon) Ocean Park, Cal., Cling. 4/27, h
Arheim, Gus (Sherman's) San Diego, Cal., r
Arnold, Billy (Lido Hour) Charleston, S.C.
Asor, Bob (Palomar) Norfolk, Va., Cling. 4/27, h
Atkins, Roy (Palm Club) Fortia, Ill.
Ayres, Mitchell (Stanley) Pittsburgh, Pa., 4/16-22, t; (Palace) Cleveland, O., 4/23-25, t

B
Baker, Ken (Pia-Mor) Kansas City, Mo., Cling. 4/28, h
Baker, Billy (Barrel Newport News, Va., no
Bar, Vic (Olympic) Seattle, Wash., h
Banda, Bill (USO Tour) GAC
Barrett, Hubert (Stetler) Franklin, N.Y., h
Barrie, Grace (Chicago) Chicago, 4/18-22, t; (Grand) Evansville, Ind., 4/24-28, t
Barrow, Elton (Oma Loma) St. Louis, Mo., 4/23-29, h
Bartel, Jeno (Laxington) NYC, h
Bartel, Omer (Pay's) Philadelphia, Pa., 4/23-29, h
Bauer, Bubba (Grande) Detroit, h
Bauer, Danny (Wind Mill) Charleston, S.C., no
Bennett, Eddie (USO Club) Manhattan Beach, N.Y.
Benson, Ray (Stork Club) NYC
Benton, Don (WHIN) NYC
Benson, Jack (USO Club) Chicago
Bish, Teddy (Club Charles) Baltimore, Md., no
Bon Ben (Bavette Club) Rock Island, Ill., no

C
Cabin Boys (Miami) Dayton, O., h
Calloway, Cal (Sherman) Chicago, Cling. 4/29, h
Campiglia, Jimmie Jr. (Oastle) Ventura, Cal., no
Carlyle, Ems (Hi-Lo) Battle Creek, Mich., Cling. 4/28, h
Carr, Tommy (Avery) Boston, Mass., h
Carter, Benry (Hollywood Cafe) Hollywood, Cal., no
Cavallero, German (Waldorf-Astoria) NYC, h
Cavara (Rio Bamba) NYC, no
Chester, Bob (Frolics) Miami, Fla., h
Chowring, Bill (Jubilee Village) Jefferson City, Mo., no
Coleman, Emi (Stetler) Washington, D.C.
Coffler, Bill (Cave Springs C.C.) K.C., Mo., h
Courtney, Del (Commercial) Elko, Nev., 4/17-24, h
Craig, Carol (Roosevelt) New Orleans, La., Cling. 4/21, h; (Claridge) Memphis, Tenn., Cling. 4/23, h
Craig, Francis (Hermilage) Nashville, Tenn., h
Crawford, Jack (Troadero) St. Paul, Minn.
Cugat, Xavier (Palace) Cleveland, O., 4/16-22, t; (Stanley) Pittsburgh, Pa., 4/23-29, t

D
D'Agostino, C. J. (Green Front) Canandaigua, N.Y., r
D'Amico, Nick (Essex House) NYC, h
Dinorah (Greenwich Village Inn) NYC, no
Dipardo, Tony (On Tour) MCA
Diplomatic (Show Boat) San Diego, Cal., no
Downey, Jimmy (Pennsylvania) NYC, h
Dorsey, Tommy (Orpheum) Omaha, Neb., 4/23-29, t
Drake, Edgar (Adolphus) Dallas, Tex., h
Drewery, Russell (Diamond Subway) Baltimore, Md., no
Duffy, George (Cleveland) Cleveland, t, h
Dula, Constance (Tally Ho) Lansing, Mich., no
Dunham, Sonny (RKO) Boston, Mass., 4/18-21, h
Dunham, Sonny (Blue Room) Savannah, Ga., no
DuPont, Ann (Colonial) Hagerstown, Md.
Durham, Eddie (On Tour) MG

E
Eileen and her Rhythm Men (Club Royale) Savannah, Ga., no
Elliott, Duke (Hurricane) NYC, no
Ernie, Val (Patio) Palm Beach, Fla., no
Eynan, Gene (Lowry) St. Paul, Minn., h
Eynan, Gene (Lowry) St. Paul, Minn., h

F
Felton, "Junior" (Danny Blocks) Fort Chester, N.Y., h
Fields, Ernie (On Tour) Fred. Bros. Fielda, Sep (Bradford) Boston, Mass., Cling. 4/19, h
Fink, Harlie (Blue Room) Stratford, Ind., no
Fisher, Freddie (Club Lido) South Bend, Ind., no
Fitzgerald, Ella (The Toe) Boston, Mass., no
Five Bies and A Honey (Music Box) San Francisco, Cal., no
Five Dots (Paladium) Hollywood, Cal., h
Five Bites and a Bean (Club Zebra) NYC, no
Flisak, Emil (Paradise) Chicago, h
Ford, Bob "Tiny" (Eagles Club) Titusville, Pa.
Foot, Chuck (Blackhawk) Chicago, r
Foot, Celia (White City) Springfield, Ill., no
Four Red Jackets (Santa Rita) Tucson, Ariz., h
Fox, Richard (403 Club) Port Huron, Mich., no
Franklin, Buddy (Penbody) Memphis, Tenn., h
Fulter, Walter (On Tour) Fred. Bros.
Funt, Larry (On Tour) Fred. Bros.

G
Garber, Jan (Trianon) Seattle, Wash., 4/28-29, h
Garton, Joe (Oma Nova) Elmwood Park, Ill., no
Goldfield, "Goldie" (Continental Groves) Akron, O., no
Graffner, Frenchy (Babe's) Des Moines, Ia., no
Grant, Larry (Ola Lee) NYC, r
Gray, Glen (Paladium) Hollywood, Cal., h
Grey, Jerry (Music Box) Omaha, Neb., no
Gumpel, George "Shorty" (Bankert Park) Baltimore, Md., r

H
Haddad, Eddy (Crounse) Omaha, Neb., h
Haley, Hal (Fireman Social Club) Allentown, Pa.
Hampton, Lionel (On Tour) JG
Harris, Jimmy (Henry Gray) Atlanta, Ga., h
Hawkins, Coleman (Kelly's Stable) NYC
Hawkins, Erskine (On Tour) Fred. Bros.
Heatherton, Ray (Biltmore) NYC, h
Heckscher, Ernie (St. Anthony) San Antonio, Tex., h
Held, Horace (Trianon) South Gate, Cal., Cling. 4/21, no
Henderson, Fletcher (Paradise) Detroit, Mich., 4/16-22, t; (Kenmore) Albany, N.Y., Cling. 4/24, h
Herbert, Ray (USO Tour) Fred. Bros.
Herman, Woody (20th Century-Fox Studios) Hollywood, Cal., until 4/22
Hill, Milt (Copley Plaza) Boston, h
Hill, Tiny (On Tour) Fred. Bros.
Hines, Earl (Apollo) NYC, 4/23-29, t
Hoaglund, Evarist (Ciro's) Mexico City, Mexico, no
Hollingsworth, Bobby (The Plantation) Texarkana, Ark., 7-21, no
Horton, Aub (Clover Club) Ft. Worth, Tex., no
Howard, Eddy (Aragon) Chicago, h
Hummel, Jack (Washington Club) East Liverpool, O.
Hutton, Ina Ray (Earle) Washington, D.C., 4/16-22, t; (Metropolitan) Providence, R.I., 4/23-25, t; (Plymouth) Worcester, Mass., 4/23-25, t

I
Ink Spots (Majestic) Dallas, Tex., 4/16-21, t; (Inter-State) Houston, Tex., 4/22-28, t
International Sweethearts of Rhythm (Paradise) Detroit, 4/23-29, t

J
Jacquet, Russell (El Dorado) Houston, Tex., h
James, Harry (Paramount) NYC, Cling. 4/21, t
Jerome, Henry (New Palham Heath Inn) NYC, no
Johnson, Happy (New Club Alabama) L.A., Cal., no
Jones, Billy (Club 91) Idaho Falls, Idaho, no
Jordan, Louis (Oriental) Chicago, 4/16-22, t
Joy, Jimmy (Bismarck) Chicago, h

K
Karelin, Al (Muehlebach) Kansas City, Mo., Cling. 4/23, h
Kaye, Don (Claremont) Berkeley, Cal., h
Kaye, Sammy (Stanley) Utica, N.Y., 4/16-19, t; (State) Hartford, Conn., 4/23-26, t
Keele, Bob (Strand) Pittsfield, N.H., t
Kelly and His Band (The Delta) Savannah, Ga., no
Kemper, Ronnie (Last Frontier) Las Vegas, Nev., h
Kuntze, Stan (Maryland) Baltimore, Md., 4/16-22, t; (Central) Passaic, N.J., 4/23-25, t
Kwyer, King (On Tour)
King, Henry (Mark Hopkins) San Francisco, Cal., h
King, Saunders (Aragon) Ocean Park, Calif., h

L
Larson, Ray (Capitol) Washington, D.C., 4/16-21, t; (Colonial) Allentown, Pa., 4/26-28, t
Lark, Andy (On Tour) JG
Knight, Bob (Statler) Washington, D.C., h
Korn Koblers (Rogers' Corner) NYC, no
Korn, Monte (Tontipans) New Orleans, La., no
Krisco, Billy (V.F.W. 848 Club) Cleveland, O.
Krupa, Gene (Dailley's Terrace Room) Newark, N.J., no

M
LaBonte, Harvey (Moonshine Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del., h
Landra, Johnnie (Club Shammar) Fort Walton, Fla., no
Lang, Geo. Al (Rhythm Club) Boston, Mass.
Larkin, Milton (Rhumbog) Chicago, no
Leonard, Ada (USO Tour) Fred. Bros.
Lepak, Stanley (Lith-American) Hartford, Conn., h
Levant, Phil (Muehlebach) Kansas City, Mo., Cling. 4/22, h
Lew, Ted (Pal Tarant) San Francisco, Cal., Cling. 4/21, no
Licht, Enoch (One-nighters) WMA
Little Little Jack (El Patio) Washington, D.C., no
London, Guy (Roosevelt) NYC, h
London, Guy (USO Club) Rochester, N.Y.
Long, Johnny (State) Easton, Pa., 4/15-17, t; (State) Harrisburg, Pa., 4/18-21, t; (Michigan) Detroit, Mich., 4/23-28, t
Lopez, Vincent (Taft) NYC, h
Lorely, Bart (Rky Club) Chicago, no
Loren, Clyde (Beverly Hills C.C.) Newport, Ky.
Lunsford, Jimmie (On Tour) HFO
Lyman, Abe (Lincoln) NYC, h

N
McCrory, Howard (Jung) New Orleans, La.
McIntire, Iani (Laxington) NYC, h
Melnyk, Hal (Earle) Philadelphia, Pa., 4/16-23, t; (Temple) Rochester, N.Y., 4/23-29, t
Melton, Jack (Paris Inn) San Diego, Cal., no
Melkann, Jay (On Tour) GAC
Malneck, Matt (Biltmore Bowl) Los Angeles, Cal., h
Menace, Winy (Swing Club) Hollywood, Cal.
Mansfield, Cyril (Emerson) Baltimore, Md., h
Mansanara, Jose (LaSalle) Chicago, h
Marie, Don (Beachcomber) Providence, R.I.
Marshall, Joe (Loew's State) NYC, 4/16-21, t
Marini, Marty (Drum Lounge) Chicago, no
Marti, Frank (Copecabana) NYC, no
Martin, Freddy (Columbia Studios) Hollywood, Cal., t; (Ambassador) L.A., Cal., Cling. 4/25, h
Marx, Chico (Roxxy) NYC, Cling. 4/20, t; (RKO) Boston, Mass., 4/23-25, t
Masters, Frankie (Colonial) Allentown, Pa., 4/16-17, t; (Palace) Canton, O., 4/19-21, t
Mattingly, Tony (Riverwide) Casper, Wyo., no
Melotones (Eagles Club) Mt. Vernon, O., h
Messer, Johnny (McAlpin) NYC, h
Michener, Les (Crystal) Upper Darby, Pa., h
Miller, Herb (Aragon) Ocean Park, Calif., Cling. 4/25, h
Millinder, Lucky (Majestic) Dallas, Tex., 4/16-21, t; (Inter-State) Houston, Tex., 4/22-28, t
Monchito, Ramon (Walton Roof) Philadelphia, Pa., h
Moek, Valente (Mandarin Gardens) Vancouver, B.C.
Molina, Carlos (New Kenmore) Albany, N.Y., Cling. 4/23, h
Mourou, Vaughn (Commodore) NYC, h
Morgan, Russ (Edgewater Beach) Chicago, h
Mooley, Snub (El Capitan) L.A., Cal., t

N
Nagel, Freddy (Trianon) Chicago, Cling. 4/28, h
Nelson, Ozzie (Capitol) NYC, 4/16-25, t
Newman, Ruby (Copley Plaza) Boston, Mass., h
Newton, Frankie (Cafe Society Dwtan.) NYC, no
Noone, Jimmy (116 Club) Grand Forks, N.D.
Norman, Les (USO Tour) CRA

O
O'Brien & Evans (King's Theater Bar) Cincinnati, O.
O'Casey, Pat (El Cortes) Reno, Nev., h
Ohanan, Phil (Mocambo) Hollywood, Cal., no
Oliver, Eddy (Rice) Houston, Tex., h
Olson, George (St. Francis) San Francisco, Cal., h
Osburn, Will (Carolina) Columbia, S.C., 4/16, t; (Clemson College) Clemson, S.C., 4/16-17; (Palace) Columbia, O., 4/20-22, t; (Casa Madrid) Louisville, Ky., 4/26-5/5, no
Owens, Harry (Ambassador) Los Angeles, Cal., Cling. 4/25, h

P
Page, "Hot Lips" (Garrick Stagebar) Chicago, no
Pallett, Nan (Sugar Bowl) Fort Chester, N.Y.
Panchito (Vernilles) NYC, no
Pastor, Tony (Roosevelt) Washington, D.C., Cling. 4/25, h
Patt, Danny (Monticello) Norfolk, Va., h
Paul, Tommy (Mayflower) Detroit, Mich., h
Pearl, Ray (Melody Mill) Riverside, Ill., h
Pedro, Don (Green Mill) Chicago, no
Pett, Emile (Ambassador East) Chicago, h
Powell, Teddy (Metropolitan) Philadelphia, Pa., 4/16-21, t
Powell, Walter (Aquarium) NYC, r
Prager, Col. Manny (Childs) NYC, r
Prima, Loula (Adams) Newark, N.J., 4/16-21, t; (Hofman) Lawrence, Mass., 4/25-5/2, no
Pripps, Eddie (Latin Quarter) Chicago, no

R
Raeburn, Boyd (Band Box) Chicago, no
Ragon, Roy (Vanguard) Detroit, Mich., h
Ravazzar, Carl (Statler) Detroit, h
Raybourne, Jack (On Tour) Charleston, S.C.
Ray, Joe (Miami) Dayton, O., h
Reed, Kemp (Ann's Kitchen) Newport, R.I., no
Reichman, Joe (Schroeder) Milwaukee, Wis., h

S
Santieri, Joe (Anxiety) Atlanta, Ga., h
Santieri, Sandy (Fay's Southern Grill) Macon, Ga.
Sauders, Hal (Belmont Plaza) NYC, h
Sauders, Red (Club Delia) Chicago, no
Savitt, Jan (Strand) NYC, t
Scott, Bee (Surf Club) Passaic, N.J.
Scott, Raymond (CBS) NYC
Sells, Gus (Loud) Schen Falls, N.Y., h
Sellers, Jimmy (Stanley House) Broadhurst, Pa.
Shelton, Dick (Van Cleve) Cleveland, O., h
Sherwood, Bobby (Rosedale) NYC, h
Siegel, Irving (Marshall, Wis.)
Sisale, Noble (Hollywood Casino) Hollywood, Cal., no
Sisale, Freddie (Cam Manana) Culver City, Cal., no
Smith, Eugene (Eddie Steven's Bar) Cleveland, O.
South, Eddie (Lakota's) Milwaukee, Wis., no
Spanner, Muggo (USO Tour) CRA
Sprink, Charlie (Paramount) Toledo, O., 4/16-18, t; (Palace) South Bend, Ind., 4/16, t; (Adams) Newark, N.J., 4/23-25, t
Strong, Benny (Washington-Yorke) Shreveport, La., h
Stuart, Nick (Jefferson) St. Louis, Mo., h
Sudy, Sid (Arenia) NYC, h
Sugden, Henry Jr. (USO Club) Columbia, S.C.

T
Talley, Henry (The Tavern) Mansfield, Mass.
Three Bits of Rhythm (Loew's Moravia Inn) Philadelphia, Pa., no
Three Sharps and a Flat (Loew's Chancery Bar) Philadelphia, Pa., no
Towns, George (Ned House) Columbus, Ohio, h
Trace, Al (Dixie) NYC, h
Truster, Pappy (Park Recreation Center) St. Joe, Ind.
Tucker, Tommy (Edison) NYC, h

V
Van, Garwood (Ciro's) Hollywood, Cal., no
Venuit, Joe (Tune-Town) St. Louis, Mo., Cling. 4/28, h
Victory Orchestra (Beethwood) S. Hadley Falls, Mass., Wed. Thru. Fri., no; (Welcome Room) N. Hampton, Mass., Sun., h
Vincent, Les (Boula's Arendia) Berwick, Pa., no
Vina, Al (Pere Marquette) Peoria, Ill., h

W
Wald, George (Syracuse) Syracuse, N.Y., h
Wald, Jerry (New Yorker) NYC, h
Waples, Bud (Nicollet) Minneapolis, Minn., h
Ware, Leonard (Lindsay's Sky Bar) Cleveland, O., no
Wasson, Hal (La Vista) Clovis, N.M., no
Watkins, Sammy (Hollendon) Cleveland, O., h
Webb, Joey (WHIT) New Bern, N.C.
Wedell, Jack (Patrick's) San Diego, Cal., no
Weeks, Anson (On Tour) Fred. Bros.
Weik, Lawrence (Orpheum) Sioux City, Ia., 4/16-18, t; (Trianon) Chicago, Cling. 4/24, h
Wells, Three (Jack Dempsey's) NYC, no
Williams, Cootie (Savoy) NYC, Cling. 4/20, h
Williams, Griff (Palmer House) Chicago, h
Wilson, Teddy (Cafe Society Uptown) NYC, no
Wright, Charis (Drake) Chicago, h

Y
Young, Eddie (Corno) Denver, Colo., h

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Miff Mole

Barrie Sisters Show Promise

Cleveland, O.—Arnie Freeman, brother of tenorman Bud, is managing a gal-singer trio, the Barrie Sisters, who are airing seven times a week over WHK and Mutual. They have been signed to a recording contract with Capitol Records, reportedly on the strength of one broadcast.

Send Birthday Greetings to:

April 15—Sonny Woods, George Yocum
April 16—Boyce Brown, Dea Thompson
April 17—Russell Bowles
April 19—Mickey Mangano
April 21—Chic Scoggins, Harold Tennyson
April 22—Carl Frye, Hymie Shorter
April 23—Joe Lippman, Jimmy Noone
April 26—Don Raffell, Wayne Senger, Dave Tough
April 28—Russ Morgan
April 29—Duke Ellington
April 30—Ben Wain, Sid Weiss

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Bunk Johnson To Make Home On West Coast

Was Buddy Bolden's
Successor and He
Taught Horn to Louis

Los Angeles—Bunk Johnson, teacher of Louis Armstrong and oldest living survivor in the "Royal Line" jazz creators, was reported headed for the west coast as this was written, with the intention of making his home in San Francisco.

It was reported here that a war industry job had been secured for Bunk by Bill Coburn and Rudy Blesh, who have been presenting a series of music lectures for the San Francisco Museum of Modern Art.

Johnson, now 63 years old, succeeded Buddy Bolden as "king" of the New Orleans cornet players. He reigned from around 1900 to approximately 1912, giving way in due time only to the great Joe (King) Oliver, who in turn passed on the throne to the present monarch, Louis Armstrong.

Although Bunk planned to live in San Francisco (where his wife and daughter are to join him later) he will come to Los Angeles to visit and arrangements were being made to present a special "reception concert" for him and Armstrong here.

Red Callender To Cleveland

Dayton, Ohio—Dayton cats who failed to dig Red Callender's hot combo at Lord Landsdowne's may jump to his vocal of *Can't Give You etc., Baby* at Cleveland's Sky Bar after April 5. The trio (Red, bass; Louis Gonzales, guitar; Charles Thompson, piano), formerly with Lester Young at Cafe Society Downtown, New York, were fluffed by Air City ickies who preferred "Sir" Evans Brown on the harp, bagpipes, and cob.

Gus Evans, local 88 man, is back to breathing again since winter's drag on his time. Sample schedule: 2 p.m. to 11 p.m., pit band at Colonial theater; 11 p.m. to 2 a.m., his own band at the Green Derby, and music instruction at Helwagen's between theater shows. The Colonial drops stage in April, leaving Evans time for war work and his Derby shift.

Savitt at Strand

New York—Jan Savitt went into the N. Y. Strand theater on April 9 for six weeks and will be followed by Cab Calloway's orchestra.

Merry Widows



Lansing, Mich.—Just why Constance Duin calls her all-gal combination the Merry Widows isn't clear, but maybe their slogan "Somethin' Doin' Every Minute" explains it. Anyhow, they've played at the Tally Ho here for thirteen months and haven't had a change in personnel for five years.

Press Agents Greet Tram Man



Austin, Texas—Pvt. Jim McCarthy, press agent for Count Basie and Vaughn Monroe, and Cpl. Milton Karle Dickler, p.a. for Johnny Long and former Beat scribe, got together at the USO here with Pfc. Tommy (King) Vasilaros, ex-Red Nichols tram who leads an army band at San Marcos. Alfred Rosenthal Photo.

By BILL DUGAN

It is indeed gratifying to see that after we blew off a little steam a couple of issues back about the poor response fan clubs were giving to our suggested campaign for 'orchestrations for servicemen,' several clubs have really started to work on the campaign among their members. We have had letters from several clubs who are getting the movement under way and even heard from one group which is sending orks to service bands on their own.

One question has come in regarding the likes of service-men and what type orchestration they can use. Probably any size and type ork would be gladly accepted by the bands who really need music, but there seems to be a desire for the more popular tunes and the newer arrangements. The bands also seem to like the 'copied' orchestrations which are prominent on publishers' lists. By 'copied' I mean the orchestration which is copied (with the orchestra leader's permission, of course) from a recording made by a well-known orchestra. For instance, there is a Count Basie series, a Benny Goodman series, a Harry James group, a Larry Clinton set, and many others.

It is possible, for instance, to get Artie Shaw's arrangement of *Begin the Beguine*, exactly as he recorded it. A band gets a kick out of playing an arrangement like that, one that they know, admire, and like. But we leave the choice to your judgment. All we say is, get the orchestrations and either find a needy service band to send them to, or send them to this column for distribution.

The second edition of Ed Moogk's Bixography, the official Bix Beiderbecke Fan Club paper, has come to us in the mail and we must say that Ed is doing a wonderful job of reviving past articles on the Davenport trumpet idol. Ed has kept a keen eye out for Bix stories and, with a lot of industry in securing reprint permission, etc., has brought to the fore a lot of information which has tended to die out as time passes. The Beiderbecke Club address is 82 Norman Avenue, Waterloo, Ontario.

In three changes from last issue, we find that Randall Archer, contrary to what he informed us, has decided to build up his Hal McIntyre Club and to turn his Bobby Sherwood Club over to Marjorie Hogg, 15913 Normandy Avenue, Cleveland, Ohio. Randy's address for the Hal McIntyre Club is 6202-29th N.E., Seattle, Washington. . . . And Bernice Geelan has changed the address of her Billie Rogers Fan Club to 7327 West Kenmore Drive, Norfolk, Va. . . . Another change of address is for Mary Pearti's 88 Club. She has moved to 86 Locust Street, Dover, N. H. Mary's club is for all piano fans. Bob Muensberg, 515 East Lexington Blvd., Milwaukee, Wisconsin, has started a new Woody Herman Fan Club. Should do all right up there in Woody's home stamping grounds. . . . Jim Riegert, 34 Linds Farne Avenue, Westmont, N. J., writes in to say that our publicity has boosted his Hal McIntyre Club membership into the higher brackets but that he is greedy and still wants a lot more McIntyre fans for members. . . . Jay Muhaels, 15 Westminster Road, Brooklyn, N. Y., sends us membership cards to his Charlie Spivak Fan Club and announces that the club is now badly in need of members because they have lost 191 members to the service for the duration of the war. The club boasts 109 soldiers, 66 sailors, 7 marines, 7 WAACs and two SPARs. . . . and the club's ex-secretary, Larry Forbstein, has just recently received the D.S.O. from General Spaatz.

The Tommy Dorsey Fan Club, presided over by Juanita Foote, 1139 S. Quincy, Tulsa, Oklahoma, is still issuing its pamphlet on how to start a fan club. For copies of the bulletin send ten cents to Mildred Ensmore, vice president, Cordova, Illinois. . . . We received the latest issue of *Fan Club News*, the Ziggy Talent Club newspaper, and it's mighty nice. Elaine Schwartz and Rita Nasser are the club presidents and their addresses are 1014 East 21st Street and 860 East 27th Street (respectively), Brooklyn, New York.

Thomasine Michele, 354 East Walnut Street, Lock Haven, Pa., is so anxious to get going with her Harry James club that she doesn't know what to do. She has so many ideas waiting for members that she's having a hard time restraining herself until the members start writing in. James fans, come on, help ease this gal's anxiety!

Thomasine brings up a good point in her letter, too. So many

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fan clubs, she says, either write you one or two letters and then stop, or, even worse, sometimes don't even answer your letters at all. We realize that this situation exists, and we would appreciate hearing from members who have been disappointed in clubs so that we can drop those clubs from our lists. We also wish that you wouldn't write in that you are thinking of starting a club unless you are fully capable of handling the club business and are interested enough to keep the club up. If you aren't, your announcement is space and time wasted.

Jean Signorile, 405 Vanderbilt Street, Brooklyn, New York, wants all Frank Sinatra presidents to get in touch with her for a centralization of the clubs' business and activities. She wishes it announced that she has become leader of all the Frank Sinatra clubs

throughout New York City. Sol Fisher, 840 Stebbins Avenue, Bronx, N. Y., and Bill Jones, 240 West 15th Street, New York, N. Y., have started a new Charlie Spivak Club. . . . And Audrey Edwardson, Gene Krupa Fan Club President, 156 Christie Street, Newark, N. J., wants all Gene Krupa fans and, especially Krupa Fan Club presidents to contact her immediately. She will outline her plans and reasons to all those who write.

That's the end of the rope for this issue. We think that we have a good column coming up next issue, though, so drop in and give us a look. And remember that your letters are welcomed and your questions readily answered on any and all fan club business now that we have added Jackie Rhodes, that mighty fine Dick Jurgens Club prexy, to our staff. Drop Jackie or me a line, won't you?

Yehudi Swings the Blues



San Juan, Puerto Rico—Yehudi Menuhin, distinguished international violinist, got in the groove here for the first time in his career. He obliged when asked to join three soldiers known as the *Swinging Strings* in carving up a batch of *St. Louis Blues*. "This is my first jam session," he said. "I hope it will be solid." And it was. His fellow bashers were Sgt. Willie Remsburg, guitar; Cpl. Danny DeTurk, banjo, and Sgt. Wally Nylander, bass. Official Army Air Force Photo.

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