

DOWN BEAT

CHICAGO, JANUARY 1, 1943

Vol. 10—No. 1

ELLINGTON WINS SWING POLL

Roosevelt Picks Benny for Post In Morale Field

Clarinet King Is Made Music Co-ordinator of Pan-American Committee

New York—President Roosevelt, late last month, appointed Benny Goodman, many times winner of *Down Beat's* swing band popularity contest, as music co-ordinator under the Rockefeller Pan-American Committee. Under tentative plans for Goodman's part in the committee's work, Goodman will definitely make a trip to South America in the near future.

The appointment is especially significant to the music world in that previously the only way in which the entertainment world was enlisted to the cause was through personal appearance tours of movie stars. The value of music in gaining further international understanding and appreciation has apparently been realized.

Crosby Out, Band Taken by Miller

New York—As predicted time and again in the last few months *Down Beat*, the Bob Crosby band is no more . . . the Eddie Miller band, however, now exists. Bob did his last band show December 18 and then went west to MGM for picture work.

The new Eddie Miller unit, under GAC management, takes over the entire Crosby library, will continue with the Bob Cats, and looks towards opening in January with a widely revised band in California. Nappy Lamare and Matty Matlock will remain with the band. Bobby Haggart, but only as an arranger. Yank Lawson, trumpet, has left for a pit job with the show, *Something for the Boys*.

BLUE NOTES

By ROD REED

The New Year brings a new parade featuring songs at least 20 years old. This will give us a chance to learn what today's hits were swiped from.

So far the war hasn't produced another Sousa but no infantryman is complaining about the shortage of marches.

Artie Shaw's band is well known for a secret mission. Jan Savitt in the outfit have often proved their ability to make a secret of whatever they were saying.

"White Christmas" has outdistanced all other records by the Great Greenhorn. It's so popular you're thinking of naming a holiday after it.

Brooklyn insists that Helen Forrest, champ thrush, is a local bird. She's the Brooklyn team that St. Louis couldn't beat.

Here's Our '42 All-American Swing Band

Roy Eldridge trumpet
Ziggy Elman trumpet
Bobby Hackett trumpet
Jay Higginbotham trombone
Lou McGarrity trombone
Johnny Hodges alto
Toots Mondello alto
Tex Beneke tenor
Ben Webster tenor
Pee Wee Russell clarinet
Jess Stacy piano
Buddy Rich drums
Bobby Haggart bass
Eddie Condon guitar
Helen Forrest vocals
Frank Sinatra vocals
Sy Oliver arranger

McKinley Band Joins Marines

Ray Noble May Follow Ray With Band on Similar Arrangement

Los Angeles—Ray McKinley and his band, minus two or three boys who have dropped out for family reasons, have signed up with the United States Marine Corps to serve in non-combatant capacity as an entertainment unit.

Ray and the boys played their last civilian job at Sweet's ballroom in Oakland, California, on December 6. They immediately returned to Los Angeles, where the band made its first and only local appearance recently (at the Triannon), reported to the marine corps recruiting office here and took their physical examinations.

Final okay on their enlistments was expected to come from Washington headquarters any day.

Ray Noble may follow Ray McKinley into the same service branch on a similar arrangement. It was learned here that Noble has contacted the marine recruiting service with the aim of heading a music unit, though there was no official confirmation that anything definite had been determined.

Glen Island, Astor, And Rainbow Fold

New York—Two of New York's best known Roofs close on January 2 when the Astor and Rainbow bow out of existence. Rainbow Roof closing won't greatly affect name bands, but the Astor's closing will. Jan Savitt is current at the spot.

Glen Island Casino in New Rochelle closes January 8 to reopen with their name band policy again in the spring. Glen Island's grill will remain open with juke boxes supplying the Dorsey, Casa Loma, Thornhill, Spivak, McIntyre music formerly heard there in person. Gas and rubber rationing are responsible for the spot's closing. Bobby Sherwood is current.

Also rumored is the closing of the Roosevelt room, now featuring Guy Lombardo.

Off to Alabama, With His—!



New York—Here y'are folks, just what you've been waiting for. Captain Glenn Miller, in full regalia, striding off in the general direction of Montgomery Field in Alabama, to assume his duties as personnel officer. Note that the captain still is Chesterfield conscious.

Tommy Dorsey Best in Sweet, Shaw Wins Too

Duke Takes Crown Held By Goodman for Four Years Out of Five

After starting in a first place tie with Benny Goodman in the Sixth Annual *Down Beat* All Star Swing poll, Duke Ellington cooled his heels for a reluctant two incomplete tabulations, constantly straining at the thin thread that kept him from Benny, and finally, in the terrific flood of final ballots, edged up to a small but decisive victory over Benny Goodman, 3,453 to 3,302. The victory was the tightest since Artie Shaw topped King Benny for 1938's crown in that department.

TD Recaptures Title

Almost as close was Tommy Dorsey's lead over Glenn Miller for the sweet band lead. Tommy's crown was re-acquired in the year of his string addition despite many adverse comments from the critics on the style change. Tommy held the crown in 1939 and then bowed to Glenn for the 1940 and '41 seasons to recapture the coveted award again this year.

Most surprising in this poll was the rise of Charlie Spivak to (Module to Page 13)

Blue Gives Notice On Silver Platter

New York—Blue Drake, comely miss on the cover of the October 1 issue of *Down Beat*, handed in her resignation as singer with Richard Himber's band on a silver steak platter last month. Miss Drake, working with the band at the Del Rio club in Washington, stated that Himber's stage manners became increasingly more difficult until, unable to stand it any longer, she picked up a silver steak platter, chased Himber the length of the room, and then bonked him over the noggin with the platter. Patrons were most pleased with the 'act' but Himber was not. Miss Drake turned up in New York to discuss an offer from the Dodgers.

Goodman Reverts Miller May Form To Original Setup Air Corps Band

New York—Once again Benny Goodman is shifting his band going back to four trumpets and three trombones. Pee Wee Irwin, who has been doing defense work, has returned to the fold (he was an original member of the famous '35 BG outfit) replacing Jimmy Maxwell. Benny takes his band into the Paramount Theatre here shortly and will be temporarily replaced by Art Paulson's orchestra at the Hotel New Yorker. Frank Sinatra, *DB* vocalist poll winner, will also be featured on the Paramount stage.

New York—Unconfirmed rumors have it that Captain Glenn Miller, the former bandleader, will be sent to Atlantic City to form the Central Air Corps band, an army unit which would be the equivalent of the Army Band, Navy Band or Marine Band. In other words, it would be THE band of the army air corps.

Confirmation of the appointment was not expected until after the beginning of the year. Miller's placement has been a matter of question since his induction, having changed several times.

Toast Victory On the Cover

Del Courtney, band leader, and his piquant vocalist, Mary Jane Dudd, drink a toast to a 1943 victory on the cover of this issue. Del, Mary Jane and the band are back at the Palace hotel in San Francisco currently playing a return engagement. They will be heading east again shortly, and are scheduled for theater and dance engagements in Chicago and other middle western points. Maurice Seymour Photo.

Herman Herd Greet's New Year!



1—Young '43 (husky isn't he?), portrayed by Chuck Peterson, first trumpet player with Woody Herman's Herd, challenges Old Father Time, the first trombonist, Rod Ogle.



2—The New Year Kid gives with a blast on his trusty horn, which signifies, "It's time to scream, bum, get lost!", and similar sentiment. The old man bends an ear.



3—Kid '43 follows through with a well placed kickeroo. This denotes that there will be plenty of action during the new year, since the little fellow is getting off on the right foot.



4—Old 1942 is down for the count, and it won't be long now, gates! Hey, lookout, Kid '43! Don't bash him with that horn! Remember priorities! Better use your foot on him again.



5—Well, it was a tough fight, mom, but we won! Now bring on Schickelgruber and Mr. Tojo! I'm just getting warmed up! All photos by Frankie Carlson, drummer for the Herd.

Here's Capsule Record Of 1942 Music World

JANUARY—Benny Goodman and Glenn Miller started the year wearing *Down Beat's* swing and sweet band crowns, respectively, following announcement of the All Star poll results. Red Norvo was bowing with his newest, weirdest and largest band as Glenn Miller huffed and puffed casually on a new Chesterfield contract for '42 and added Bobby Hackett to his brass section. The west coast was down with blackout fever and looked like a dead duck for the duration but survived, we are happy to say. Two hundred name bands offered their services for the U.S.O. Bonnie Baker left Orrin Tucker's band. And one of the funnier stories of the month was that of Petrillo's announcement that "We don't want strikes of any kind" for the duration, although the announcement looked good then.

FEBRUARY—Ray McKinley and Will Bradley severed partnership in their newly famous boogie band and Ray started rehearsing his own unit. Charlie Teagarden gave up his band and joined Jimmy Dorsey as the big Ray Scott band shuffled around aimlessly trying to find out which way was up. Stan Kenton made his long heralded debut in New York and received the roasting there expected of a chosen son of the golden west. And Fats Waller laid an egg in Carnegie Hall as the public cackled. Blue Barron wrote a story about his band and corn in general which ended with "Most Americans want corn, especially when its yellow kernels are busted and salted to taste." Artie Shaw's contract was purchased by William Morris from GAC for 15 G's and George Auld made plans for his own band. Charlie Teagarden quit Jimmy Dorsey one short week after joining, going with

brother Jack. Charlie and Jimmy aren't speaking.

MARCH—Dean Hudson became the first "name" leader to be inducted from his band into the army. Bandleader Jimmy Grier drew a \$100 fine in Los Angeles for non payment of unemployment taxes as the court in the case stated that Petrillo's ruling that bandleaders were not employers was merely his opinion and, as far as they were concerned, was of no consequence. Meanwhile, Willie Meek, pianist-drummer, dropped into a Texas hospital to visit a friend, was asked to play for the psychopathic ward and found that the mental patients were really knocked out by the blues. Patients set up such a howl when he left that the hospital scheduled semi-weekly blues concerts to keep them happy. Lee Castaldo, later to be known as Lee Castle, started a new band in the face of the already looming transportation threat, RKO's *Syncope* scene using an all leader star band was filmed despite Benny Goodman's showing up a slight four hours late for the shooting. Freddie Slack, another of the *Down the Road a Piece* broke from Will Bradley to organize his own band. And blackouts were keeping bandmen from getting to and from jobs on the west coast. A new excuse to tell the wife after a late after-job bash.

APRIL—Spike Wallace of the Los Angeles local 47 refused gratis performances of musicians at patriotic functions, army camps, and defense stamp rallies. Criticism ran high. Tommy Dorsey and MGM's proposed disc firm settled into decided flop stage as Buddy DeSylva, Johnny Mercer, and Glenn Wallichs announced plans for their new Liberty Record company which later came, saw and conquered as Capitol Records. Muggsy Spanier's band hit the road after breaking all attendance records at the Arcadia in New York. *The Last Time I Saw Paris* won the Motion Picture Academy Oscar for the best film song of 1941 as Vine Street howled in disapproval, favoring *Blues in the Night*. Connie Haines left Tommy Dorsey's band. Glenn Burrs became sole owner of *Down Beat*, this musician's newspaper. Harry James bought Benny Goodman's chunk of the James band for a reported \$25,000 and Artie Shaw received a special USO assignment to organize and better camp bands. The AFM had one of

its first struggles of the year with Mutual network, pulling bands off that web.

MAY—Shellac shortage loomed its shaggy head and recording was sliced one third by the war production board, just one of the record headaches to follow for the industry. Jimmie Lunceford put on his apron and cleaned house by firing six members of his band. "Prima donnas," he explained. Raymond Scott made one of the truest statements of any year in his short analysis of the band situation and the public. Said Scott, "Most bands just play too well." Liberty records worried, but went ahead with their organization plans. Lu Watters' Yerba Buena Jazz Band recorded an album and began to sweep the country with their new "original" Dixieland style. Artie Shaw and Orrin Tucker went into the navy without their bands. Tommy Dorsey added nine strings to his band for the Astor Roof as Ray McKinley's new band bowed and bowed well. Charlie Fisk splashed into the news. He splashed out a few months later, however.

JUNE—Johnny Richards popped up on the west coast as a new threat to the names although Harry James was breaking all records everywhere he played and was at that moment smashing Palladium records in Los Angeles. Records for Our Fighting Men was organized and got off to an immediate big start with contributions from most name leaders. Eddie Duchin received a navy commission. Bunny Berigan died after a long illness during which he had continued with his band. New instrument sales were frozen by the WPB causing no little confusion in the band biz. Harry James added a French horn player, Willard Culley, Jr., to his band. And the west coast, threatened with a band shortage, began signing bands like mad for local spots.

JULY—The 47th convention of the AFM was held in Dallas, Texas, and brought forth news that Jimmy Petrillo was resolved to halt all recordings on August 1. Recording company executives were seen holding their heads as betting odds switched this way and that on the realization of the threat. Red Norvo opened at the Famous Door again with a septet which recalled his original septet there. Consolidated Edison light company inaugurated a series of free dances for their New York customers in New York parks. Capitol Records came out with their first sides of which two, *Strip Polka* and the Slack-Morse version of *Cow Cow Boogie* were immediate hits. Ray Scott left the dance field for a 'quintet' leadership on CBS. Joe Glaser bought the new Norvo septet, an immediate click at the Door. Willie Smith left Jimmie Lunceford in a surprise switch to the ofay Charlie Spivak crew. Cab Calloway travelled to New York to plead for busses for colored bands. Barney Bigard left Duke Ellington after 13 years to form his own small combo and Chauncey Haughton took his chair. Bobby Sherwood knocked out the west coast with his new band.

AUGUST—The first of the month saw Petrillo's threat carried out and recording became a lost art. Benny Goodman revised his band almost 100 percent. Frankie Carle was given a part interest in the Heidi Musical Knights to dissuade his leaving for other pastures. The death of Thomas Dorsey, Sr., mended the long standing feud of the brothers Tommy and Jimmy. The Los Angeles Palladium signed for a full year's supply of bands to fight a possible shortage. By August 15, the government had requested an injunction against the AFM to permit recording until the AFM-record companies dispute could be decided. Jimmy Blanton died in Los Angeles of tuberculosis, a great loss to the Duke Ellington band, with which he had been associated. Meanwhile, Captain Eddie Dunstetter's army band made its debut on the air from its base at the Santa Ana army air field. Hollywood musicians began plans for a Hollywood Canteen for service men.

SEPTEMBER—Two long standbys left their orchestras to start off the month as Ivie Anderson, a fixture with Duke, left the band to assume a more regular life and to supervise the running of her famous Hollywood Chicken Shack. Cozy Cole became the second as he left Cab Calloway, after years of association, to join the new Ray Scott quintet. Rudy Vallee pulled a quick sneak on the rumor mongers and donned a coast guard uniform. Meanwhile the Brooklyn Dodgers were having their usual pleasant unpleasantries with J. Reid Spencer, ex-music critic and organist, over their daily organ recitals. Spencer was well backed by neighborhood ladies who insisted that the organ was definitely a noisy nuisance and unfit for hu-

man ears, but the Dodgers' organist paid them no heed except to play some of Spencers' own compositions interspersed with musical horselaughs. And over in the cigarette department of the music world, rumors were beginning to fly that Glenn Miller would soon go into service. Benny Goodman hired pianist Bill Clifton, fired him, and paid him two weeks salary and railway fare from the middle west to California for playing three numbers with the band. Dorothy Donegan, pianist, popped up in Chicago as a new sensation and, still on the chick side, Ina Ray Hutton nixed studio plans for her to front an all girl band. Said Ina, "I've had enough of that gal stuff. I'm sticking to my boys."

OCTOBER—Glenn Miller, as predicted and denied, broke up his band and became one of Uncle Sam's best captains, as Clyde McCoy's whole band went into the navy as the first intact induction of any dance band in any branch of the service. Connie Haines, recently out of the Tommy Dorsey band, landed the Abbott and Costello radio show. Claude Thornhill broke up his band for a navy enlistment as Emery Deutsch organized a band to go into the Merchant Marine unit. Vido Musso's band, the old Berigan unit, broke up and Vido went with Woody Herman. Measurables gas rationing loomed on a national score and special railroad reservations were cancelled and frozen for the duration to bring two more blows to travelling bands.

NOVEMBER—November saw the first apparent infraction of the AFM's record ban as Classic Records released several new sides, cut after the ban, but allegedly in Mexico. First hints came that the Bob Crosby band was going to disband following the enlistment of Gil Rodin and Ray Bauduc into the service. Ginny Simms and Dinah Shore started feuding over which was the sweatheart of the AEF on their respective radio shows. Local 47 boasted radio pay for the Los Angeles area and another band was added to the NBC studio there. Coca-Cola announced plans to send a small jazz combo overseas to entertain our soldiers on the other side. Artie Shaw started organizing his new navy (Modulate to Page 3)

Ah, Roberta!



New York—'At's Roberta Lee, making those orchids look awfully pretty. She's at the mike for the Los Brown band, which is somewhere in the background. She's prettier than the band, anyway.

85,000 Discs and—

Station WNEW in New York, famous for the amount of recorded dance music which it sends out daily, did a turn-about recently. They planned to startle their audience by giving out with a half-hour of classical discs. The punch is that, although the station has a collection of more than 85,000 records, there were only enough of so-called serious ones to do a fifteen minute show. Comment of a local wit was that the story had Beethoven turning over in his grave so often, they'd added a rotary motor to his coffin.

Sans Chimes

The Blue Network on December 1st stopped using its familiar three-note chimes at the end of programs. There's an interesting story behind this last symbol of the split between the Blue and the NBC networks, where the chimes are still used. Frankie Trumbauer, saxist-leader, was struck by the brief melody the chimes play and made a fine jazz recording of it for Brunswick. It's called *Announcer's Blues*, was made around 1935 and is Brunswick number 7629.

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Here's Capsule Record of 1942 Music World

(Jumped from Page 2)

band slated to make a movie for the navy and head for, probably, Pearl Harbor. Sam Donahue gave his band up and looked at various branches of the service and Mutual and Judy Garland's Dave Rose enlisted in the army, sons band. Ralph Rainger was killed in a plane crash, ending the well known Robin and Rainger song-writing team. Freddie Slack was knocking out the Pacific coast and had three booking offices fighting over his services. Band leaders were worrying over FDR's new salary limit of \$25,000 per year. And Don Ragon's band volunteered to help harvest rice and Mel Marvin's band went on an apple picking spree to help farmers hit by the labor shortage.

DECEMBER—Phil Harris and Ted Weems both took their bands into the Merchant Marine as Artie Shaw's navy band completed organization. Coca-Cola was received so well in their proposed overseas band project that they decided to form at least two units instead of one. Eddie Condon was the only leader definitely set. Coca-Cola also scheduled a Christmas day broadcast for twelve hours of dance music leasing 142 stations for the broadcasts and hiring bands to fill at 15 minute intervals from various army camps where Coke also contracted to pay for a three hour session for the boys at those camps visited. Boston was visited by one of the worst fires in history as the Coconut Grove burned down and killed over 500 people. One member of Mickey Alpert's band was killed. Jess Stacy left Bob Crosby to rejoin Benny Goodman and Tex Beneke went into the navy. Barney Bigard gave up his small combo to join the ofay Freddie Slack band on the west coast. Charlie Barnet and booker Billy Shaw feuded over past commissions but settled out of court. And the *Down Beat* All Star dance poll ended with incomplete tabulations placing BG and Ellington closer together than gnats' eyelashes in the swing poll.

Four Bands on Stages at MGM

Los Angeles—Mid-December found four of the country's top bands recording ditties and being photographed for movie roles on the MGM lot.

The bands were Kay Kyser in *Right About Face*, Tommy Dorsey in *Girl Crazy*, Harry James in *Best Foot Forward*, Jimmy Dorsey in *I Dood It*. Jimmy was expected to complete his movie chore around December 18 or 20.

Latest dope on Gene Krupa's pic date at MGM was that it had been postponed until early part of this year, possibly March or April. Under terms of the MGM-Krupa contract, MGM will have to foot the transportation bill if Krupa has to make a special trip to the coast for his picture work. He closed at the Palladium December 28 and headed for the east.

Val's Error

Val Fowbert, Seattle correspondent for *Down Beat*, credited *I've Only Myself to Blame*, a featured number of Ken Cloud's Commodores, to Johnny Fiscus. The tune was actually penned by Ernie Ross, now in the army.

Here's Drama in Two Acts



Act One—Gloria Van, curvaceous singer with Johnny "Scat" Davis, chucks Bob McReynolds, member of the same crew, under the chin. Bob seems pleased, gives Gloria a fast conga lick on a nifty knee. Act Two—Bob sets his chops on Gloria's digit. Something must have happened between Act One and Act Two. Maybe this is Act Three, if so, that's where we came in, remember?

Improvisations Must Be Listed Cautiously

New York—Jazz, as played in the *Eddie Condon Presents* concerts at Town Hall, is upsetting the regimented lives of some of that sanctum's habitués, according to the program for Bud Freeman's recent appearance there.

Accustomed to having an outlined program for their classical concerts there, they expected, and received, the same for the first jazz concert in the hall . . . only the musicians didn't play the numbers programmed. The situation confused many of those in attendance and had to be remedied for the second concert thusly:

"The fourteen musicians who are giving this concert are respectable musical citizens, and if they break from the printed program, it may be because a concert like this is in part a holiday for them. As noted before, these players are working musicians. They work in other bands and orchestras. They play here. . . However, the printed program this week is on the cautious side, and the liberty of the artists to depart from the formal program is specifically noted."

The cautious printed program went on in this fashion:

"Some Solos by Bud Freeman: Mr. Freeman will be accompanied by Messrs. Catlett and Bowman. Mr. Freeman will announce the titles of the selections to be played, one of which will certainly be George Gershwin's *I Got Rhythm*."

Gastel and Dexter Become Partners

Hollywood—Carlos Gastel has formed a partnership in his personal management enterprise with Dave Dexter, Jr.

Gastel is mentor for the Sonny Dunham, Benny Carter and Stan Kenton bands. Dexter, at one time one of the editors of *Down Beat*, recently had been writing Jimmy Dorsey's *Navy Bulletin Board* program and doing promotional work for the Dorsey band.

Gastel will continue to operate out of Hollywood, with Dexter handling matters in New York.



(patent pending)
THE NEW "IMPROVED" VICTORY Prac-Tis-Pad
Now bigger and better with double tone chamber and other new features. The larger size adjustable tension coil also head with its natural bounce makes this the finest pad in the world. \$4.00 postpaid anywhere in the U.S.
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Diane Courtney Has Doggy Duet on Air

New York—In one of the most doggy duets to ever go coast to coast, Diane Courtney was joined last month in a chorus of *At Last* by Pearl, a seeing eye dog who had accompanied her mistress to the studio for **Blue's Three R's** variety show.

Music War Council Alters Name of Group

Carried away by Miss Courtney's slow burning rendition, Pearl came in on the chorus and sang doggedly, in a sharp canine contralto, a tender obbligato over Diane's melody. Production men, engineers, orchestra leader and singer struggled valiantly to maintain composure throughout the rendition.

The dog belonged to Miss Mary Murphy, blind war worker, who appeared on the program as guest speaker to urge other handicapped persons to apply for war jobs.

The Music Industries War Council is now known as the Music War Council of America. The change was made December 8th at a meeting of the Council's board of directors in Chicago to extend the scope of the organization's membership and activities. Started as an industry movement, the council's activities have won the interest and cooperation of so many musical leaders outside the industry that the change in name was regarded as advisable.

Start the New Year RIGHT!

1943

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Brilhart Mouthpieces, Neck-Straps and Enduro reeds will make playing a pleasure!

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Petrillo Issues New Disc Edict

Los Angeles—Jimmy Petrillo's latest edict prohibits the broadcasting via radio (we don't know of any other way of broadcasting, but maybe Jimmy does) of musical portions of sound tracks recorded for motion picture purposes.

It has been the practice here to transmit portions of film soundtracks to discs for use in advertising pictures via radio. Petrillo notified radio and picture men that since musicians were not permitted to make recordings, transfer of the sound from film to disc was a violation of his order, and therefore was to be stopped—pronto.

"NOW IT CAN BE TOLD"

Three years ago, George Goodwin was a radio station program director. He was constantly forced to wade thru stacks of songs looking for appropriate music. Index cards which had only titles and credits were meaningless.

So George began to jot down the thematic chorus record and complete publishers' information on each card. Everyone who saw them wanted copies. Thus the idea of Tune-Dex was born.

Today any recognized professional, band leaders, recording companies, radio stations, etc., can buy this indispensable card index service that three years ago was just a dream.

Each month Tune-Dex issues 100 cards, 3 x 5, half new songs, half standards. Cost is only \$1.25 a month. (\$15.00 a year for 1,200 cards.) Subscribers say these are priceless!

Send order or request more information, on your letterhead. We will send sample cards free. ACT NOW. The success of this service is the talk of the music alley.

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★ **GLENN MILLER**

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

Send for Descriptive Folder.

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South Side Hot As 2 Ballrooms Wage Band War

Savoy and White City Start Fracas Over Dance Patronage

Chicago—South Side Chicago last month found itself in the midst of an inter ballroom fracas which has extended to the corner soap boxes. With the advent of colored dances at White City, once Chicago's "place to go" for the white race, the Savoy, operating about one night a week, overtime with several week lapses, found its monopolistic position endangered. That, White City says, caused the trouble.

Double-Cross Charged

White City's side of the argument is that they tried to clear their first dance date (a Sunday night penciling for the Sweethearts of Rhythm) and were assured by the Savoy that the latter had signed no band and intended no dance for that night. White City's band was signed and the dance advertised.

Later, the Savoy signed the double band team of Louis Jordan and Floyd Campbell for the same night and began advertising their unscheduled dance. White City, feeling that they had been double crossed, figured that their angle was "patronize your own race" because the Savoy uses white business backing.

Campaign Gets Hot

Corner orators sprung up and the Chicago Defender group, who were allegedly behind the White City enterprise, gave vent to their anger over the situation by advising their followers to attend White City, a dance by Negroes for Negroes. Many was the backroom meeting and corner speech held over the situation.

With both bands record breakers for Chicago South Side attendance, the Sweethearts at the Regal theater and Louis at the Savoy, the tussle ended in almost a fifty-fifty split with the Savoy taking a slight edge over the White City venture, according to Savoy figures. Both dances drew over 1,200 attendance. The bell hasn't rung, as yet, for the second round.

Capitol in Chicago

Chicago—Capitol Records has opened midwest distributing offices here at 1809 Indiana Avenue and is completing coverage of the area.

BANDS DUG BY THE BEAT

STAN KENTON

(Reviewed at the Sherman Hotel, Chicago)

The buildup when this hand came out of the west was terrific. So was and so is the band. Stanley has combined his enviable personality with real musicianship and a lot of very excellent new dance ideas.

The most amazing feature of the Stan Kenton band is the production that goes into his widely voiced, full chording. The arrangements, mostly done by Stan himself, never die. They seem to anticipate that something that's just around the next bar, prepare you for it, and then knock you out when they give it to you.

That's probably confusing, but Stan's odd timings and chord progressions keep you on the edge of your chair awaiting one of those spine tingling Kenton chords or a swell Red Dorris tenor solo. The arrangements are always building for something and when that's satisfied, building for something again.

Ballads are the weak part of the band because they just don't want to cut down. I don't mean that the arrangements on the sweeties are weak, they're good, but the band just doesn't get the feel of ballad stuff like they should. Yet they still play better ballads than half of the bands playing top spots today. It's just that they aren't excellent there. They are on their other work.

I have always said that Stan gets more out of his band than could any other leader. By sheer leading he makes the band feel his own enthusiasm and his own ideas. The results are superb.

Time tricks and voicing make up for most of the band's musical tricks, but soloists are extremely capable in all departments. Alto, tenor, trombone, and trumpets shine on ad lib. There are shades of the old Lunceford band here with an a la mode helping of enthusiasm.

The band is doing exceptional business for an absolutely new band to this area. That should vouch for the customers. We'll vouch personally for all who have been there the nights we were. It's no wonder this band's praises are being shouted from housetops wherever they've played. They're something fine. As for Stan, you'll never meet another.

On the Outskirts of Town



Chicago—Louis Jordan and his quintet aren't on the outskirts of town now. They are firmly ensconced in the Downbeat room of the Garrick Stage Bar, right in the heart of the Loop, and doing quite well, thank you.

CHICAGO BAND BRIEFS

Following the departure of Bud Freeman for Coca-Cola's first overseas band, the Sherman hotel abandoned its Monday night jam sessions inaugurated several months ago with the Freeman unit. Although attendance at the sessions had been good, it was Bud's drawing that made it so, and so, like the Arabs, the Sherman folded its Monday tent and stole quietly away into the night.

Hollywood studios have raised the ante for Dorothy Donegan to blaze a trail west to make a moom pitcher but she still abides. Along with the picture offer is a skimpy contract from a Hollywood nightery. The two in one package add up, but not to Doty. As to that Movietown nightery, they should be ashamed of that figure, even for a somewhat unknown attraction.

Women at Bars Again

Women may once again sit at Chicago bars, making the town's drinkeries most happy again after that all male headache imposed by the city council recently. Only unhappiness is in those night spots which uprooted their bars and installed table to comply with the council's ruling. But, as TD says, there are such things.

Agencies hereabouts are getting somewhat scratchy in the palms over the widely touted Saunders King sextet in San Francisco. Letters have been pouring out there, but the correspondence is most one sided. S.K. seems too content there to worry about the Windy City.

Kenton's Doing Auret

Lt. Comm. Orrin Tucker was seen looking very naval and trying to talk the same at Stan Kenton's Panther Room engagement. The navy must agree with band-leaders. He looked too healthy to ever have been in the music biz. And speaking of Stan Kenton, the

sailors at Navy Pier in Chicago were more knocked out by Stan's band than any other they've had this year, and, brother, they've had every name band who even looked at Chi. And that was the week that Stan played three benefits in one seven day period . . . besides doing up the Panther's lair.

Gracie Barrie, taking her first spot since taking over hubby Dick Stabile's band while he goes off to war, is GAC'd into the Blackhawk following Chico Marx the end of this month.

Allen Goes East

Shorty Cherock playing trumpet we've never heard him play before in his own (and Max Miller's) quartet at Elmer's, Doty Donegan's hangout in the loop. The combo is the best to play the spot in months, and the first to hold crowd interest following the amazing Miss Donegan's regular half hours. Manager Phil Shelley is speaking of building a separate combo around Shorty. Maybe that's good, but the quartet with Max and Cherock both starring is fine. It's so seldom a cocktail combo is really well rounded.

The Red Allen group off to New York following their long and very successful run at the Garrick Stagebar despite talk of their west coasting. . . And Milk Larkin is still at the Rhumboogie on the South Side, the break he needed so badly. Needless to say, though, the band suffers badly from the loss of Arnett Cobb, now with Lionel Hampton.

Band Box Business

The new Band Box is doing passable business with Jack LeMaire's combo but where they got the rest of their entertainment, they

Jordan's Combo Now at Garrick

Louie's Rise to Top Money Within Year Is Phenomenal

Chicago—Opening on Christmas day, Louis Jordan moved his quintet from the outskirts of town into the Loop's Garrick Stagebar Down Beat Room for an indefinite stay. The combo is the first to ever play the room on a guarantee plus percentage deal.

It was just a year ago last April that the Jordan troupe moved into the now closed Capitol Lounge in downtown Chicago as a package tied onto the Mills Brothers. Since the Mills only did vocal work, it was necessary that Schwartz and Greenfield sign a small combo to relieve the group. The unknown Jordan group, after a good deal of fast talk by GACer Beryl Adams, was given a reluctant nod.

Plays Ballrooms Now

Their record breaking success, coming up from "the band that came along" to the spot's top attraction was phenomenal. Following all time endurance records for the Capitol, the unit grew in one short year and a half to become one of the highest paid, if not the highest paid cocktail combo in the business.

One feature of the band's ability to gross well is that their records have been such a terrific hit that the outfit is probably the only cocktail group in the business that can play ballroom one nighters. Louis not only plays them, with five pieces he breaks attendance records.

Another Hit Riding

There is no need to recount the number of sides that his *Outskirts of Town* and *Knock Me a Kiss* sold, especially now that his *The Chicks I Pick* is directly below Bing Crosby's version of *White Christmas* to top Decca's sales list. Decca is knocked out.

With another extension on his draft board deferment, Louis will be around for a few more months to set a few more records and, if picture companies are willing to talk more moolah, to make a picture. Meanwhile, the Garrick is set to make a mess of shekels.

New Busse Canary

Chicago—Audrey Brownell, formerly vocalist with Don Kaye's orchestra from the west coast, has joined Henry Busse's band. She had been doing singles since leaving Kaye.

shouldn't have. Incidentally, Lil Allen, 200 pound bombshell of fun and gaiety (unquote Onah Spencer), is the most interesting artist the Garrick has had on the intermission piano in a long time.

Jack Denton, sensational 17 year old drummer, from Aurora, Ill., has the unique distinction, now that he has joined Clyde Lucas, of having worked with three name bands since he graduated from high school a year ago. The other two bands were Ronnie Kemper and Bob Chester.

Don Ricardo, Chicago band leader, is celebrating his twentieth year in the band business by organizing a new combo to take advantage of the present band shortage. Don gave up his band and shelved his horn because of ill health. Feeling fit again, he and his Chicagoans are on the job again with new vigor.



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Jurgens Goes to Army; Band to Break Entirely

Brother-Manager, Will Jurgens Also Set for Army Induction Soon

Chicago—Once again the army blows taps for one of the nation's number one bands as Dick Jurgens disbands his orchestra to go into the armed forces January 17 after a short stay at his favorite stomping grounds, the Aragon ballroom on Chicago's north side.

The boys in the band are scattering to the winds with many of the boys planning on entering the service or going into defense work. Lew Quading, featured on piano and celeste, intends to quit the business in favor of a job in an airplane factory on the coast.

Saxman Floyd Adams intends to work in defense somewhere around Chicago while Carl Brandt, also on sax, is enlisting in the army signal corps. Bob Lee and Charlie Hands, saxes, will remain in the music business as will vocalist Harry Cool. Buddy Moreno, vocalist-guitarist plans to enlist in Civilian Pilot Training.

Herb Haskett will join the Chico Marx trumpet section; Ed Keuhler, trumpet, will stay in the music business around Chicago; and Lou Vacca heads for his home in California. Harold Winder, trombone, hopes to get into an army or navy service band and tramist Danny Gay and drummer Frank Sehrer will remain in the business.

Joe Potzner, comedy and bass, is going to his home in Milwaukee where he will continue in the music business, and brother-manager, Will Jurgens, is set for the army.

New York—Sande Williams, band leader here for many years at the Hotel Astor, has joined the army.

Two O'Clock Club to Give Up the Ghost

New York—After a series of Nick Carterish raids, the Two O'Clock Club, alias the Musicians and Performers' Guild, threw in a soggy and bewildered sponge and shuttered its doors for keeps last month after a four month, \$7,000 loss, run.

The club, originally intended, and constantly striving to cater only to musicians out for an after-hours evening, bowed out with the boys of the 54th Street precinct shouting, "This is a raid!" and attempting, by means of the club microphone to get the crowd to go home as others of their buddies grilled the club's attendants in an effort to prove that Goldie, manager of the club, was actually the owner. This failed, possibly because he was not the owner. It was owned by Mr. and Mrs. Louis Albough, who had helped start such clubs in Washington and Baltimore.

The entire trouble arose over the fact that the club opened at 2 a.m. and often ran until eight or nine in the morning. Such hours were necessary for it to cater to night-working musicians. It was expected that, since the club was private, curfew laws would not apply. Liquor was not sold, and only members were admitted. In fact, club officials are still trying to figure out just what all of the raids were about.

Pete Brown's trio was thrown out of work on the job. Goldie, manager of the club, is going to Washington to do publicity on the bands at the Roosevelt and also for Chuck Foster's band. He will attempt some dance promotions on his own.

If your favorite newsdealer does not handle the BEAT ask him to get it for you, or write direct to DOWN BEAT, Chicago.

Bill Drops In on Red



Chicago—Bill Andre, whose jazz combo has set a record for consecutive weeks of playing at Libby's drops in to visit his friend, drummer Red Saunders, who has been at the Club DeLiax for an equally long period of time. Left to right: Red Saunders, Kathryn Jackson, Anna Ivory and Bill Andre.

Gracie Gets Band And New Theme

New York—Gracie Barris, who has taken over the Dick Stabile band, has had a special tune written for her by the Berlin office. Entitled *My Man Is Gone*, it's built around the hubby-off-to-war, and GAC figures it to be a big help with the femme patrons in Chicago.

Sanford Gold Takes Mel Powell's Place

New York—Mel Powell, now with Eddie Condon's band, was replaced by Sanford Gold in the Raymond Scott CBS band. Scott, by the way, is at work on music for a ballet to be called *The Grem-lins*, based on an expose of those streamlined elves published by one of the national picture maga-

Everyone Bashes At Baret Show

New York—Charlie Baret staged another of the opening day bashes for which he is famous last week at the Apollo theater here. Musicians both in and out of the services turned up to add to the Baretmen's tootlings.

Changes in Mad Mab's Lineup

New York—Jimmy Lamare, Charlie Baret's right-hand man, has left the band because he wants to spend more time with his family. Draftee Huck Andrews has been replaced by Dean Sayre, sax and vocalist. Gus Jean took over Murray Williams first alto spot, (now on Army duty in California) and Bob Swift took tram-mas Sam Kublin's chair.

Says Negroes Are Welcome In Army Bands

Atlanta, Ga.—Refuting statements that Negroes are excluded from army and navy musical organizations, Lt. A. R. Teta, secretary of the Army and Navy Bandmen's Association, stated here last month that those making such statements had either been misinformed or hadn't checked into the matter before speaking.

Are Seeking Musicians
"Both the army and the navy have repeatedly given news items to the local newspapers and to service papers in an attempt to contact musicians of the Negro race for their band purposes. I know of a number of army bands that are looking for competent musicians of the colored race.

"The Army Music School in Washington, D. C., has repeatedly given items to the press stating that they desired applicants to the school from the Negro race for the bandmasters' school at Ft. Meyer, Va. We are shy a number of warrant officers as bandleaders for Negro bands in the army."

Officer Will Assist
Substantiating his statements, Lt. Teta showed several news items which he had clipped from local newspapers asking for colored musicians. He also stated that if bandmen of the colored race desire any assistance, he will be glad to help them get placement in bands of their own race.

Lt. Teta may be reached at P. O. Box 1265, Atlanta, Ga. The Association headquarters are at 207 South Orange Street, New Haven, Conn.

New York—Lana Horne, sepia singing sensation, has been loaned to Twentieth Century by MGM for their production, *Thanks, Pal*.

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Pied Pipers Leave TD—'No Plans'

Zucca Brothers Expand Chain

Add Hollywood Cafe As Fourth Spot Under Control

Los Angeles—The Zucca Brothers, Joe and Frank, whose nitery enterprises here have mushroomed from an eatery at Hermosa Beach (now Zuccas' Terrace) to include the Casa Manana and the new Hollywood Casino, have added another spot to their nite club "chain" by purchasing the Hollywood Cafe, Santa Monica Blvd. cafe which for several years has been Hollywood's "official" jam session spot.

The Hollywood Cafe will be remodeled and redecorated for a grand opening which the new owners hoped could be staged during the holiday season. Opening band wasn't set but there was strong possibility it might be Freddie Slack, who did a bang-up job for the Zuccas at the Casa Manana before giving way to Horace Heidt.

Meantime, it looked like the Zuccas had finally hit the jack-pot at their new Hollywood Casino when they brought in a condensed version of the elaborate ice show idea which has been so successful as box-office draw elsewhere. Zuccas' ice show is a replica of the larger icers with exception of fact it is staged on a smaller tank and the girl contingent has been cut to eight.

Policy of no-admission, with which the Casino was opened, was abandoned with advent of the ice show.

Dinah and MAHSWH, HCIBGWHB



Los Angeles—That's not double-talk, jack, that's just the abbreviation of the song written by these young chaps and featured by Dinah Shore, *Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues*. Left to right: Delicious Dinah, Dick Charles and Larry Markes. *Look Magazine Photo.*

PW Forms Two Bands to Beat Travel Worry

Los Angeles—Paul Whiteman is organizing a complete new band for use at the Palace Hotel in San Francisco, where he is scheduled to open January 10.

The new outfit, which is being recruited here in L.A., will be an 18-piece combo with fiddles, brass, saxes and rhythm in the usual Whiteman manner. Whiteman will continue to use the same 27-piece radio ork he now heads for the Burns & Allen airshow for his radio work. The hotel band will remain in San Francisco for the duration of the Palace engagement.

Last season, while working the

Palace Hotel job and the Hollywood radio spot simultaneously Whiteman shuttled his band back and forth, bringing the combo to Hollywood for the air show via over-night sleeper busses. However, such an arrangement was impossible this year due to transportation problems.

Local 47 Hoists Job Scale Again

Los Angeles—Union scale for casual engagements, already at its all-time high here, has been boosted again by Local 47.

New rate provides that all dance engagements of two hours or less, ending not later than midnight, shall pay \$8. All time over two hours, and up to midnight, is at a rate of \$2 per hour. (Example: a 9-to-12 job would pay \$8 for the first two hours, \$2 for the additional hour, or ten bucks.)

The rate after midnight is construed as over-time and is to pay \$3 per hour. Leader draws 50 per cent of one man's pay extra in addition to scale.

New rate was to go into effect December 29. Contracts signed now for casuals taking place after that date must be adjusted to meet the new scale, according to statement by a union official.

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Par Tags Dona For Stardom

Los Angeles—Dona Drake, once a leading figure (and how!) in the music business as the girl band leader known as Rita Rio, is slated for a big-time build-up at Paramount this year.

Buddy De Sylva, production manager at Paramount has had his eye on the stardom prospects of Dona since she gave up the baton to sign an acting contract with Paramount. After watching her work out as second lead in *Road to Morocco*, De Sylva figured Dona was ready. She has just completed featured role in *Road to Moscow* and is set for a major spot in next Bob Hope starrer, *Let's Face It*.

Cookie With Ginny

Hollywood — Edgar (Cookie) Fairchild has taken over Dave Rose's music director role for Ginny Simms' Philip Morris program. Dave is now in the air corps.

Horace in Khaki

Fort Custer, Mich.—Inducted into the army last month, Horace Henderson, bandleader and arranger, is at Custer awaiting assignment.

Connie Haines Renews Radio Also Gets Film

Hollywood — Connie Haines signed contracts late last month which placed her in her first moving picture singing role and continued her appearance on the Ab-



Connie Haines

bott and Costello show for another thirteen weeks.

The Abbott and Costello signature was the result of Camels' picking up her second option on their NBC show while her pix contract spotted the Haines voice in the long heralded *Stage Door Canteen*. *Canteen* will also feature the music of Benny Goodman, Guy Lombardo and Xavier Cugat and their bands.

Thus, by autographing two dotted lines over the holiday season, Connie assured herself a prosperous new year.

Group Settles In Hollywood, May Get Radio

Hinted That Dorsey Retains Interest in Singers Despite Split

Los Angeles—The Pied Pipers, who left Tommy Dorsey in Portland on December 1 at the termination of their contract, were taking a vacation in Hollywood as this was written and making "no statements on future plans."

May Get Radio Show

However, it was indicated that they expected to "settle down" in Hollywood and it was known that a contract that will put them on a major radio show was all but signed.

Manager of the Pied Pipers (who will be billed as "Jo Stafford and her Pied Pipers") is Tommy Dorsey's aide-de-camp, "Bullets" Durgom. Fact that there has been no change in Durgom's relationship with TD, and that there is no ill will seen between the Pipers and their former boss, hints that Tommy is still interested in the Pipers and possibly in "farming them out" rather than actually dispensing with them.

Started on Coast

Pipers consist of Jo Stafford, Clark Yokum, John Huddleston (Jo is Mrs. John Huddleston) and Chuck Lowry. Group was originally an octet and got its start in Hollywood radio business before joining Dorsey.

Western Wolves Don't Scare This Hollywood Blonde

Hollywood—Weird sight around this weird town these days is a pretty, young blonde girl toting a Graflex and shooting pictures of musicians, bandleaders and singers around the film capital.

The girl is Iva Munselle, a Texan, who learned the photography art as a lens-snapper at the Hollywood Palladium. Just recently she quit to go out on her own. Besides doing candid and portrait work of musicians and the like, she doubles daytimes in the photo labs at Douglas Aircraft.

Plenty professional ("too much so," say some musicians) Miss Munselle is fast building a rep. And while she's hesitant about giving out her address and phone number (she has to be, she says), an alert *Beat* scribbler learned from private operative G-21 that her home is at the Lido Apartments in Hollywood, phone Hollywood 2961.

Hollywood is like that!

Agencies Revel In Draft Change

New York—Passing of the recent 38 year draft exemption order made a tremendous difference to the band agencies. In almost every case it assured them of large numbers of leaders they were afraid of losing before. GAC can now count on Carl Hoff, Lou Breeze, and Will Osborne; William Morris on Duke Ellington and Count Basie (38 by a few days); MCA on Kay Kyser; while Fredricks has Larry Funk and Fletcher Henderson now safely assured.

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Two Clubs Shut In Safety Probe

Boston Tragedy Causes Check-up of Conditions in Coast Niteries

Los Angeles—A prompt check-up on fire hazard conditions in local niteries was inaugurated here immediately upon news of the Coconut Grove tragedy in Boston.

First report of the committee in charge indicated that conditions here were generally satisfactory although county authorities did revoke the licenses of two well known nite spots found to be unsafe, according to official reports.

Too Much Bamboo

Spots losing their licenses until the conditions were corrected were the Zamboanga, 3826 West Slauson Ave., and Gene's Hawaiian Village, 10637 So. Vermont Ave.

Both spots featured tropical atmosphere and were decorated with bamboo and other highly inflammable materials, according to Building Inspector Clyde N. Dirham, who recommends that they be closed "to prevent a repetition of the Boston disaster."

Defense Bureau Aids

Active in the probe of safety conditions in the niteries was the Cabaret Defense Bureau set up here at outbreak of war. CDB men who gave immediate attention to fire hazard conditions were Palladium's Maurice Cohen, Clarence Juneau of the Juneau Advertising Agency, and Tom Bailey.

Washington Alive With New Spots

Washington, D. C.—"Boom Town" is sure booming. Things are happening so fast and changes being made so rapidly that one can't keep up with them. So many nite spots and clubs are opening up that they are having a hard time trying to find enough musicians.

A Meyer Davis five headed by accordionist Davy Crocker and featuring Elaine King as vocalist, opened at the Dubonnet Room. Dick Humber opened at the Del Rio. . . . Chuck Foster is going over nicely at the Roosevelt hotel and will be replaced by Shep Fields.

The service boys all like George Stein's band at the River Bend. . . . Jack "Jive" Schafer packing them in at the Casino Royal. . . . Little Jack Little closed at the El Patio, but returns for an indefinite stay New Year's Eve. . . . Col. Jimmy Lake opened up the Gay 90's Club and Ralph Hawkins is back at the Cross Roads. . . . Ray King opened at the Club Louisiana.

—Whitey Baker

Cincinnati Local Bands Are Busy

Cincinnati—The gas rationing, having played havoc with traveling bands, has put the local boys on the gray train so far as the top spots are concerned.

The Beverly Hills Country Club is still using traveling bands, but not the names they have played in the past. Lookout House, another over the river niterie, likes the way Wally Johnson and his band dish it out. The same holds true for Chick Mauthe at the Glenn Hotel.

The Gibson Hotel after many years of big and little names uses a small group consisting of only four. At the Netherland Plaza are Burt Farber of WLW and his band.

—Bud Ebel

Hal and His Four Lyttles



New York—This is Hal McIntyre, tooting a toot on the sax as he presents his all girl quartet, the four Lyttle Sisters, who harmonize sweetly the while.



Los Angeles—Zucca Bros. are cashing in on their new ice show venture at the Hollywood Casino in spite of an opening-night fiasco. Patrons arriving for the debut spent the evening watching workmen put the finishing touches on the plumbing equipment designed to produce the frozen "floor."

True to the times, the supplies had failed to arrive on schedule. In a last-minute attempt to speed the freezing process, a batch of "dry ice" was brought in. The ice surface was ready by midnight but it was so bumpy the skating stars refused to try their best tricks. But it didn't matter much as by that time most of the customers had gone home or to other spots.

Not Funny to Boss

Knowles Blair, the Zuccas' able publicity plugger, informed representatives of the press whom he had assembled for the "grand opening," that due to a last minute change of plans the Zucca Bros. were presenting an Aquacade instead of an ice show. It got a good laugh from everyone except Joe Zucca, who couldn't see anything funny in the situation at that moment.

About the Bands

Al Donahue, who has been recuperating from illness in Hollywood, has organized a new band here and was slated to re-open Ciro's, where the movie mugs used to do the el swanko act (and some acts that weren't so el swanko) on New Year's Eve. New outfit is a 13-piece combo with fiddles. . . . Jan Garber, who was due to take over at the Hollywood Casino December 24, planned to add a gut section to his band.

The Trianon's replacement for Dick Stable, whose booking there was cancelled by military plans, is Noble Sisule, making his first W. C. stand. He was spotted by WM's Ed Fishman, who also has Ossie Nelson at the Biltmore and Al Donahue at Ciro's (see above). Ed will also have Freddie Slack if the AFM (where the decision is still pending) decides in his favor against MCA and Joe Glaser.

Looks like Horace Heidt, who opened at the Casa Manana December 10, is going to be the first to feel the gas rationing—and hard. Heidt did stand-out business at this spot during the same period last year. Early reports on his present draw indicated it was running far under his last year's b.o. marks.

About Bandsmen

It's a boy at the home of Mr. and Mrs. Brodie (trumpet with Ozzie Nelson) Shroff. Mrs. Shroff is known professionally as Song-

Coast Niterie Ops Receive Double Jolt

Los Angeles—Local niteries, which have been hitting all-time highs financially as result of heavy war industry payrolls here, are facing tougher going due to changed conditions.

Condition No. 1 is gas rationing, which went into effect December 1, but full weight of which is yet to be felt due to fact many are using up their No. 3 tickets at a rate which will exhaust them before the No. 4 tickets are good (Jan. 31).

Patronage Loss Heavy

Nevertheless many niterie ops are already yodeling the blues in the night, with smaller out-of-the-way spots reporting loss of patron-

age as high as 50 per cent. Palladium is seemingly unaffected to date, and same goes for the Trianon, which though far out in the southeastern suburbs, is drawing plenty of local patronage, probably more than usual since the gas ban hit.

Curtail Liquor Sale

Condition No. 2 is establishment of new curfew hours for liquor sales at "request" of military authorities in charge of Western Defense Zone.

Under the new regulations, liquor may not be sold in niteries after midnight (city ordinance formerly permitted sales until 2:00 a.m.). This has been a hard blow to many spots, especially those drawing heavily on patronage from swing shift workers who leave their jobs at 11 and 12 o'clock.

Liquor stores are required to close promptly at 8 p.m.

New Arranger Joins Bratcher

Dragon was handling the baton on the show at press time.

Gene De Paul, of the Don Raye-De Paul tune team (Mr. Five by Five) accepted that offer from Uncle Sam. . . . Local Bandleader Bob Mohr getting a good play on his self-published, BMI-licensed song, All the Girls Are Khaki Wacky.

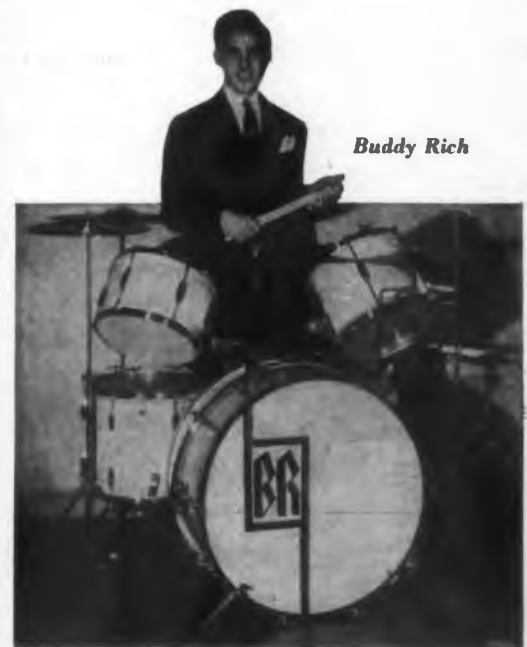
Tommy Dorsey, on his recent return from his tour of north and northwest states, told MCA to cancel all of his one-nighters except army camp dates. He's through with the one-night stands for the duration.

Washington, D. C.—A new addition in the Washie Bratcher aggregation, currently appearing at the Washington hotel, is Lonny Wolfgang, arranger and trumpeter. Lonny has arranged for Jimmie Lunceford, Benny Carter, and Enrico Madriguera.

The orchestra now boasts 21 pieces, having two guitars and vibes, bass, drums, piano, eight brass, five reeds, two vocalists and leader. Another new member is Charles Gould, band manager and publicity.

Slingerlands Dominate Down Beat Drum Poll!!

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- ★ Dave Tough
- ★ Jo Jones
- ★ Maurice Purtill
- ★ Frank Carlson

Slingerland drummers have always finished high in Down Beat popularity polls but this year the predominance is even more pronounced. 1st, 2nd, 3rd and 4th places all went to Slingerland drummers as well as 5 out of the first 7—a record breaker!

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Bad Year for Records, Says Mix

With Some Exceptions, Most Band Discs Boggled Down Badly During 1942

BY MIKE LEVIN

It is this way every year. Immediately after finishing this literary relic, I go over to Phil's "Ladies Cordially Invited," and buy myself several quickly, hoping to look like what Paul Muni thinks newspapermen look like. It's no use though. Neither Muni nor I are very successful at fooling anybody. He doesn't look like one, and even the *Daily News* boys don't have to turn out as highly scented linage as the following. But the boss says yes, and I haven't even smelled my bonus yet, so it's his fault, not mine. Any character who thinks you can pick the year's best records bang just like that out of a rabbit is definitely slated for the front office—he ought to be able to fool the stockholders too. But to the dirty work:

This year was a marvelous year for records. All the bands were just ducky, turning out the cutest little records you ever did see. All labeled in black, red, and blue—strange that no one thought to use brown. In fact, who is kidding who? This year was a rotten record year. The materials were short and bad—that's nobody's fault except the H.H. and M boys. But the bands, with a very few exceptions, seemed to bog down badly.

Ellington, Spivak, McIntyre, James, TD, Jordan and Herman were the only consistently good performers, with Miller, Shaw and Goodman tagging along occasionally. A lot of other units were a big disappointment, especially J. Dorsey and Casa Loma, who, with their prestige and men should have done much better. Interesting note is that three of the topnotchers were consistently influenced by Ellington: Herman, McIntyre, and Barnet; while the two others (James and Dorsey) often emulate Lunceford.

Below, listed chronologically in the five (plus a special war) categories that we have used most of the year, you'll find a list of records that looked especially good to us then and now! In the meantime, see if you can trip the waiter.

Here Is Score On Top Drawer

These are the vitals of the statistics of band-selected during the year for "Top Drawer Discs":

HOT JAZZ	
Duke Ellington (including discs by small combos)	5
Bob Crosby	2
Fats Waller	2
Decca Anthologies	3

SWING	
Hal McIntyre	3
Duke Ellington	2
Harry James	2
Tommy Dorsey	2
Glenn Miller	2
Benny Goodman	2
Artie Shaw	2

DANCE	
Charlie Spivak	3
Woody Herman	3
Tommy Dorsey	2

VOCAL	
Louis Jordan	4
Harry James (Helen Forrest)	2
Freddie Slack (Ella Mae Morris)	2

NOVELTY	
David Rose	2

Leaders by totals in all divisions	
Duke Ellington	7
Tommy Dorsey	5
Hal McIntyre	4
Woody Herman	4
Harry James	4
Louis Jordan	4
Benny Goodman	4
Charlie Spivak	3
Artie Shaw	3
Fats Waller	3
Glenn Miller, Bob Crosby, Jack Teagarden, Paul Whiteman, Freddie Slack, Jimmie Lunceford, Count Basie, Jimmy Dorsey, Spike Jones, Charlie Barnet, Les Brown, and David Rose	2 each

public not only wants good swing and jazz, but dance music that's played with a good beat and careful attention to arranging details.

Vocal

Louis Jordan's <i>Knock Me a Kiss and I'm Gonna Move to the Outskirts of Town</i> (Decca)
Count Basie's <i>More Than You Know and Down for Double</i> (Okah) (vs by Lynn Sherman)
Frank Sinatra's <i>Night and Day and The Night We Called It a Day</i> (Bluebird)
Patsy Brown's <i>Unlucky Woman and Round Bayou</i> (Decca) (vs by Helen Humes)
Mildred Miller's <i>More Than You Know and I Think of You</i> (Decca)
Artie Shaw's <i>Sometimes I Feel Like a Motherless Child and I Don't Want to Walk Without You</i> (Victor) (vs by Lips Page)
Lena Horne's <i>Mad About the Boy and I'd Wind</i> (Victor)
Les Brown's <i>It Ain't Necessarily So and A Woman is a Sometime Thing</i> (Decca) (vs by Avon Long)
Alvin Karpis's <i>I'm Glad There Is You and Picnic in Purgatory</i> (Bluebird) (vs by Alyce King)
Jack Teagarden's <i>Nobody Knows the Trouble I've Seen and A Hundred Years (Decca)</i>
Lucky Millinder's <i>Rock Me and Savoy</i> (Decca) (vs by Sister Satchel)
Libby Holman's <i>How to Succeed in the Radio Business and Baby Baby</i> (Decca)
Louis Jordan's <i>Small Town Boy and Mama Blues</i> (Decca)
Martha Tilton's <i>The Angels Cried and I'll Remember April</i> (Capitol)
Freddie Slack's <i>Com-Gone Boogie and Here You Are</i> (Capitol) (vs by Ella Mae Morris)
Ella Fitzgerald's <i>I Can't Believe That You're in Love With Me and Can't Help Loving That Man</i> (Decca)
Benny Goodman's <i>On the Sunny Side of the Street and All I Need is You</i> (Columbia) (vs by Peggy Lee)
Harry James' <i>You're in Love With Somebody Else and He's My Guy</i> (Columbia) (vs by Helen Forrest)
Harry James' <i>I Cried for You</i> (Columbia) (vs by Helen Forrest)
Louis Jordan's <i>I'm Gonna Leave You on the Outskirts of Town and It's a Low-down Dirty Shame</i> (Decca)
Tommy Dorsey's <i>Manhattan, Sincerely and Blue Blues</i> (Victor) (vs by Joe Stafford)
Freddie Slack's <i>Mr. Five by Five and The Thrill Is Gone</i> (Capitol) (vs by Ella Mae Morris)
Paul Whiteman's <i>Travella's Light and We Were Never Lovers</i> (Capitol) (Billie Holiday)
Dinah Shore's <i>Manhattan Sincerely and You'd Be So Nice</i> (Victor)
Louis Jordan's <i>The Clowns That I Pick are Slender, Tender, and Tall and What's the Use of Getting Sober?</i> (Decca)

This one was a dead heat all the way between Louis Jordan and Helen Forrest. Jordan's dry humor plus his ability to sing blues with great feeling and a new sense of style put him right up there with Miss Forrest's superb renditions of practically everything she touched. The year's sensation of course was Ella Mae Morse with the Freddie Slack band. I hope that she keeps repeating and stays up there, though it's just possible that her habit of over-inflecting may too shortly tire her fans of her style. Goodman's one contribution was Peggy Lee's much improved vocalizing on *Sunny Side of the Street* which she shows signs of continuing with additions. All of the name band singers with the exception of TD's Sinatra and Stafford failed this year to equal past performances.

Department of Understatement (From this column, August 15th): "best tune from the score is *White Christmas* out soon, which ought to go well."!!!

Novelty	
Jimmy Dorsey's <i>Arthur Murray Taught Me Dancing and Not Mine</i> (vs by Helen O'Connell) (Decca)	
Shap Fields' <i>Peter and the Wolf and I'm Gonna' Mighty Longtime</i> (Bluebird) (Modulate to Page 9)	

Lockie's HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

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Hot Jazz

Johnny Hodges' <i>Things Ain't What They Used to Be and Squaky Roo</i> (Bluebird)
Duke Ellington's <i>Are You Strutting and I Don't Know What Kind of Blues</i> (Victor)
Fats Waller's <i>Clarinet Harmonica and Winter Weather</i> (Bluebird)
Fats Waller's <i>Piano Album</i> (Victor)
All-Star Band's <i>Royal Flush and I Got Rhythm</i> (Columbia)
Alto Sax Album (Decca)
Trombone Album (Decca)
Goodman Trio-Quartet (Halcyon) <i>Where or When and I Cried for You</i> (Bluebird)
Mel Powell's <i>World is Waiting for the Sunrise and Mood at Twilight</i> (Commodore 344)
Duke Ellington's <i>C Jam Blues and Moon Mist</i> (Victor)
Duke Ellington's <i>Perdido and Ratchack</i> (Victor)
Coms of Jazz—Vol. 4 (Decca)
Charlie Barnet's <i>Shady Lady and I Like to Riff</i> (Decca)
Bob Crosby's <i>Brass Boogie</i> (Parts 1 and 2) (Decca)
Louis Armstrong's <i>Coquette and Among My Sincerely</i> (Decca)
Snub Mosley's <i>Snub's Blues and Sounding Land</i> (Decca)
Saunders King's <i>Five at Eleven Five and What's Your Story</i> (Rhythm 4)
Woody Herman's <i>Four Clips' Yard Bird</i> (Bluebird)
Teddy Wilson's <i>Three Feathered Things and Rosetta</i> (Columbia 34652)
Ari Hodes' <i>Liberty Inn Bug and Georgia Cabernet</i> (Decca)
Jimmy Norman's <i>The Blues Jumped a Rabbit and He's the Different Type of Guy</i> (Decca)
Barney Bigard's <i>C Blues and Brown Suede</i> (Bluebird)
Jack Teagarden's <i>The Blues</i> (Ella Mae 5045)
Stoney Buckner's <i>The Mooche and Blues in the Air</i> (Victor)
Bob Crosby's <i>King Porter Stomp and Sugar Foot Stomp</i> (Decca)

These average out to about one good hot disc every two weeks. Fat's album included because it's a case history of his piano, while his *Clarinet* has some of the most exciting trumpet (backed by organ) of the year. *All Star* record not too good, but stacks the big

boys up against each other, while the Goodman Trio indicates what BG could do back when. Snub Mosley's trombone, Jess Stacy's piano (Crosby), Barnet's soprano, and Mel Powell's piano all sneaked their discs in, while the two Decca anthologies rated because they are collections of previously issued discs, some with a lot of good hot on them.

Swing

Duke Ellington's <i>Chosen Bridge and What Good Would It Do</i> (Victor)
Benny Goodman's <i>Clarinet a la King and How Long Has This Been Going On</i> (Okah)
Hal McIntyre's <i>Commander's Serenade and How Do I Know It's Real</i> (Victor)
Tommy Dorsey's <i>What Is This Thing Called Love and Love Sends a Gift</i> (Victor)
Benny Goodman's <i>Jersey Bounce and String of Pearls</i> (Okah)
Artie Shaw's <i>Carnival and Needleman</i> (Victor)
Hal McIntyre's <i>Daisy Mae and I Throw a Kiss in the Ocean</i> (Victor)
Glenn Miller's <i>American Patrol and Soldier</i>
<i>Let Me Read Your Letter</i> (Victor)
Doc Whelon's <i>Sorghum Sutch and Ma and My Melinda</i> (Bluebird)

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Record Reviews

(Jumped from Page 8)

David Rose's *Holiday for Strings and Our Fella* (Victory)
 Andre Kostelanetz' *Musical Comedy* (Columbia)
 David Rose's *Dance of the Spanish Onion and Poinciana* (Victory)
 Spike Jones' *Little Bo Peep and Pass the Biscuits Miranda* (Bluebird)
 Johnny Mercer's *Strip Polka and The Air-Minded Escortive* (Capitol)
 Fred Waring's *The Fountain and Moopy Legsons* (Decca)
This Is the Army by the Service Cast (Decca)

Smallest group of all because cleverness is still no drug on the market. Dorsey's *Murray* from his picture swept the country last spring. While David Rose's brilliant handling of strings proves that you don't always have to be as corny as Kostelanetz sometimes gets. Waring's *Fountain*, an original by first fiddler Eric Seday is lovely stuff, but doesn't give him a chance to show the terrific hot jazz he can play on occasion. Jones' is of course from the *Heil* section of the *Fuehrer Jones*, while Mercer's *Strip Polka* is still dragging in nickels. All things considered, this bunch did proportionately better than any of the others.

War Platters

Franklin D. Roosevelt's *Address to the Nation on December 7, 1941* (Victory 17734)
 Spike Jones' *Der Fuehrer's Face* (Bluebird)
 Kay Kyser's *Praise the Lord and Pass the Ammunition* (Columbia)

The first record in this group is certain to go down in history. The latter two are mentioned because they were the first songs of success to definitely be identified with the war.

Proves Events Always Triple

New York—A bitter coincidence was noted here last month. In the *Beat's* December 15th editorial, it was pointed out that unless night club conditions all over the country were remedied, more fires like the Coconut Grove tragedy not only might happen, they would happen. On the 15th 104 people lost their lives at a dance in St. John's, Newfoundland. A week later, eight more lost their lives in Armory Hall in Boston.

Herman Disc to Cater To BBC Cats in Britain

New York—Woody Herman recently cut one of the platters being shipped to BBC for use in England. Included were Woody's theme, *Blue Flame*, *Golden Wedding*, *Blues In the Night*, *Fan It*, *Blues on Parade*, *Yardbird Shuffle*, and *Woodchoppers' Ball*.

Barney Finds Self Between Two Bands

New York—For the first time in its history, Cafe Society Downtown had two bands for the last two weeks when George James opened, and owner Barney Josephson gave Lee and Lester Young notice for December 29th instead of the 21st. The Morris office which handles the Young band, gave Josephson some relief by booking the band elsewhere for part of the time. Teddy Wilson continues at Cafe Uptown.

Those P. A.'s Again

New York—Press agents had a field day here recently during the newspaper strike here. Every client in town was told that a couple of big plugs were in this morning's paper about you—the only trouble was that you couldn't get the paper.

Victor's Second Post Ban Disc

New York—Victor last week released its second record made since last July. Ethel Mermen's version of *We'll Be Singing Hallelujah When We March Through Berlin*. She was backed on the date by the Andy Love vocal septet of Rinso White fame.

More of Ellington Discographies Soon

New York—Victor has informed the *Beat* that it expects to have more of the Ellington discographies on hand soon and that people desiring them should sit tight until they are announced.

A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

The sixth in our series of the best there is that is readily around. While none of these numbers are officially cut out, due to the shellac shortage and the recent Christmas rush they may be a little hard to get. However, avoid the large stores and look around in the smaller shops.

Hot Jazz

Rex Stewart

Without a Song and My Sunday Gal
 Bluebird 10946 (1940)
 This is supposed to feature Rex,

and indeed it does, but Harry Carney's baritone sax walks away with *Song*. Starting from the beautifully phrased intro, continuing through the beautiful sub-tone background (along with Ben Webster and Lawrence Brown), Carney plays a second chorus that is surpassed by very little that he has done before for flexibility and wealth of ideas. Rex is no slouch here either. Flipover typically lovely Ellington originality.

Swing

Benny Goodman

When Buddha Smiles and Basin
 St. Blues Victor 25258 (1935)

Though Krupa drags the last chorus badly, this was an example of the Goodman band when it played lightly and with taste. The sax chorus written by Henderson and led by Hymie Schertzer is a delightful example of simple phrases, tastefully played, making the only real swinging element in the band. Reuss' guitar is no debit however. Twist it for Joe Harris' excellent Teagardenesque trombone.

Novelty

Paul Whiteman

Slaughter on Tenth Avenue (Parts 1 and 2) Victor 36183 (1938)

Whiteman's recording job is pretty rotten, but it is the only one available of this topnotch

Rodgers-Hart music. At times the scoring certainly is way above that of most musi-comedies and shows signs of what Rodgers tried to do later in his ballet *Ghost Town*.

Dance

Hal Kemp

Love for Sale and Paradise
 Victor 26278 (1937)

This one ought to be billed the "banned disc" because both sides aren't available for radio broadcast due to a slight meanness of the lyrics. At any rate, both are good examples of the Kemp two-four dance beat, and have Nan Wynn and the Smoothies for vocals.

Vocal

Duke Ellington with Bing Crosby
 St. Louis Blues

Columbia 55003 (1932)

With Duke's famous *Creole Love Call* on the reverse, Bing not only comes through with good straight blues, but some fine scat singing as well. Touches of Hodges and Carney as well. Listen to this and then compare it with some of the Groan's present-day sides. You'll find a big difference.

Kaycee's Julia Lee For Capitol Discs?

Kansas City—Glenn Wallicha, Capitol Records exec of Hollywood, has been in town scouting Julia Lee with an eye toward recording her. Julia, sister of vet bandleader George E. Lee, has been a fixture at Milton Morris' Taproom for more than six years, playing piano and singing blues. When and if the waxing situation clears up Miss Lee will probably cut a few for Capitol, that firm having portable equipment which would allow her to record here in town.

Your Automatic Hostess

Selects the . . .

MOST PLAYED RECORDS!



Ann

(One of the score 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 studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artists	Label
1—White Christmas	Bing Crosby	Decca
	Charlie Spivak	Columbia
2—When the Lights Go on Again	Les Brown	Okeh
3—Mr. Five by Five	Vaughn Monroe	Victor
4—Praise the Lord	Harry James	Columbia
5—There are Such Things	Freddie Slack	Capitol
6—Dearly Beloved	Kay Kyser	Columbia
7—Serenade in Blue	Merry Macs	Decca
	Tommy Dorsey	Victor
8—Moonlight Becomes You	Glenn Miller	Victor
	Alvino Rey	Victor
9—Manhattan Serenade	Benny Goodman	Columbia
	Glenn Miller	Victor
10—At Last	Bing Crosby	Decca
	Sammy Kaye	Victor
	Harry James	Columbia
	Jimmy Dorsey	Decca
	Glenn Miller	Victor
	Charlie Spivak	Columbia

OTHER FAVORITES

Daybreak	Harry James	Columbia
My Devotion	Tommy Dorsey	Victor
	Charlie Spivak	Columbia
	Jimmy Dorsey	Decca
I Had the Craziest Dream	Harry James	Columbia
There'll Never Be Another You	Sammy Kaye	Victor
Brazil	Jimmy Dorsey	Decca

Baron Writes Scores

New York—Paul Baron, fronting a small band at the Savoy-Plaza Hotel here, has been asked to compose, orchestrate and direct the musical score for two of Pathe's shorts in the *This is America* series.

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PACIFIC COAST OFFICE

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Music for Morale; Music for Mayhem!

(By Sergeant Gene Ward of Oneonta, N. Y., Marine Corps Combat Correspondent)

Port of Embarkation, West Coast—I just said "so long" to a bunch of Leathernecks who double in brass—but literally. It was a rootin' tootin' band designed by the United States Marine Corps for music, morale and mayhem.

This streamlined unit of twenty, complete with a tough top sergeant band leader, just boarded ship for transport to a combat zone. With rifles slung on one shoulder, and instruments on the other, they went marching off to war.

From practical observation I know they can play tunes on both. Pinned on their green blouses were marksmanship medals, silent testimony to their proficiency with the Garand rifle. Not so silent was the testimony to their proficiency for music-making. They could toot loud but also well as several thousand assorted sailors and Leathernecks on this post will attest to with enthusiasm. They played at assorted functions both on and off the base. Concerts or swing music, it was all the same to them. John Phillips Sousa or boogie-woogie.

Particularly memorable was their dinner music-making. Along with the turkey and dressing they made Thanksgiving Dinner a real festive occasion for a lot of Marines a long way from home. Even tough Marines need some morale a long way from home.

For any who might take the stand that Marines who make music can't make war on our enemies, let them lend an ear. First, these musicians were big, young, and tough. They looked as though they could take care of themselves—and I know they could. Each had undergone the regular "boot" or basic training, which prepares all Marines for anything and everything.

It used to be quite a show around here to see those band lads drill. They were good and they knew it. When they left their instruments back in barracks and went out just for drill exercise under the whip-lash voice of their "top," they were taken for a crack detachment of veteran campaigners. Sailors stood and gaped. Marines on parade always are good to look at. These genies were great.

This isn't the first streamlined combat band to be shipped out. Nor the last. In fact, another unit is due to check in at this port of embarkation any day now. And everybody on this post is looking forward to their arrival.

As I said my "so-longs," I got to thinking what a surprise, among others handed out by Marines, Mr. Tojo is going to get out of this band. Even without bullets they'll be formidable. Why, I'm dead certain that tuba player could blow any little yellow sniper out of his hiding place with one blast.

Here's to more music for morale and mayhem!

LIKE ALL MARINES THEY'RE PREPARED FOR ANYTHING

MARINES ARE ALWAYS GOOD; THESE GENES WERE EVEN BETTER

THESE BOYS CAN PLAY TUNES ON HORNS OR GUNS

Diz Joins Father
Philadelphia—Diz Gillespie joined Earl Hines' trumpet section here early last month.

Snookum in Quincy
Quincy, Ill.—Snookum Russell is playing a four-week engagement at the ofay Casino Club here.

Musicians Off the Record



Pittsfield, Mass.—Pete Vittori, bass player, printed a flock of post cards with this photo, mails 'em to band leaders whenever he wants to remind them that he's at liberty. Get's work that way, too.

Marx This!



These members of the 105th Infantry band, somewhere in the Pacific, are (top to bottom) Joseph Rubel, Anthony Palmer and Roland Avellane. Any resemblance to Harpo, Groucho and Chico is purely intentional.

CHORDS AND DISCORDS

Orchestration Club

Whitman, Nebraska
To the Editors:
Here's an idea for a new club. I've noticed all of the fan clubs and now for the new "gripe" club. Now, what about a club called "Orchestrations for Overseas Musicians." The dues could be the price of one or more orchestrations which would be sent to our boys overseas. Orchestrations only cost seventy-five cents. That's not much money for the happiness it would bring.

TIED NOTES

- CRINETTI-LYNNIE—Nick Crinetti, Dick Wharton tram man, Irma Lynne, singer, December 6 in Philadelphia.
- HICKEY-RUPERT—Chief Petty Officer Hank Hickey to Ann Rupert, singer, November 22 in Philadelphia.
- LIND-FOX—Murray Lind of the Lind brothers song trio and Pearl Fox, December 1 in Chicago.
- LEE-BYRNE—S/Sgt. John R. Lee, formerly with Ringling Bros. Band on bass horn, to Dorothy Byrne December 6 in Fort Myers, Fla.
- HOUSHER-MELAN—Harley Housher, trumpet with Don Ragon, to Marjorie Melan, half of the Gruesome Twosome with the Ragon crew, December 2.
- FINAL BAR
- DANO—N. E. Ned Dano, 63, operatic and vaudeville singer for 30 years, December 9 in St. Charles, Ill.
- KERNER—Fred W. Kerner, 61, pianist, teacher, conductor, December 11 in Albany, N. Y.
- BUCANAN—William B. Buchanan, 70, veteran musician, November 16 in Minneapolis.
- McDERMOTT—Grace (Vaughn) McDermott, Irish singer, 20 years of age, November 28, in Boston.
- NELSON—John A. Nelson, 76, Milwaukee musician, November 23 there.
- OTREE—Paul (Ocheltree) O'Tree, 43, former radio and concert singer November 29 in Des Moines.
- SCHMIDT—Mrs. Lina Bach Schmidt, 80, daughter of Christopher Bach, orchestra teacher, composer, and bandmaster, in Milwaukee November 30.
- PETTIT—C. Orlan Pettit, 47, musician with Detroit Symphony, November 28, Dearborn, Mich.
- GUY—Howard Guy, musician, recently in Boston.
- BROOMALL—James H. Broomall, 67, musician, December 2 in Philadelphia.
- DOYLE—Mary Ursula Doyle, 69, singer,

The Kenton Deluge

Boston, Mass.
To the Editors:
My chief kick about your wonderful magazine (and it gets better every issue) is the lack of space awarded to the greatest band in America today, Stan Kenton. The Kenton outfit has provided a well needed shot in the arm for American music. I personally am going around Beantown shouting their praises from the rooftops. . . .
BOB MCMAHON
Lawrence, Mass.

December 10 in New York

- GISELMAN—Marshall Giselman, 69, concert pianist, November 30 in San Francisco.
- LICHTER—Anna (Mehrbach) Lichter, 65, former opera singer, December 8 in East Orange, N. J.
- HILLER—Henry George Miller, KDKA staff pianist, 36 years of age, December 9 in Pittsburgh.
- SCOTTI—Louis P. Scotti, 29, musician and son of orchestra leader William Scotti, December 1 at Hempstead, L. I.
- ZANETTI—Alfred F. Zanetti, 56, tenor of the Springfield Opera Company, December 8 in Springfield, Mass.

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Chords and Discords

(Jumped from Page 10) which have been Louie, Duke, Casa Loma, Basie and Henderson. The others have come on and then gone from my mind. Now I've found a new one to add to my comparatively short list. For a new band that has drive, power, swell ideas, and a grand leader, meet Stan Kenton, the only impressive band to come up since Casa Loma. . . .

MARIO M. FEOLE

Chicago, Ill.

To the Editors: I came, I saw, Kenton conquered!

According to advance reports, Stan Kenton should have been Shaw and Ellington combined with Miller thrown in for good measure. Well, Kenton is no myth but he is a grand guy with a good band. If Kenton represents the taste of the west coast, I'd say they have good taste.

WARREN KETTER

Army Air Base Salt Lake City, Utah

To the Editors:

... Incidentally, I'm a real Kenton fan, despite the fact that I've only seen the band once. That impression hasn't left me. In my opinion he relies on his originality and musical qualities much more than any band of the size that I have seen. And, as an individual, Stan is really fine. I've talked to many musicians who are behind that band and Stan 100 per cent. . . .

SGT. ROBERT M. METCALF Prev. Sq. "A"

A 4F Editorial

Los Angeles, California, APO 35

To the Editors:

The editorial on service bands in your issue of December 1 is unsigned. I cannot find it in my heart to condemn the writer. I wouldn't have signed my name to it either if I had written it. He might have used a nom de plume, however. Might I suggest 4-F? I have a proposition to make this arm chair strategist. Let him come over and direct my band a while and I'll write the editorials. I will bet an old pair of identification tags I had left from the last war against your paper that the paper will be improved and the band worse.

DONALD C. HELTZL Chief Warrant Officer U. S. Army

Reissues Idea Good

University City, Mo.

To the Editors:

Three cheers to Ernest Davis for his letter in the November 1 issue of Down Beat. I have been collecting records for two years and sure would like to get some of the earlier records which are now out of print. If these could be reissued during the recording lull, we late collectors could really build up our record libraries with good sides.

Come on, all of the rest of you, let's storm the record companies with letters and protests until they see the light and give in. That's the only way we'll get those reissues. I'm going to write my letter right now. How about you? HAROLD WINER

Them There Eyes

Paterson, N. J.

To the Editors:

I think this letter should be printed to let Jimmy Dorsey know that it isn't only his sax that gets us gals. Did you ever notice his eyes? Well, you should. They are like the morning dew, sparkling

Hops 3,000 Miles to Sonny



New York—Meet the newest vocal discovery of the season, 21-year-old Mickie Roy, who last week jumped 3,000 miles from Hollywood to New York to join Sonny Dunham's band. Miss Roy, Irish and black-haired, is another Kansas City product, but she got her first experience, when she was only 12, singing over WDAG in Amarillo, Tex. New Yorkers will see her January 4 when the Dunham band opens at Hotel New Yorker. Photo by Iva Munsella.

Dunham Using Beauteous Blonde, Brunet Singers

New York—Sonny Dunham pulled a novel stunt last week when he replaced army-bound Ray Kellogg with 21-year-old Mickie Roy, a beauteous brunet whom Dunham sent all the way to California for. Singing Miss Roy gave Dunham two fem thrushes—one blonde and one dark-haired—and left him with no worries in the singing department as far as the draft is concerned.

Dorothy Claire, who joined the band six weeks ago and has proved a terrific hypo, especially in theaters, will handle jump and novelty numbers when Dunham's gang opens at Hotel New Yorker (following Benny Goodman) January 4. Miss Roy will be featured on ballads. There will be no male chanters except for Dunham's occasional "incidental" bits on novelty ditties. Sonny plans to set Miss Claire, the blonde, on one side of the stand and Miss Roy, black-tressed, on the other.

Miss Roy joined at the Central theater, Passaic, N. J., the day after detrainning from Hollywood, where she had been studying voice under Marie Golden. Dunham's first motion picture, made last summer on the coast for Universal, will be released late in January. Four Ritz Brothers co-star. Dunham has just been reclassified 4-F in the draft because of a heart impairment.

More Oriental Bassists

War Relocation Center Newell, California

To the Editors:

Say, that Joe H. Sakai of Manzanar is full of baloney when he says that he is the only oriental player in this country. Even in Tulelake Relocation Center we have three bass players. I would like to hear Sakai play.

Incidentally, here at Tulelake we have a jam outfit of about nine guys and a gal. We are noted for our jump more than sweet. We have all the standard tunes and an arranger who arranges all the pop tunes as they come on the Hit Parade.

I would like to correspond with all of the ork and jam outfits at the relocation centers. Anyone who wants to write address it to Blackie, 1808 Recreation Center, Newell, California.

More on Reissues

Marietta, Ohio

To the Editors:

I have been wanting to get a little worry off my chest as to the matter of records. Why in the world doesn't Columbia reissue more of their Brunswick masters other than the nut-cracker and merry-widow waltz with which they are polluting the public today? Those wonderful Teddy Wilson get-togethers; look at the sides Goodman made; Nichol's

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Saxie Dowell Defends Bands in the Service

(The BEAT received this letter from Saxie Dowell, leader of the Camp Allen dance band. He disagrees violently with our editorial of December 1st which said that service bands, like all other service units, shouldn't be content to defend their positions by merely playing capably, but should step out and show all the civvy dance bands a thing or three in really advanced dance work. Having the best musicians in the country eager to join, regular rehearsal hours, and no salary problems, they have none of the usual headaches facing the average leader. Here is Dowell's answer:)

Just read your editorial of December 1st and I disagree wholeheartedly with you. I have the finest band in the country right here at the Naval Air Station, N.O.B., Norfolk. In civilian life it would be difficult for anyone to assemble such an aggregation. I have never been associated with a band to equal this one. We will battle any band, civilian or service, and cut it to ribbons. The personnel speaks for itself:

- Ray Bellar, sax (Bradley) Earle Bergman, sax (Brose) Ray Dorsey, trumpet (Rosard) Ed Martin, sax (Allen) Hal Leonard, trumpet (Hoidt) Walt James, trombone (Monroe) Steve Jordan, guitar (Shaw) Larry Molinelli, sax (Fowell) Johnny Potcher, piano (Goodman) Stan Skjeko, bass (Allen) Bill Smith, drums (Allen) George Vedegis, guitar and copyist (Barron) Ken Williams, trumpet and arranger (Allen) Drew Wildoner, trombone (Gally) Tom Ghish, trombone (Allen) Eddie Sijko, sax (Allen) Dean Kincaide, arranger, formerly with T. Dorsey, Bob Crosby, and the old Sonny Pollock band Terry Allen, vocalist, of Glatton, Thornhill, McClintyre, etc., fame

We all enlisted as 1st class seamen. Being seamen we come under the jurisdiction of the captain of the station. I can keep my men together as a unit. Whereas if we had musicians' rates Washington would be able to transfer some of us or send down other musicians. We are sure of being a band for the duration.

Have Daily Chores

However, we have a regular work routine every day in addition to our band work. We work hard. We muster at 8 a.m. From then until 3 we clean the entire recreational building including the theater, gym, and the grounds around the building. At night, if we are not playing, we serve as ushers in the theater during the movies or USO shows. We rehearse daily from 3 until 4:30. We stand security watches which last all night long. Many times we hop off the bus after a late dance and go on watch.

Conditions are ideal at the station tho'. We have everything we want and enjoy the utmost respect from everyone stationed here. We have one free day a week; and have just come back from a two-week leave.

We get the cream of Norfolk dates to play. These include the horse show, the flower show, a \$2,000,000 bond drive as well as the station's own dance that was held at The Palomar. When Mutual inaugurates its new station at Portsmouth we'll broadcast weekly over that hookup.

Writing Some Tunes

We have had the time and inspiration to write some tunes that have been sent to publishers. Kenny Williams wrote Special Liberty and Dean Kincaide and I wrote Jumpin' Jack which T. Dorsey now has in his possession. Just because we are 300 miles from a large city do not think that we are stagnating. We're doing a good job for thousands of listeners and my men play with more enthusiasm than ever.

Dean Kincaide's arrangements are tops in every way. I know that I could not find anyone to

Glamor Gal



New York—You think Elizabeth Ann Roland ain't gonna be a glamor gal in 1960? Well, you're wrong, mister. Just dig that dimple and that personality smile. The daughter of Mr. and Mrs. Will Roland, of course.

ing as well as Terry Allen does. I wish it were possible for me to add a quartette. Before I sign off I wish the guy who stole my sax, while I was still in New York, would return it to me.

—Saxie Dowell

New York—Saxie's willingness to defend his guys is swell. And from all reports his outfit is worth talking about. But on the other hand, it still has to come up with jazz that is really sensational in anyway. This is no criticism of Dowell. He has good men and a good band. It has only been organized a short time. The only point we were making is that service bands shouldn't be content just to have good bands—they should have the best, the most progressive, and the least copable. Certainly the services deserve no less. All we were asking is that service bands don't rest with merely being good—that they really dig for the top.

—mix



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JOHNNY HODGES



TOOTS MONDELL



TEX BENEKE



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Sixth All Star Band Led by Soloist James

Sy Oliver Would Have Arranging Task for Band of Seventeen Stars

Despite his falling into third place on the swing band poll below Duke Ellington and Benny Goodman, Harry James pulled through in a last day victory of a slim 80 votes to nose out Benny Goodman as the nation's favorite soloist and, through that standing, has the honor of leading the Down Beat 1942 All Star band. James' victory marks the first time that Goodman has been shoved from the favorite soloist's chair in the six years of the poll.

On the alto sax chairs, Johnny Hodges and Toots Mondello take first and second, respectively, with Johnny a cinched first about 2,500 votes ahead of Toots, and with both comfortably ahead of Les Robinson's third. It must be noted that in this category it was necessary to drop Pete Brown, for whom voting was running high, because of his band leadership duties in New York which automatically made him ineligible.

Beneke-Webster Tenors

Again Negro and white split the sax section as the tenor chairs went to Tex Beneke and Ben Webster in that order. The Beneke-Webster polling was comparatively close with Vido Musso from the Woody Herman band running what was for a long time second place but finally resolved into an uncomfortable third.

Aiding and abetting the sax section as it now stands is Pee Wee Russell on clarinet, slicing off the shortest victory of the poll, a very scant 30 votes over Irving Fazola, last year's title holder. For Goodman fans we must recall that bandleaders were not eligible for instrumental chairs other than that of favorite soloist.

Eldridge Leads Brass

Although the brass section lines up with a colored lead as Roy Eldridge tops the all star section of Eldridge, Elman and Hackett. Eldridge's lead reverses last year's results when Ziggy Elman led the section with Roy in second chair. Although the two top spots were indecisive until the very final count, Hackett rounded out the section comfortably with little competition from the next in line, Rex Stewart.

Rounding out the brass section were Jay C. Higginbotham in an easy lead over Lou McGarrity, CBS trumpeter, who, in turn led his nearest competition, Neal Reid of the Woody Herman band, easily. Jack Jenney came in fourth and Lawrence Brown fifth.

Solid Rhythm Section

Jess Stacy's piano rhythm are backed by Buddy Rich, drums, Bobby Haggart, bass, and Eddie Condon, guitar. Haggart made the most outstanding show of any instrumentalist in the band, so large was his lead over Artie Bernstein in second place, although Rich was easily over Dave Tough's drum and Stacy went well over Mel Powell's piano. Eddie Condon wasn't nearly so decisive as Hy White pressed him throughout the polling.

The James band again came in for honors as Helen Forrest spread her skirts to take the female vocalist spot in the band, joined by ex-Dorseyite Frank Sinatra on the ballads. Helen O'Connell, Anita O'Day, Billie Holiday and Jo Stafford all made excellent showings in the chirp department. Bing Crosby, who did his last ork vocals with Paul Whiteman in the early thirties, came in a casual, comfortable second in the male vocalist followed by brothers Bob

Is He Corny!!



Man, if you want it really off the cob, buttered and salted to taste, this is your boy. Spike Jones, after a real tussle in which, as you can obviously see, he had to take off his coat so that he could better stuff the ballot boxes, uprooted Guy Lombardo, long Down Beat's King of Corn. And is he happy? Just look at his face.

and Ray, Eberly and Eberle, respectively.

And, chum, the arranging job for that chunk of orchestra goes to Sy Oliver, very easily over Billy Strayhorn, Jerry Gray and Eddie Sauter. And if you think that wouldn't be a real piece of orchestrating, you are but definitely nowhere. Our sympathies, Sy.

Ellington, TD And Shaw are Band Winners

(Jumped from Page 1)

third place and the lower place appearances of Claude Thornhill and Hal McIntyre, all three comparatively new bands to the fold.

Artie Shaw, 1938 Swing crown holder, came through on the strength of his reputation to top Herbie Fields' Fort Dix band as the army took a sad second place to the navy's leadership. Out of the first five places, three places went to the navy, one to the coast guard, and one to the army, as Herbie Fields, Great Lakes, Saxie Dowell and Rudy Vallee polished off the remaining spots in the first five.

Spike Jones Corn King

Through sheer bluff and bravado, Spike Jones, following heavy campaigning in which he passed out official ballots like water, sunk his teeth mightily into the corn cob crown and refused to let go. His battle against the long standing king, Guy Lombardo, was a tough one, but, he's glad he won, mother, and he'll be right home, that is if you take the high road and he takes the low one, in which case he'll phhit in Der Fuehrer's Face before you do. Harry James ran a limp but steady third.

In the small combo department, the Benny Goodman sextet took an easy lead over John Kirby's second place as Woody Herman's small groups, combined because of the impossibility of segregating the two, took a very, very tight lead over the Bob Crosby Bob Cats.

Goodman's fall in the swing field was his first drop since 1938 when he fell second to Artie Shaw. Harry James came into the swing poll on third followed by Woody Herman in a new high of fourth place. The Herman band has been another consistent band in the swing poll but has never hit the pay brackets this high before. James slid into fourth place on the sweet poll to take the cleanest coverage on the swing, sweet and

corn poll of all the bands running.

Duke's Win Significant

Duke's victory is especially significant because it is the first time that a colored band has ever taken first place in the poll, and that from a cross section of Down Beat's readers who are, in a large majority, white. Though Duke has placed in the first ten consistently in the five preceding polls, took a second in 1940, and a third last year, this is his first time on top of the pile. And this, although Duke was considered from the first days of Down Beat the nation's musically best band by experts.

Complete tabulations:

Swing Bands

1—Duke Ellington	3433
2—Benny Goodman	3302
3—Harry James	3045
4—Woody Herman	1674
5—Connie Basie	1668
6—Tommy Dorsey	1633
7—Glenn Miller	1533
8—Gene Krupa	1023
9—Jimmy Lunford	995
10—Jimmy Dorsey	854
11—Charlie Barnet	741
12—Bob Crosby	625
13—Hal McIntyre	584
14—Jerry Wald	531
15—Les Brown	516
16—Claude Thornhill	501
17—Lionel Hampton	453
18—Cab Calloway	453
19—Muggsy Spanier	447
20—Alvin Karpis	428
21—Artie Shaw	417
22—Hal Mayfield	410
23—Teddy Powell	378
24—Earl Hines	40
25—Bud Freeman	40
26—Ray McKinley	40

(None under 45 listed)

Sweet Bands

1—Tommy Dorsey	3700
2—Gene Krupa	3423
3—Charlie Spivak	2293
4—Harry James	1860
5—Duke Ellington	1659
6—Claude Thornhill	1659
7—Tommy Dorsey	948
8—Hal McIntyre	744
9—Benny Goodman	636
10—Cala Loma	594
11—Woody Herman	543
12—Sammy Kaye	411
13—Jimmy Lunford	331
14—Ray Kysar	313
15—Freddy Martin	313
16—Vernon Brown	289
17—Bob Allen	156
18—Guy Lombardo	153
19—Alvin Roy	129
20—Dick Jurgens	111
21—Count Basie	93
22—Charlie Barnet	87
23—Artie Shaw	87
24—Les Brown	78
25—Gene Krupa	69
26—Bob Crosby	64
27—Horace Heidt	69
28—Teddy Powell	66
29—Stam Kenton	57
30—Shep Fields	54
31—Les Castle	54
32—Jerry Wald	51

(None under 45 listed)

Small Combinations

1—Benny Goodman Sextet	3751
2—John Kirby	1836
3—Woody Herman's Woodchoppers	1099
4—Bob Crosby Bob Cats	102
5—King Cole Trio	102
6—Bad News	439
7—Johnny Hodges	334
8—Muggsy Spanier	201
9—Red Allen Sextet	135
10—Lionel Hampton	103
11—Louis Jordan	76
12—Milt North Trio	72
13—Sanders King	53
14—Lee and Lester Young	53
15—Opik Jonoe	48
16—Adrian Rollini Trio	48
17—Lawrence Ware Trio	47
18—Lon Pelt Trio	45
19—Johnny Lewis	45
20—Three Suns	45

(None under 45 listed)

Service Bands

1—Artie Shaw Navy Band	5712
2—Herbie Fields Fort Dix Band	3609
3—Great Lakes Band	1865
4—Saxie Dowell's Navy Band	1609
5—Rudy Vallee Coast Guard Band	594
6—Santa Ana Air Cadets	498
7—Clyde McCoy	492
8—Lt. Stanley Brown's Ft. Belknap Band	518
9—Maxwell Field Band	373
10—Gardner Field Band	162
11—Lt. S. Marine Band	78
12—"This is the Army" Band	65
13—Fort Riley Band	54

(None under 45 listed)

Favorite Soloists

1—Harry James	1583
2—Benny Goodman	1305
3—Tommy Dorsey	732
4—Muggsy Spanier	539
5—Gene Krupa	339
6—Coleman Hawkins	279
7—Artie Shaw	246
8—Jimmy Dorsey	228

Leads All Stars



Leading the Down Beat 1942 All Star band from the favorite soloists podium, Harry James takes up his horn to nose out Benny Goodman for the first time since that chair first appeared in the poll in 1937. The trumpeter takes the chair from his old boss to become the nation's favorite soloist.

9—Charlie Barnet	313
10—Harry Carney	212
11—Tex Beneke	207
12—Louis Armstrong	195
13—Bobby Hackett	186
14—Johnny Hodges	168
15—Jess Stacy	156
16—Lionel Hampton	132
17—Ben Webster	129
18—Woody Herman	129
19—Charlie Spivak	130
20—Emilia Casanova	103
21—Toddy Wilson	99
22—Eddie Venable	75
23—Art Tatum	74
24—Count Basie	73
25—Ray Eldridge	71
26—Alvin Roy	69
27—Les Venable	66
28—Lester Young	63
29—George Auld	60
30—Benny Carter	60
31—Lou Castle	59
32—Ziggy Elman	57
33—Claude Thornhill	48
34—Staff Smith	45
35—Gayle Cole	45

(None under 45 listed)

King of Corn

1—Spike Jones	3653
2—Guy Lombardo	3370
3—Harry James	1767
4—Sammy Kaye	1098
5—Ray Kysar	750
6—Glenn Miller	417
7—Tommy Dorsey	331
8—Clyde McCoy	309
9—Blue Barron	192

10—Benny Goodman	129
11—Freddy Martin	126

(Notes were scattered below this point that no further listing was made here.)

Trumpets

1—Roy Eldridge	6072
2—Ziggy Elman	5982
3—Bobby Hackett	5373
4—Rex Stewart	1966
5—Billy Butterfield	1779
6—Yank Lawson	1353
7—Chuck Peterson	984
8—Max Kaminsky	969
9—Billy May	714
10—Cappy Lewis	690
11—Buck Clayton	660
12—Ray Nance	504
13—Harold Baker	296
14—Jimmy MacPartland	257
15—Nate Kamiller	256
16—Billie Hager	231
17—Steve Lipkin	279
18—Curly Condit	264
19—Johnny Boat	204
20—Paul Webster	186
21—Jimmy Maxwell	147
22—Charlie Shavers	102
23—Bill Coleman	92
24—Finky Savitt	90
25—Claude Bowen	78
26—Saucy Young	78
27—Johnny Smith	69
28—Charlie Teagarden	67
29—Emmett Berry	59
30—Dickie Maine	57
31—Manny Klein	56
32—Buddy Brooks	56
33—Bill Davidson	54
34—Bobby Guy	54
35—Dale Mitchell	53
36—Gerald Wilson	52
37—Sidney DeParis	52
38—Wallace Jones	51
39—Buddy Young	50
40—Bob Nichols	48
41—Ray Linn	48
42—Peanuts Holland	47
43—Harry Edison	46
44—Andy Seeger	45

(None under 45 listed)

Trombones

1—J. C. Higginbotham	5625
2—Lou McGarrity	3997
3—Neal Reid	3590
4—Jack Jenney	1841
5—Lawrence Brown	1529
6—Floyd O'Brien	858
7—George Brunini	653
8—Jimmy Friddy	622
9—James "Tramaine" Young	474
10—Paul Tenser	438
11—Dickie Wells	426
12—Joe Newton	414
13—Juan Tizol	412
14—Vernon Brown	350
15—Sonny Lee	147
16—Ray Coniff	147
17—Frank Gowans	114
18—Milt Hale	105
19—Benny Morton	98
20—Bobby Ramech	70
21—Will Bradley	60
22—Tommy Ferr	54
23—Stano Turli	50
24—Pee Wee Hunt	48

(None under 45 listed)

Alto Saxes

1—Johnny Hodges	5955
2—Toots Mondello	3336
3—Les Robinson	1723
4—Billie Smith	1599
5—Tah Smith	1544
6—Glynn Sebastian	720
7—Eralo Casanova	672
8—Shippy Harris	366
9—Boysie Brown	250
10—Milt Yanor	247
11—Otte Hardwick	209
12—Earl Warren	117
13—Harry Carney	105
14—Doc Bonds	102
15—Willie Schwartz	72
16—Ray Bellor	66

(Modulate to Page 14)

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Bob was born in a suburb of Cincinnati twenty-nine years ago. He studied music for awhile at a Cincinnati conservatory, earning his tuition by soda-jerking chores.

He is married and has a child, Bob, Jr., who'll be two in a couple of months. Bob collects old guns and wood carvings.

RANDY BROOKS... trumpeter, and how!... Randy was a trumpet star at 12 when he was featured with Rudy Vallee's Connecticut Yankees.

BUZZY GOFF... trumpet... Buzzy is the youngest member of the crew, being only 18... He was born in Aberdeen, South Dakota.

MURRAY BERNE... saxophone... was born in Akron, Ohio, in 1921... He played with Louis Prima, Will Hudson, Paul Baron, Nat Brunifol, Nemo and others.

MARTIN BERMAN... saxophone... a native of Jamaica, N. Y. and was born there in 1917... He's played with Teddy Powell, Claude Thornhill, Ina Ray Hutton, George Hall, Bob Zurke, and Eddie De Lange.

JOHN LESKO... saxophone... John is a New Yorker, he's 20... Meyer Davis, Enoch Light and Rudy Bundy were his previous employers.

MILT NORMAN... guitar... Was born in Norfolk, Virginia, in 1922... Played with Skinny Ennis... The musicians he likes best are Charlie Christian, Art Tatum,

Bob's Lovely Liling Lynn



New York—'At's Allen's angel, Lynn Gardner, gates. She and the Bob Allen band closed an engagement last month at the Hotel Pennsylvania, now are touring theaters. Bob, you know, is the former Hal Kemp vocalist who has come a long way with his own band. Dick George is his manager. Kriegsmann Photo.

Dave Tough, Coleman Hawkins, and Berigan... He says his favorite bands are Ellington, Goodman and Basie... Particularly likes Duke Ellington's recording of Cottontail... He studies philosophy and collects classical records.

FRANK COWEN... piano (arranger)... Born in Lowell, Mass., in 1911... Played under the baton of Shep Fields, Will Osborne, Jack Jenney, Joe Haymes, Mike Riley... Arranged for Al Goodman... Teddy Wilson and Art Tatum are his favorite musicians.

PARKER LUND... drums... Was born in Nashua, N. H., in 1914... Before joining Bob Allen's orchestra he played with Hank Biagini, Ray Herbeck and Dean Hudson... Benny Goodman, Artie Shaw, The Dorseys, and Randy Brooks are his favorite musicians.

LYNN GARDNER... drums... The gal who shares the vocal spotlight with the maestro was discovered by Ray McKinley while working in a night club in her home town of Union City, New Jersey. Ray, who was with Will Bradley at that time, brought her to the trombonist's attention and she was hired to work with the band. This job, two

Piano

Table with 2 columns: Rank and Name. 1-Joe Stacy 5084, 2-Artie Bernstein 1416, 3-Art Tatum 939, 4-John Garandri 804, 5-Frank Carlo 786, 6-Joe Bushkin 736, 7-Chummy MacGregor 629, 8-Joe Sullivan 297, 9-Tommy Lincham 225, 10-Milt Bushin 219, 11-Billy Kyle 111, 12-Johnny Fatscher 93, 13-Al Looner 87, 14-Avery Parrish 69, 15-Joe Lippman 63, 16-Bob Sarkis 60, 17-Meadie Lou Lewis 54, 18-Pete Johnson 51, 19-Joe Springer 48, 20-Ed Wilson 45. (None under 45 listed)

Bass

Table with 2 columns: Rank and Name. 1-Bobby Huggart 4396, 2-Artie Bernstein 1416, 3-Walter Paige 1086, 4-Dor Goldberg 927, 5-Walt Yoder 570, 6-Junior Haglin 465, 7-Frankie Jackson 450, 8-Thurman Teague 37, 9-Ned Welch 37, 10-Jimmy Middleton 24, 11-Jack Ryan 22, 12-Al Morgan 22, 13-Tigger Alpert 63, 14-Israel Crosby 37, 15-Howard Ramsey 54, 16-Billy Taylor 51, 17-Artie Bernstein 45. (None under 45 listed)

Drums

Table with 2 columns: Rank and Name. 1-Buddy Rich 3831, 2-Dave Tough 1386, 3-Jo Jones 864, 4-Maurice (Noo) Purtill 711, 5-Sonny Greer 685, 6-Ray Baudou 573, 7-Frankie Carlson 549, 8-Cozy Cole 447, 9-Old Catlett 324, 10-Buddy Schutt 171, 11-Mickey Serina 111, 12-Jimmy Crawford 103, 13-George Westing 99, 14-Louis Bellson 90, 15-Chief Loeman 75, 16-Nick Fasola 66, 17-Zutty Singleton 54. (None under 45 listed)

Guitar

Table with 2 columns: Rank and Name. 1-Eddie Condon 2303, 2-Hy White 1635, 3-Alan Bone 948, 4-Bobby Bicket 885, 5-Nappy Lamare 882, 6-Freddy Green 465, 7-Bobby Guy 414, 8-Teddy Barnes 387, 9-George Van Arman 387, 10-George Borge 219, 11-Floyd Smith 185, 12-Tommy Kay 120, 13-Bon Hollar 111, 14-Dave Barbee 93, 15-Stevie Jordan 87, 16-Art Bryson 84, 17-Buddy Moore 81, 18-Oscar Moore 81, 19-Carmen Mastromeo 72, 20-Irving Ashby 72, 21-Clark Yeshum 63, 22-Al Norris 60, 23-Jack Lathrop 54, 24-Al Casey 50, 25-Teddy Walter 50, 26-Django Reinhardt 45. (None under 45 listed)

Arrangers

Table with 2 columns: Rank and Name. 1-Sy Oliver 4050, 2-Billy Strayhorn 1577, 3-Jerry Grayson 1068, 4-Eddie Sauter 948, 5-Will Hudson 363, 6-Dave Matthews 285, 7-Jimmy Mundy 276, 8-Harold Monro 174, 9-Dean Kincaide 156, 10-Bobby Huggart 126, 11-Jack Mathias 126, 12-Mil Finnegan 111, 13-Ben Hunter 105, 14-Fletcher Henderson 96, 15-Toots Camarata 84, 16-Charles Hathaway 75, 17-Spad Murphy 48, 18-Sonny Berman 46, 19-Joe Bishop 46, 20-Vic Schoen 45, 21-Alex Stordahl 45. (None under 45 listed)

Male Vocalists

Table with 2 columns: Rank and Name. 1-Frank Sinatra 2919, 2-Bing Crosby 1863, 3-Bob Eberly 1363, 4-Ray Eberly 1059, 5-Dick Haymes 513, 6-Jimmy Buskin 476, 7-Jimmy Britain 327, 8-Billy Eckstein 270, 9-Skip Nelson 186, 10-Joe Turner 111, 11-Tommy Ryan 87, 12-Herb Jeffries 81, 13-Den Grison 78, 14-Harry Cool 72, 15-Ray Babbitt 66, 16-Tex Bonckor 65, 17-Terry Allen 65, 18-Gary Stevens 60, 19-George Bruns 54, 20-Johnny McAfee 48, 21-Bob Van Tassel 45. (None under 45 listed)

Female Vocalists

Table with 2 columns: Rank and Name. 1-Helen Forrest 3236, 2-Helen O'Connell 1603, 3-Anita O'Day 1083, 4-Billie Holiday 1041, 5-Jo Stafford 654, 6-Peggy Lee 629, 7-Dinah Shore 548, 8-Marion Hutton 507, 9-Mildred Bailey 256, 10-Betty Hutton 204, 11-Ella Mae Morse 196, 12-Cornie Haines 159, 13-Ella Fitzgerald 126, 14-Lena Horne 118, 15-Vic Anderson 103, 16-Anita Meyer 96, 17-Carolyn Grey 77, 18-Glady Sings 78, 19-Linda Keme 57, 20-Peggy Mann 47, 21-Martin Tilton 45. (None under 45 listed)

Tabulation of '42 Winners In Band Poll

(Jumped from Page 13)

Table with 2 columns: Rank and Name. 17-Claude Lohy 66, 18-Jimmy Horvath 63, 19-Russell Procope 57, 20-Johnny McAfee 51, 21-Don Stewart 48. (None under 45 listed)

Tenor Saxes

Table with 2 columns: Rank and Name. 1-Tex Beneke 4014, 2-Ben Webster 3651, 3-Vido Manno 2916, 4-Eddie Miller 2064, 5-Corky Carroll 2028, 6-Dan Ladice 1419, 7-George Auld 973, 8-Joe Thomas 519, 9-Rabe Rustin 353, 10-Doc Ryan 285, 11-Al Klink 274, 12-Chasney Houghton 168, 13-Harlie Mayner 150, 14-Dave Matthews 108, 15-Nick Catano 90, 16-Hilmeta Jaquet 72, 17-Paul Bescomb 74, 18-Buddy Tate 51, 19-Wolfe Taylor 48, 20-Rod Derrin 48. (None under 45 listed)

Clarinets

Table with 2 columns: Rank and Name. 1-Poe Woe Russell 3296, 2-Irving (Fasola) Protopath 2366, 3-Johnny Milano 1369, 4-Bertie Bailey 495, 5-Barney Bigand 458, 6-Helms Bean 406, 7-Ernie Caseres 331, 8-Edmond Hall 294, 9-Abe Host 267, 10-Doty Matlack 219, 11-Mahlan Clark 168, 12-Harry Carney 123, 13-Skeets Herfart 96, 14-Sam Basher 90, 15-Danny Felo 60, 16-Willie Schwarz 60, 17-Chasney Houghton 57, 18-Hank D'Amico 51. (None under 45 listed)

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Navy Musician Points Out a Few Handicaps Facing Service Bandmen

BY A NAVY MUSICIAN

(DOWN BEAT knows the name of the man who wrote this article, an answer to the article printed last issue about the Norfolk Navy Base's band. We believe he wrote this article in good faith, and are withholding his name only to save him embarrassment.)

Down Beat has been doing more than its share for the musician in service but take your tongue out of your cheek and listen to a few truths. Your current piece on a navy musician reads like the brain child of a recruiting officer.

There is no uniformity in the navy for musicians. You wrote that 'boot camp' last 21 days. I know of one camp where there is no boot training at all. The boots are inoculated and allowed to run about town unrestricted.

They are given no basic training. A marine gives them 15 minutes of the manual of arms and they become sailors. In time of attack they will lie down and play dead, if they are smart, for all they know about handling guns and protecting themselves.

What's so wonderful about the pay they receive? Won't Eddie Condon get \$150 per man, and all expenses paid, to take a band overseas? Why not pick the good jazz men in the army and navy and let them play that sinecure? Washington would never think of jazz for building morale but Coca-Cola realizes its value.

How About Insurance?

Why not navy insurance at the rate given? When a musician enlists he is given a gold card of honor by 802 and most unions. He does not pay dues for the duration but neither does he have the right to cry out for the union protection he had in civilian life. On the day of his enlistment his policy, on which he has been paying a premium indirectly for years, becomes void. That gold card and a letter from Rosenberg et al will keep his widow in funds for years!

Sure, a musician can beef but he'll do it only if he wants to exist on bread and water, in the brig, for days. The musician not only has to respect the officers but also every other sailor who walks around the base or camp. They think that the musician has a cinch job and is in a soft spot for the duration. After talking to some of the boys who went thru Pearl Harbor, I'll take the musician any day and laud him for his bravery and presence of mind.

Advancement Difficult

As for rates and chances for advancement you'll find more seamen's, carpenters' and machinists' rates on musicians' sleeves than you will lyres. Why? Because musicians have the least chance to advance. The highest they can go is to chief should they become bandleaders. Don't ask me how Duchin became a lieutenant commander. Perhaps he's been naval reserve for years or this is his second hitch. Shaw is just a chief.

Now, for the biggest bring down—the bandleaders. Since most of them are old navy chiefs, with hash marks up to their shoulders and years of seniority, they know the navy but not music. Most of them play an instrument in pre-world war No. 1 style and I don't mean Dixieland. They resent anyone who can play in current style

and think that concert music is "the class." With the exception of the large Washington bands most of the concert and military bands I've heard are just so much tripe. They are reminiscent of an old Chicago beer garden on a Sunday afternoon. Yet they are sent to piers and stations to play troops off to the strains of "Tales of the Vienna Woods," etc.

Boys Want Lively Tunes

When the boys are leaving this country they want rousing good jazz or bounce music. I've heard the boys shout out for *Jersey Bounce*, *Der Fuehrer's Face* and *Over There*, but the bandleader ignored their requests and continued to play concert compositions with as much spirit as a mess of cold fish. What kind of psychology is that? Furthermore, why don't the chiefs make up their minds to either have a dance band or a concert band. No man can play both and not give you mal-de-stapes. That doubling in brass is enough to send any musician out to sea.

And don't lose those long hairs who have saturated the navy bands. They're alumni of the various WPA and NYA bands. They can deride dance music and jazz yet they've never done a thing in any symphony or concert band in civilian life. They work about ten hours a week and have a ball the rest of the time. There is a leisurely life. They should take all the watches and do the other chores when the dance bands catch all the night work.

Outside Dates Unfair

I'd like to know why camp bands are sent to play so many outside dates. Aren't they supposed to be stationed at camps for the men housed there? For their amusement and entertainment? Yet, should the captain of a camp be stage struck or a social climber, the band is sent anywhere and everywhere to play for civilians. And not for charitable reasons either. Also I'd like to know if the USO has run out of funds. One navy band was sent to play a USO dance 30 miles from its base. As the evening progressed the boys became hungry and thirsty. They had to buy, from the USO, sandwiches and soft drinks.

If a musician has a wife he should leave her home. Don't pluck her up by the roots and transplant her in a crowded navy town where living conditions are bad. Don't try to explain to her why she has to sit in segregated sections of the camp theater or in the balcony. Don't try to tell her that she can't have a telephone installed because you are not an ensign or better. And, above all, when the both of you are out for a night's fun, don't try to enter clubs that have signs posted above the doors read-

This Band's Set for 1943



Cedar Rapids, Iowa—This band is booked solidly for all of 1943, and they do mean for 365 nights consecutively. Their printed date card, just issued, only lists their booking for the first three months, but that's because they don't want to confuse the 4,500 customers on their mailing list. It is Sheriff Tom Owens and His Cowboys of radio station WMT here. A six-piece band (Owens is manager and booker), all of them are in 3-A except one 19-year-old. They own their own bus and have planned their jumps to cut their mileage down from 55,000 to 47,987 miles this year.

ing, "for civilians and officers ONLY."

Morale Begets Morale

Music is the only culture in the army or navy. Why not respect it? If Washington arranged the musical personnel properly the service man could have the best. Give them jazz with a jazz leader. If they want concert give it to them but give them the best concert music. Musicians might be more temperamental, more highly strung than cooks, gunners, etc., but they are men and are doing the only thing they know how to do. They can't project morale if their morale is nil. Don't let a bad bandleader be a saboteur. Let each navy band say truthfully, "we have a good band." Remind your captains that the bands are placed at camps for the men stationed there and not to be sent out to every social function for the captains' own personal glory. Granted a state of emergency exists and everyone is willing to do his share but why not keep the musician as happy as possible? Don't make me think that intelligent thought for the navy musician is also on ration.

Mike Keeps an Eye On His Press Agent

New York—There is one press agent in this town who doesn't get away with not working for his dough. David Albers, who praises for Woody Herman, has his offices located so that Mike Vallon, Woody's mentor, can peer directly into them from his RKO office suite. Comes a lull at Albers' office, and Mike motions at his typewriter. Comes no lull.

Ellington to Play Boston Concert

Boston—Duke Ellington's Boston concert has been definitely set for January 28. His Carnegie Hall concert will be played five days before on the 23rd.

New Muggsy Chirp

New York—Muggsy Spanier has added singer Marjorie Garland to his band, currently at Dempsey's.

Bruckmann Gets Coliseum House Band Contract

Davenport, Iowa—Maurie Bruckmann, who has been using a six piece combo on a sustaining program via WOC, recently gave up the radio program and has added several more men to bring his manpower up to eleven. This was prompted by Leo Kerker and his sons, Don and Kenny, who manage the Coliseum ballroom and presented Maurie with a contract for an indefinite run as house band.

Present line-up of the Bruckmann band: Gail Johnson, Eddie Holmes, and Glen Enzfelder, reeds; Ray Winegar, Bill Mathewa, Frank Black, and Weldon Froehner, brass; Buck Allhouse, Lenny Bruckmann, and Don Struve, rhythm. Bruckmann fronts the band on sax. Style will be commercial.

Hal Wiese copped a majority of the Christmas dances sponsored by fraternities and sororities. Trumpeter George Freeland has joined the Wiese crew, but is a member of the naval reserve and subject to call in the near future.

Bob Bertram, who doubles on everything but the kitchen sink, is somewhere in Arizona with an army band. . . . Harold Kaisen, local sax man, now a member of the air corps band at Jefferson Barracks and expected home for the holidays. . . . Orpheum theater has Herbie Kay for gala New Year's Eve stage show. —Joe Pitt

South Leaves Hickory

New York—Eddie South is moving out of the Hickory House, moving into Macombo, another nitery, and will be replaced at the H.H. by Larry Bennett's new band.

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Ole Maestro's Son Is Guest Singer on Air

Nashville, Tenn.—The Drum Room of Andrew Jackson hotel, features a trio of Fred Murff, accordion; Red Haun, violin, and Jack Shook, guitar.

Jason Bernie Sings

Kathryn Puckett, piano; Bill Yandle, bass; Al Richardson, accordion, and Sonny Miller, vibes, furnish music regularly at the Ferry Command officers club, Berry Field.

Carl Moore, formerly trumpeter with Coleman Sach, Birmingham, has joined Francis Craig's orchestra in similar capacity. . . . Jason Bernie, the ole maestro's son, now at the Army Air Force Classification Center, Nashville, sang *Der Fuehrer's Face* as guest star on a recent WSM National Life Casteen program.

Sullivan on WSM

Jerry Sullivan, recently with Art Jarrett, has been signed as singer for the WSM airlines. . . . Snooky Lanson, WSM vocalist, has enlisted in the maritime service, and will be with Ted Weems orchestra, who enlisted en masse in the merchant marines.

In celebration of army week the Eightieth Division artillery band from Camp Forrest, Tenn., played for a concert at War Memorial Auditorium. Band was under the direction of Warrant Officer Ellis D. Knapp.

—Tommy MacWilliams

Carmen Woogies At the Waldorf

New York—Carmen Cavallero opens next week at the Waldorf with a fourteen piece band including Larry Douglas, former singer with the *Star and Garter* chorus. The band will have a CBS wire.

Carmen, incidentally, turned down a Rainbow Room bid on the advice of his astrologer. The room closes tomorrow.

Yank Mag Plans Music Show for U.S. Forces

New York—Yank, the army newspaper, is planning to shortwave a program called *Jubilee* to U.S. fighting forces all over the world. Jimmie Lunceford and his band, Maxine Sullivan and the Juanita Hall Choir are a few of the performers lined up for the show.

Dottie With Tea

New York—Dottie Reid is the new Jack Teagarden chirper, with Jane Leslie filling her shoes with Artie Paulson.

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ALONG MELODY ROW

Stir along the Row was caused last month by Advanced Music Corporation's purchase of Ager, Yellen & Bornstein catalog.

Jack Robbins made good use of his time in Chicago recently witness his latest release sheet.

Churchill Likes Tune

Charlie Lyon, Augusta, Ga., maestro, was digging for an original idea for a Christmas card.

There's Danger in a Dance. Ralph Rainger's last tune, is set to be the big production number in Betty Grable's new picture.

Monroe Favorites

Edward B. Marks Music Corporation announces publication of Vaughn Monroe's Favorite Songs, an album of old and new successes.

Ensign Jack Lawrence, who wrote Yes, My Darling Daughter and Sleepy Lagoon.

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Boyer's Browsers By ANITA BOYER

With all the present griping about road conditions, a lot of reminiscing about the "good, old days" has been going on.

What gives me a boot is that the griping was just as bad in those dear, dead days. But this time the bands really have a healthy beef.

Hotels no longer give a band any sort of rate—in fact they act if they were bestowing the keys to the city when they give you a room.

At some stations where changes had to be made, porters were a thing of the past—so you can imagine a poor gal struggling with all her luggage.

The worst experience to me was having to rush to a "one-nighter" and while the band was setting up and way into the first "set," I was tearing my hair out trying to find a complete costume among all my scrambled luggage.

Some of the present day coaches were in use right after the Civil War, and the washrooms look like it.

This all may sound like a beef against the war effort but war conditions are no reason for some of the fast jive that's going on.

All in all the road as she is known isn't a very nice place for anybody these days.

I wonder if stock orchestrations will once again really amount to something—it seems a bit foolish for a leader to spend money on arrangements

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Cleveland — Mary Osborne, formerly with the Russ Morgan band, is playing guitar and singing in Chin's here.

built around a certain man or section when any day any one of them including the leader may be off to the services.

Life's funny angle department: Why are people in the business giving so much credit to a leader now in the navy—when his band is no longer in existence.

He, of course, being one Claude Thornhill. Well, anyway, they remember you, Claude.

One up and coming young leader is handing a few people many laughs, for his idea of "big-time" is a table in Lindy's every night.

Songwriter, heckler, friend, pal, and sometimes bartender to almost all the name band leaders and musicians is Rudy, who for the past 4 years has been at Frank Dailey's Meadowbrook.

The last time I saw Rudy he was wearing dark glasses—for he said he was snow-blind from so much White Christmas.

SHEET MUSIC BEST SELLERS

- WHITE CHRISTMAS (Bohla) PRAISE THE LORD AND PASS THE AMMUNITION (Famous) WHEN THE LIGHTS GO ON AGAIN (Campbell-Loff-Parole)

SONGS MOST PLAYED ON THE AIR

- THERE ARE SUCH THINGS (Yambo) WHITE CHRISTMAS (Bohla) I HAD THE CRAZIEST DREAM (Brogman-Vocco-Cann)

RHUMBA TRAPS Maraca—\$1.50 pair Quiro—\$1.50 each Cleveland—\$1.00 pair Bongos—\$7.50 pair

Dialings for Dancetime

(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

- 11:00 Glen Gray and the Casa Loma Band... CBS 11:30 Phil Spitalny... NBC 11:45 Jerry Wald... NBC

MONDAY

- 6:45 Jazz Laboratory... CBS 6:45 Jimmy Joy... Hotel Cleveland... MBS 7:00 Fred Waring... NBC

TUESDAY

- 7:00 Fred Waring... NBC 7:15 Harry James... CBS 7:45 Paul Decker... Dasher-Wallick Hotel

WEDNESDAY

- 6:45 Bobby Sherwood... Glen Island... MBS 7:00 Fred Waring... NBC 7:15 Harry James... CBS

THURSDAY

- 6:45 Bobby Sherwood... Glen Island... MBS 7:00 Fred Waring... NBC 7:15 Harry James... CBS

FRIDAY

- 7:00 Fred Waring... NBC 7:30 Bobby Sherwood... Glen Island... MBS 9:15 Chiko Marx... Blackhawk, Chicago

SATURDAY

- 1:00 Vincent Lopez... Hotel Telt, N.Y. 1:35 Teddy Powell... Hotel Dixie, N.Y. 2:00 Henry Jerome... Palham Heath Inn

SUNDAY

- 12:30 Vaughn Monroe... Hotel Commodore, N.Y. 12:30 Russ Morgan... Edgewater Beach Hotel... Blue 12:36 Cab Calloway... Meadowbrook... MBS

MONDAY

- 6:45 Bobby Sherwood... Glen Island... MBS 7:00 Fred Waring... NBC 7:15 Harry James... CBS

Catchy, beautiful melodies, snappy music arrangements—for song poems, orchestra and military band. Give us a trial Write for prices. M. S. B., Lock Box 147, Greenfield, Mass.

Swing String Singer New York—Eugenie Baird is the new chirper with Jan Savitt's "strings what swings" band, playing at the Hotel Astor here.

Dozen Hartford Bandmen Join Armed Service

Hartford, Conn.—The Hartford Auditorium is featuring Bob Halprin's dance orchestra every Monday evening. Bob's personnel includes: George Greenberg, trumpet; George Mansten, tenor and arranger; Merrill Fischman and Fred Augsten, altos; Hal Kolb, piano; Al Robey, bass; Dan Scavullo, drums; and Halprin fronting on alto.

Several in Service

Orchestra leaders are losing men so quickly that many of them are breaking up their bands for the duration. . . . Most recent to hear the call of Uncle Sam are: Tommy Sage and most of his orchestra (those not called went into defense); Skeets Shonty and Red Sarantino, trumpets; Red Richmond, Ben Drago, and Ray Cassarino, pianos; Vince Manney, vocalist; and also Jack Lacy, WNBC jazz commentator. . . . Dan Canter, former writer for the *Beat* is now Private Daniel Canter, and is sending his free mail from

Listen in to Harry Kogen and his orchestra every Saturday morning playing the "Down Beat" stock arrangement of the week. Blue Network, 10 o'clock, Central War Time. This week: *John Silver*, arranged by Toots Camarata.

Florida.

Lou Holtman's orchestra has been playing to capacity crowds at the Lobster for six months. His personnel is: Milt Greenberg, trumpeter; Mike Rodgers, tenor; Harry Katz, pianist; Ray Felman, drummer; Butch Stuart, vocalist, and Holtman fronting on fiddle.

New Cafe Planned

A new deluxe night spot is planned in East Hartford. There are to be three floors, one of which will be a rathskeller equipped with speakers from the two main floors. A fifteen piece orchestra (probably under the leadership of Billy Norton) will play on an elevator platform that will alternate between the second and third floor.

Billy Norton's combo is currently playing at Buck's corner in Glastonbury with Gene Romano, trumpeter; Joe Boskerino, tenor; Al Epstein, piano; Mike Angelo, guitarist, and Johnny Raymond, drums.

—Hal Lowey

Cooking Servicemen's Hop



Chicago—What's cookin', Cadwallader? This, my friends, is the Blue Networks' Servicemen's Hop (Saturdays, 10 a.m., CWT) for which Tom Herrick, orchestration reviewer for the *Beat*, selects a special *Down Beat* arrangement each week. Harry Kogen is the maestro of the show, and Bill Brewer writes it. Here we have Herrick; Harry Bird, m.c.; Maestro Kogen; Ralph Martire, trumpet; Jack Shirra, bass; Allen Reuss, guitar, and Frankie Rullo, vibes, just a jam group from the larger studio band.

and first chorus behind the opening piano solo. Piano is relieved at the bridge by a sock brass that takes out the chorus. In the special, reeds with clarinet on top lead off with the melody punctuated by background brass. The lead goes back and forth and then into the last chorus which is brass ensemble with brilliant sax figures. More piano follows and there is a solid climax.

Moonlight Becomes You

Published by Famous, Arr. by Jack Mason
One of the hit tunes from the Bing Crosby-Bob Hope Paramount pix *Road to Morocco*. Six bars of get-ready lead into the opening cut chorus which is shared in alternate 4-bar phrases by trombone and ensemble. Comes next the braces and then into a nicely phrased and voiced final cut chorus.

ALSO RECOMMENDED

- Out of This World*, Pub. by Remick, Arr. by Jack Mason.
- It Can't Be Wrong*, Pub. by Harms, Arr. by Jack Mason.
- Since He Traded His Loose Suit for a Uniform*, Pub. by Bertini, Arr. by Charley Hathaway.
- Did You Ever Dream a Soldier's Dream*, Pub. by Memorie, Arr. by Lou Halmy.
- Clap Hands for Freedom*, Pub. by Advanced, Arr. by Vic Schoen.
- Oye Negro*, Pub. by Robbins Music Co. of Cuba, Arr. by Fermin De Thomas.
- It Started All Over Again*, Pub. by Embassy, Arr. by Paul Weirick.
- China, China*, Pub. by Chart, Arr. by Geo. Kalts.

New Radio Show Will Predict Hits

New York—Without the aid of a crystal ball, a new radio show, *Time for Mr. Tune-Dex*, is set to debut to radio audiences within the next few months playing the hit tunes of America, but six weeks or two months before they become hits.

An outgrowth of George Goodwin's Tune-Dex service which indexes America's songs for the use of professional musicians and for those who must have the popular music business at their fingertips, the program is expected to be as revolutionary as the card system has been to the industry.

As an example of the ability of Mr. Tune-Dex, he will point to the November 28 Hit Parade in which seven out of the top ten were predicted as future hits by Mr. Tune-Dex Goodwin on August 22, more than three months earlier.

The special opens up with unison saxes backed up by straight muted brass. Clarinet on top of saxes form a section which also carries the lead and piano has 8 bars at the bridge. The last is phrased ensemble.

Snowfall

Published by Mameo, Arr. by Paul Weirick
This, of course, is Claude Thornhill's beautiful theme song. Brass supply most of the background along with clarinets in the intro

KEEPING UP WITH TERRITORY BANDS

(This column, another DOWN BEAT first, is in an effort to cover the lesser known bands, the forgotten men of the dance music world, the territory bands and the up and coming location and traveling bands. We'll try to keep tab on those bands as much as possible and your letters will assure our coverage, even in out of the way spots.)

Johnny Wells, Texas drummer, is now Jon Wells, sporting a terrific six piece crew which has moved from the Flame in Duluth, to Akron's Backstage Bar, to the Baker Hotel in Dallas and now playing at Houston's Rice hotel. The band is new but fine.

Don Parcell resigned from his bandstand duties at Abo and Pappy's in Dallas, Texas, and has been succeeded by Ernest "Bass" Shepard and his band. Parcell left the business entirely.

Joe Grauso, holding forth at the Ideal Spot in Forrest Hills, Long Island, with his band, has just added 18-year-old Annette (Tony) Arden to his vocal department. He's afraid of the name band scouts watching her away as soon as they dig her fine voice.

Bill Shadden, Salina, Kansas, org leader, folded his band last year to join the navy. Graduated from the navy music school in Washington, D. C., and went aboard the U.S.S. Philadelphia as assistant bandleader. He has just returned from a trip to North Africa.

Sonny Geouge, electric guitarist with Gene Hoover's Knights of Rhythm, was injured in an automobile accident recently while driving from the Oasis Musical Bar where the band was playing. The combo will stay at the Hotel Belden in Canton, Ohio, until Geouge recovers. Al Lallo is replacing him temporarily.

Jimmie French, South Philadelphia org leader, is now with the AAF in Sioux Falls, S. D.

Latest femme orch leader to threaten the male field is Judy Kayne, a gal with a lot of curves and a fourteen-man band.

If you think times aren't good, *Howie Price* is willing to put up a good argument any time. He organized his band a little over three months ago and has been playing steadily all that time in such spots as Detroit's Graystone Ballroom, the Nu Elms and Valley Dale. The band is now playing the Berkeley Jangles in Charleston, S. C.

Frankie Carp, New York territory leader has joined the navy.

Ray Alexander has revived his 11 man band to a five man

small combo for work at the New Winter Gardens in La Crosse, Wisconsin.

The Drexel Lamb band has disbanded for the duration because Drexel finds defense work more profitable than music, what with transportation and employment like it is.

ORCHESTRATION REVIEWS

By TOM HERRICK

If I Cared a Little Bit Less

Published by Feist, Arr. by Jack Mason
A tuneful pop that's hitting the airways with consistent regularity. After the 6-bar intro Mason gives the first half of the last 8 of the opening repeat to brass, with simple but effective sax figures in the background. The second is for saxes and is also a split. After the second ending there is a brief interlude which gives saxes time to change to clarinets and then play background figures in support of a muted trombone solo. Trumpet gets the bridge and trombone takes it out to the last chorus which is a full ensemble with a slight kick.

Rose Ann of Charing Cross

Published by Shapiro, Bernstein, Arr. by Jack Mason
Sweet, sentimental stuff that's currently high on the hit parade. There's a nice introduction for brass and reeds with clarinet on top and second trumpet doubling the lead. After the initial repeat choruses the saxes change to clarinets to back up first trombone and then trumpet. Strictly melody in the last, boys.

Take It and Git

Published by Leeds, Arr. by Vic Schoen
Here's a good jump tune and novelty as well. Written on the familiar blues sequence of chords it is, for the most part, a succession of featured instrumental choruses interspersed with much

shouting about "O.K., I got it," "Well, Take It and Git!" Before each chorus there are a few introductory bars where the instrumentalists can noodle around and get warmed up before launching into as many repeats as he feels like taking. It features a good last chorus with brass working against the saxes.

There Are Such Things

Published by Yankoo, Arr. by Paul Weirick
Another sweet ballad that is going like crazy and will probably be at the top by the time this hits print. Brass hits a fortando on the intro in anticipation of some unison reed stuff and then take the melody in the third chorus while saxes, clary on top play pleasing background figures. After the repeat choruses there is an optional girl vocal in the special which otherwise gives the lead partly to trombones and partly to alto. The last chorus is sweet and full ensemble.

I Don't Care What You Think of Me

Published by Dorsey Bros., Arr. by Paul Weirick
One of the first tunes that Jimmy and Tommy released after forming their new pub outfit. After the 4-bar intro which features a brief alto solo the first of the braces is for ensemble with saxes jumping down occasionally to play an independent triplet figure.

Here's Hoping Your
New Year Is as
Successful as Our
Old Year!!



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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Jay C. Higginbotham of the Atlanta Higginbothams started playing professionally with the J. Neal Montgomery ork in the Georgia city. However, he definitely did not play on the Okeh recording made by this band Jay's association with Montgomery was mentioned in *Profiling the Players*—December 1 issue, and several collectors have written to the *Hot Box* asking if Higgy might have debuted his ace trombone on *Atlanta Low Down* and *Auburn Ave. Stomp* Okeh 8682. Jay himself states that he is positively not responsible for the short trombone bit on *Low Down*.

Higgy is first heard on wax with King Oliver's Orchestra playing *Call of the Freaks* (48333) and *Trumpet's Prayer* (48334) on Victor 38039. It was in 1929 after he had just arrived in New York City to work with the Luis Russell Orchestra. Since that time there has been an abundance of fine Higginbotham trombone on records culminated by the famous and now out of print *Blue Notes* by his own Quintet. Today Jay is one of the most individualistic men in music, his trombone style is entirely his own and ranks at the top of all hot trombones. His work alone on records complete would make a fine hot record collection.

COLLECTOR'S CATALOGUE: Skip Mulhearn, Bates College, Lewiston, Maine. Interests include many jazz instrumentalists of note. William Thompson, 1820 S. 12th Ave., Maywood, Illinois, collects Tommy Dorsey among others. Bod Mead, 2800 Grant St., Evanston, Illinois, wishes records by Louis, Bix, Bigard, Hodges, Fazola, and others. H. H. Hollis, 5581 S. E. Ash St., Portland, Oregon, features Red Nichols in his collection. Harney Peterson, 3326 Harney St., Omaha, Nebraska, collects Ellington, Red Nichols and Bunny Berigan. James J. Martin, 3 Grove St., Concord, N. H., various interests.

NEW YEAR DRIVE!
Preston Flower of Chicago advises that the Bluebird re-issue of

Red Allen's *Swing Out* is a second master. Some of the solos are entirely different.

Phil Feathergill of the Groove Record Shop advises that he has made arrangements whereby Victor records of the past can be re-issued upon request to the RCA Commercial Research Division. Write Phil for details.

Charlie Spand, blues pianist on Paramount records, is still around Chicago.

C. Carrol Clark, vocalist on *No-body Knows De Trouble I've Seen* on Black Swan 2006 is accompanied by F. Hamilton Henderson, Jr., or the pianist better known as Fletcher Henderson.

Red Nichols plays on *She's Still My Baby* by Frank Signorelli and His Orchestra Perfect 14699.

Tom Jackson of New Brunswick, N. J., points out that the American release of Noble Sissle's *Loveless Love* is on Bru. 6073. See page 353 of *Delaney's Hot Discography*.

Collector Ken Hulsizer now in Company C, No. 2017 1st QM School Regt. The QM School, Camp Lee, Va., calls attention to the following facts regarding the Record of the Month for Oct. 15 issue: Ellington's *Brown Berries* was better known as *Harlem River Quiver* and master 41244 was originally issued on Victor 21284. It was recorded much earlier than was *It's Glory* but the tune was used to back *Glory* on Victor 22791 and tagged *Brown Berries*.

Ralph Venables' Discography of the Irving Mills Hotzy Totsy Gang Brunswick:

First Session—Tunes *Diga Diga Do*, *Doin' the New Low-Down*, *Don't Mess Around with Me* feature MacPartland, Foadick, Livingston, Pettie, Bredis, Lang, H. Goodman and Ben Pollack. Vocals by Elizabeth Welch.

Second Session—Tunes *I Couldn't If I Wanted To*, *Since You Went Away* features MacPartland, J. Teagarden, B. Goodman, Bredis, Dick MacPartland, Pollack, H. Goodman.

Third Session—*Futuristic Rhythm*, *Out Where the Blues Begin*. Same as above with Milton Irving added on vocals.

Fourth Session—*Sweet Savannah Sue*, *Can't We Get Together*, *Some Fun* feature Phil Napoleon, Miff Mole, Binyon, Tarto, and Stan King.

Fifth Session—*Harvey*, *March of the Hoodlums*, *Stardust* feature Napoleon, McConville, Dorsey Brothers, Goodman, Binyon, Hoagy Carmichael, Tarto, and King.

Sixth Session—*Manhattan Rag*, *What Kind of Man*, *My Little Honey*. Same as above less Goodman plus Malneck.

Seventh Session—*Crazy 'Bout My Gal*, *Railroad Man* feature Napoleon, Bose, Goodman Brothers, Pettie, Malneck, Goering, Krupa.

Eighth Session—*High and Dry*, *Barbaric* feature Napoleon, Bose, Dorsey Brothers, Babe Russin, Cornell, Carmichael, Tarto, Krupa.

Ninth Session—*Deep Harlem*, *Strut Miss Lizzie* features Red Nichols, J. Teagarden, Goodman,

New Orleans Band in 1917



This is how Tom Anderson's band looked in New Orleans in 1917. Left to right: Paul Barbarin, Jr., drums (now with Red Allen); Arnold Metoyer, trumpet (a N. O. horn man of note); Luis Russell, pianist (with Louis Armstrong of late); Willie Santiago, banjo (another legendary N. O. musician); Al Nicholas, clarinet (now working for the N. Y. subway). The group played in the famous Tom Anderson Storyville cabaret.

Blue and Khaki Replace Tourist White in Miami

Miami, Florida—Another season bows in at Miami with the navy blue and the army khaki predominating over the traditional winter tourist white. Army, navy and coast guard have taken over the class apits and hotels for their own curricular uses.

The Royal Palm Club, Colonial Inn, Beachcomber, Surf Club, Boca Raton Club, Carrousel, Miami Biltmore hotel and country club, Fan and Billa, Mannings, and most of the hotels that formerly hired music are now in the hands of the services.

Bill Coburn Clark, former Lyman, Dorsey, Jones trumpeter, is leading the air force band at Boca Raton. The band is filled with New York NBC stars.

Norm Sherr is playing piano with Harry Reser's stage band at the Olympia theater.

Sharon Pease re Buddy Cole

(Jumped from Page 18)

become a typed stylist, but rather plays a variety of styles. The biggest factor in the development of these styles has been his long experiences as an organist.

Some of the Rey and King Sisters records on which Buddy's piano has been featured include *Hindustan*, *Amapola*, *The Major and the Minor*, *Let's Keep Smiling* and *Daybreak*. Mike Levin, *Down Beat's* record reviewer, in commenting on *Daybreak* (B.B. 11582) said in part, "Good all-round waxing with Alyce getting some solo shots led off by a pretty double-piano interlude." Mike plays piano and is a pretty tough guy to fool, but Buddy did it on that record, for it was Buddy alone who played the interlude. He says it is a trick he often uses on the organ. It is this application of organ technique plus his clever use of harmony that has given Buddy's piano work that unusual attractiveness.

Notice these two features in playing his accompanying example. He stresses harmonic structure throughout and a careful perusal will reveal many excellent ideas.

Gary Stevens is Back With Spivak for Nance

New York—Gary Stevens, air corps inductee, has rejoined Charlie Spivak's band at the Hotel Pennsylvania and will stay with the sweet trumpet-playing maestro until his five month deferment is up.

Malneck, Leibrock, Jack Rusin, Krupa.

Tenth Session—*What a Night*, *I Wonder What My Gal Is Doing* feature Bill Moore, Dorsey Brothers, Goodman, Cornell, Malneck, Ober and Goering.

Detroit Booms With New Cash

Spending is Free, And Night Spots Are Flourishing

Detroit—Pat Flowers is back at Baker's Bar, the outskirts of town spot that has become a rendezvous for septa 88 stars. Kokomo was there for a three week stint and is now in North Dakota, heading H'wood way. Clarence Baker, owner of the Motor Town spot, actually gave Flowers his start (at scale) and now has him in good-money brackets and with some Bluebird labels made before the edict.

Ethel Howe Smooth

Leonard Keller followed Del Casino, uniform-bound, into the swank Book Casino. Dolly Dawn is co-featured. The London Chop House has Frank Gagen, who works on the assembly line at a war plant days, with ex-maestro Lorin Parsons in the combo. Sammy Dibert is the other band; Ethel Howe the smooth vocalist.

Despite gas rationing and other restrictions, this looks like a "big" town for the duration. Money is being made, and those making it are spending it. Only ones suffering are the waiters. They are finding the new spenders unaccustomed to tipping, with a \$14 check likely to mean a 40 cent tip.

Kavelin Follows Dolores

Carmen Cavellers, Waldorf-New York bound, is followed by Carl Ravassa in the Statler's Terrace Room. . . . Al Kavelin will take over the Book Casino podium after Dolores, the Cugatist lovely, leaves. . . . Del Parker is singing another Hank Finney song; she's managed by Phil Brestoff, the Michigan theater maestro.

—Paddy Doyle

Rebuys Bob Allen After Bad Week

Newark, N. J.—Despite a bad week in Newark's Adams theater, Manager John Adams was so enthused over the Allen band that he rebought the hands disregarding bix. Mark this up as a first.

Mousie Powell Plays Six Months in Mirror

Passaic, N. J.—"Mousie" Powell and his orchestra are playing their sixth month at the Diamond Mirror here. Patti Clark is the band's vocalist.

Big Music Man



Hollywood—Tiny Berman (extreme right) who recently joined the Billy Mills orchestra on the *Great Gildersleeve* radio show, is believed to be the biggest man in music. He stands six feet six and weighs 350. Here he poses with Leader Mills and Bernard Katz, bass player.

We wish all our friends—
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RAVINGS at REVELLE

By "SARJ"

Sarj was so blasted busy trimming his tent for Christmas and slipping down barracks chimneys in his G.I. Santa suit that he darn near didn't get close enough to a trip-write to concoct a verbal Tom and Jerry for you characters' New Year edition. By Jeep and pogo stick, Sarj was able to truck out to Gardner Field for a visit with private Sid Beller, the feller who used to do publicity things for Tommy of the Dorsey family. Private Sid is the worry of Gardner Field these days with his music columns and the continuance of his mad press activities for his new client, Uncle Sam.

Even a Salon Unit

Sid gave us all the low down on the Gardner Field band setup and man, it's a killer. They have a full dance band with a fiddle section and all, a three tenor band, the military band, a full radio band, a jam band and, this is it, brother, a salon unit (No, you spell saloon with two 'o's, yard-bird) for formal affairs and awf-ternoon luncheons. The last is a new group formed of the swing band's fiddle section with added harp. Pardon me, general. Will you pass my dawning pumps? Incidentally, Mickey Gillette, ace Hollywood sax teacher, is now tutoring the lads of Gardner who want to brush up on their reed technique. Mickey is a private in this man's army and several of his old students are sergeants. Mickey is worrying about all the facings he gave those lads when they hit the wrong note in their lesson. With a sarj's G.I. argument, there ain't no answer for a mere private . . . even if he is the teacher.

Hawaiian Colored Group

While visiting at Gardner, Sarj took a dip in the Pacific, dog paddled over to Honolulu for a bit of exercise and taught Major Edward L. Marshall's colored unit. Man, that crew is as solid as a mess hall tenderloin. Sgt. Ben Richardson, ex of the Blanche Calloway crew, sighs through his clarinet like a draftee two months from his chick. Corp. Otis Johnson, formerly a trumpeter with the man who knows how to blow them, Louis Armstrong, is doing his old boss proud on the first trumpet chair in the band. Reuben Reeves, the Hawaiian Harry James, helps out Otis. Bob Ashton and Rudy Williams split the tenor solos.

Did Sarj remember to dish out the jive on Eddie Dunstedter and Ben Gage's commissions way back in October? Eddie is now Major

Dunstedter and Ben is Sergeant Ben Gage. They're still located at the SAAAB in California, and, soldier, if you get stationed in California, that's heaven enough without getting commissions!

Take It Off

Reveille in one Act: Sgt. Vin Tucher, currently stationed only ten miles from his home and on active duty at the field, has to double for the bugler when the latter is on pass. One A.M. when he was doing same, the usual first call got nary a stir from the bunks. To remedy the situation, Sgt. Vin, using his own horn for old times' sake, gave out with *Strip Polka's* neat phrase, *Takes it off, Takes it off, etc.* Reveille formation was well attended by wide eyed men with unusually happy dispositions.

Private J. Foristall, Co. L RRC, Fort Devens, Mass., is searching madly for Dick Allager, ex Isham Jones drummer. Any hints? Jake is the Boston 88er stationed so close to home . . . where it's cold.

Hidebuster Horace

Hidebuster Horace (Call me Spec) Harvey, midwest drummer is waiting every day at mail call for letters from his pals which never come in. Wishing to remedy the situation, Call me Spec wishes it known that his address is Pvt. Horace L. Harvey 36377928, Battery C 210 Field Art. Bn, APO 33, Fort Lewis, Washington.

Sgt./tech Volpe, Cleveland trumpeter, is in Australia making with the righteous jive with a hep Aussie chick . . . Sarj got a mighty nice Christmas card from the 1st Band I.R.T.C. of Camp Croft, S. C. Gee, fellows, thanks. And they say nobody loves a Sgt. Hal!

All the time Sarj gets letters from people saying that Lee Norman, USO show'er, has a really knocked out six piece colored combo. They say that tenor saxist, Skip Williams, blows just like Les Young. The band had a slight accident recently and had to miss a couple of dates but is now back in circulation, we are happy to report.

Dream Singer in Air

Ralph Kirbery, once the 'Dream Singer' of the air, is now in the air with the rest of the Berry Field Army Air students in Nashville, Tenn. . . . Merced (California) Army Flying School's *Take Wing*, dramatic production, found

Andy Blows for Ginny



Los Angeles—Andy Secret, who used to blow them hot and high in the hands of Rudy Vallee and John Scott Trotter, now blows for the coast guard, blows here for Ginny Simms on her Tuesday night *Johnny Presents* program via NBC. Three members of the armed forces are presented weekly on Ginny's show.

that the most outstanding attraction on their bill was the post orchestra. Wally Coats, ex Orrin Tucker and Griff Williams and now a Staff Sergeant, leads the outfit consisting of: Reeds, Jack Blaikie, ex Kenny Baker; Robert Dixon, ex Glen Gray; Bill Wilfred, ex George Hamilton; Pete Lam and Gene Kearney, ex Phil Harris and Everett Hoagland; Brass: Norman Taylor, ex Gus Arnheim; Hillard Kessler, ex Ossie Nelson; Bass: Sid Fridkin, ex Wingly Mannonne, Garwood Vann; Piano: Jud North, ex Lopes and Arnheim; Drums: Buddy Thilman, Jack Teagarden and Red Nichols lad.

Sarj pulled a forlorn lonely letter from the bottom of his empty mailbox from Gerald E. Johnston, drummer with the 153 inf band stationed somewhere out of Washington where it's cold. T-5th Gerald says that he is playing drums with a fine bunch up there which hail principally from local 266 in Little Rock, Arkansas.

Their band lines up with five saxes, five brass and three rhythm and really sends the cats on the post (as if they haven't already been sent far enough by Uncle Sam . . . from Little Rock, Ark., to somewhere north of the state of Washington). Gerald says that there's little doing up there but he just thought he'd drop a line. And, for his former musical cohorts, his address is now T-5th Gerald E. Johnston 20740179, Band, 153 Inf. APO 941, Seattle, Washington.

Up in the Yukon

Sarj hiked up his trousers and waded through the snow to the Yukon to dig the 18th Engineers orchestra now being led by Act. first Sgt. Joseph R. Zito, who Sarj had met before by mail. The band is really a knocked out aggrega-

tion and is jiving all over in the Yukon on an entertainment kick for the characters in khaki. More about the group next time, but right now, Sarj's gotta blow. You know how it is, the salon group at Gardner field is giving a tea which we must be a'diggin'.

And, lassen, soldiers. If you sop up one too many Tom and Jerry's on this fine New Year's Day and get your bravado up, drop Sarj a "free" letter on your camp's G.I. jive or on you. Even in the arms of Superman we have a tough time catching all the camps in and out and around the U. S. Why we hear that there's even a U. S. band camping on the outskirts of Tokio that has the most knocked out jam band that they have all the local Japs jitterbugging in the streets. . . Okay, soldier, play reveille.

Maybe She Ought to Let Ella Mae Sing It

New York—Bobby Duane, singer here at the Onyx Club, had a real tale of woe last week. Announcing to some friends that she felt like singing, she climbed to the stand and started *Mr. Five By Fives*. Her pianist, having crossed signals, thought she was doing *Cow Cow Boogie* and commenced with that. Discovering his mistake, he shifted to *Five*, but in the wrong key. So Bobby shifted to his key at the exact instant he shifted to hers. In the ensuing shuffle, the microphone fell off the stand and Bobby fell off after it. She is nursing her bruises—and is still attempting to get with *Five By Fives*.

News of Navy From Norfolk's Camp Allen

Camp Allen, Va.—Earl Hines and band played for the boys at Camp Allen last week. He gave us the biggest kick we've had in months. Everything he did was so perfect. His piano in *Stormy Monday Blues* and *St. Louis Blues* really knocked us out.

Billy Eckstein, the band's vocalist, says: "I've been interviewed by *Down Beat* so many times that my life is an open book. Nothin' is cookin' except I'm 3-A in the draft and very happy."

Maybe his joy inspires him to call Madeline Greene, Father's lovely vocalist, "1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Greene." Madeline does not remember what gremlin pushed her down stairs and stepped on her hand. Billy says that it happened at a hinky party and that gremlins go caafed on those occasions.

Charlie Wilson, Earl's drummer, will be a daddy in the spring.

Dean Kincaide, Saxie Dowell's arranger 'par excellence,' wants the world to know that in dance arrangements his favorite combination is six saxophones. He contends that, voiced properly, they give the rich, full tone a good dance band needs. For rhythm numbers he uses four altos and two tenors with two of the altos doubling on bass and baritone. He believes that a band should have eight brass and six sax. He must be right for he's been doing some of his best work since joining the air station band.

New additions to Camp Allen's band include Carl Swift (*Mischief Mates*) solid alto sax and clarinet man. He's arranging as well as playing.

Philadelphia long hairs will be horrified to learn that Carl Grecco, concert piano virtuoso of that city, is fast becoming the two beat kid and is kicking Chief Ippolito's dance band no end. We're not surprised tho', for Grecco was a Curtis Institute prodigy at 9 and at 11 was thrown out of that cultural center for punching another prodigy in the nose. Anyone who can be that relaxed at Curtis certainly has the temperament for jazz.

We went into a well known Norfolk record shop and asked for some Jelly Roll Morton discs. The benign proprietor volunteered, "Oh, those are those popular hill-billy records." Now, we've heard it all!

We're sorry that we can't go down to the Palace Royal and dig all the name colored bands but that part of Church Street is "out of bounds" for navy men.

Pre-Flight School Band



Athens, Ga.—Here's the dance band from the navy pre-flight school here, numbering some stars in its personnel. Left to right: Dan D'Andrea, tenor sax (Whiteman, Noble and Casa Loma); Howard Davis, piano (Vallee); Hugh McGarity, trombone (Lou's brother); John Hadenell, alto sax; Gunnar Sorenson, trumpet (Al Dunshue); Bill Harriman, drums (Jan Savitt), and Bandmaster Harold Maer. Kneeling: Bill Hudspeth, clarinet (former coast leader), and Bill Capwell, trumpet (from Honolulu). Official U. S. Navy Photo.

Several Wichita Bandmen Enlist

Wichita, Kansas—Earl "Shorty" Coburn, for many years a local dance band leader, has put away his baton for the duration and is now Pvt. Coburn of the army air corps at Camp Kearns, Utah. Jimmy White, formerly editor of the *Wichita Sun*, and before that song writer and band vocalist, has also gone into the army.

Bob Carnahan, until recently a member of the Verne Nydegger orchestra, has gone to Greenville, Texas, to report for duty and Harold E. "Whitey" Clinton, local entertainer, has gone to Fort Leavenworth to begin his basic army training.

Frank Chiddix, Wichita pianist, was sent to Fort Riley for basic training in the cavalry. He was formerly musical director of KFBI.

Peggy Steele of Eureka, a former Wichita University student, left for Sioux City, Iowa, to join the Dick Mills band as featured singer.

—Irma Wassell

Here's a Sea-Going Band!



Most of the service bands these days are made up of musicians fresh from civilian life. Here's an outfit of veterans, a real sea-going gang. The name of their ship can't be printed for obvious reasons, but many of these boys were pale of the fellow who went down with the *Arizona* on December 7th. These lads (there are twenty in the organization, although only the rhythm section and one trumpet man, Jake Jaquay, are shown) all went through the U. S. Navy School of Music in Washington, are regulars not reservists, and have been in service for years, not months. Within the group are a concert orchestra of thirteen pieces, a dance band of fourteen men, and even a hill-billy crew. Another unique feature about the bunch is that none of them ever played with a name band—and they admit it.

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Salaz the Bear Comes Out of Hibernation; Salaz, Salaz, Salaz...

by FRANK STACY

There may be somebody who hasn't heard of Benny Goodman; there may even be someone who doesn't know that there's a war on. But for the most part, Goodman is at least familiar to most Americans, is a hero of Babe Ruth proportions to thousands of others.

But while swing, like every industry, has its stars, it has its also-rans too. For every Benny the Good, there are hundreds of Joe Blow musicians playing in honky-tonks and dance halls from Hackensack, N. J. to all points west.

This is the story of the average, work-a-day musician. A guy who missed the band-wagon.

Salaz the Bear works with his own three-piece combination in Jigg's Bar on 51st St. in New York City. He fronts the band with long snare-drum rolls, circus style, supported by a pianist, Tony Spalding, once with Eddie South, and an alto sax-clarinettist, Henry Jameson.

The bar has a large back room used as a dance floor with booths lining the walls. You've seen spots just like it in your town. Most of the customers are soldiers and sailors. The drinks are inexpen-

of them?"

"Nope. I never did. Luck kinda passed me by that way."

"What do you mean?"

"Well, I started playing some drums when I was nineteen. Been playin' ever since. Twenty-six years of it. And singin' too. I probably worked with as many different bands as anybody. Worked from Maine to Florida. One time I played with Lucky Roberts when he had a small band down in Palm Beach. It was a sort of society band. You know him, he wrote *Moonlight Cocktail*.

You see, some fellows like the Duke and Count Basie, well, they got talent and they got the breaks. But some other fellows like me, we just keep playing different jobs. Do good, you know. I always take good care of my family and all that. I've got a fine boy going to school.

Little John's No Salaz

"What's his name?"



sive, there's a juke-box to take over when the band rests. With the band topping the din of a hundred noisy service-men and their girlfriends, the joint is usually frantic.

Salaz Is Tac's Man

Between sets, I talked with Salaz and told him he sounded like the musician I was looking for.

"Since you're looking for averages, old man, you ought to know my real handle—John Smith."

I almost said, "Are you kidding!" Instead I asked him where he ever fell into a name like Salaz the Bear.

"When I was younger I studied classical singing but I used to knock myself out singing crazy songs, made some up myself, and then I'd scat them like this, 'Salaz, salaz, salaz,' he illustrated. 'Anyhow, my friends took it up and started calling me Salaz the Bear and the name stuck.'

Composes as He Sings

During the next set he looked at me, grinned, and started singing a song about Dixon, Mr. Brown, Will You Kindly Turn Around. Then he did Shut Your Mouth, It Ain't No More Chicken. Both songs were like calypso tunes with Salaz making up the lyrics as he went along even bringing in verses about Hitler and the war.

When he came back to our booth he had a "what gives" expression on his amiable pan.

"That's something," I said.

"Where'd you get them?"

"Old Bert Williams, he used to do stuff like that, nonsense songs, and Louis sings them too. I made up a lot of them myself like *Every Pound is Butter*, things like that."

No Luck Publishing

"Did you ever try to publish any

was next, please, please?" she asked. Her soldier friend escort winked at Salaz and grinned.

"Sure I'll play it," Salaz said.

"The very next number." He smiled as she thanked him and turned back to her soldier.

"You see how it is," he said.

"We can't all be Krupas. Somebody has to keep that Cafe Society overflow happy."

Pha and Band Split

Kansas City—Pha Terrall, long time vocalist with Andy Kirk, is in a temporary split with his band as the band is signed into Scott's theater restaurant here for five more weeks while Pha plays the New Year's holidays with Coleman Hawkins' unit at the Sunset Terrace Club in Indianapolis.

Terrall just closed a single in Detroit where he received the highest salary ever paid a single at Henry's Swing Club there.

Moore Joins Mates

Artie Moore, former Jack Teagarden tenor man, is in the army air corps band located at the Ferry Command Base in Long Beach, California. The base has several Teagarden alumni.

Sings with Dias



Boston—Joan Parrish, wife of Johnny Orlando of the Boston Red Sox, sings with the Carl Dias orchestra, which is commencing its fifth consecutive year at the Cafe de Paris here. Joan formerly sang at the Mayfair and at the ill-fated Cocoanut Grove.

San Francisco Nourishes Jazz

San Francisco—Current topic among local jazz intellectuals is whether S. F. will succeed New Orleans, Chicago, Kansas City and New York as an originator, contributor and center of *Le Jazz Hot*.

The question was raised in a recent article by E. E. Hutahing, *S. F. Chronicle* music critic, who argues that jazz always flourishes in a turbulent environment, and San Francisco, never quite losing its Barbary Coast tradition, supplies today the essential atmosphere conducive to the highest form of jazz.

The enumerated facts are: (1) Influx of war workers and armed forces from every corner of the nation into this nerve center of industry and embarkation is stimulating an exchange of musical ideas.

(2) Saunders King's elegant band, whose "San Francisco style" never fails to arouse visiting name band leaders.

(3) More bars, more nite clubs, more hot records sold per capita than in any other city, and every radio station "hot" conscious.

—David Rosenbaum

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Take Tailgate, Tea or Tommy?

Colored Musicians Excel On All Solo Instruments, Specially Trumpet, Says Critic

by JOHN LUCAS

On practically every solo instrument known to jazz the distinct supremacy of the colored musician over his white rivals is readily acknowledged. At the keyboard, for instance, Joe Sullivan and Jess Stacy face alone such an overwhelming battery as Art Tatum, Billy Kyle, James P. Johnson, Kenneth Kersey; leaders Earl Hines, Count Basie, Duke Ellington, Fats Waller, Teddy Wilson; the Henderson brothers, Horace and Fletcher; the one outstanding female luminary in modern jazz, Mary Lou Williams; and a whole host of boogie woogie stylists headed by Albert Ammons, Meade Lux Lewis, Pete Johnson, and more recently Jay McShann.

Trumpet and Saxes

The same situation maintains on the trumpet, where for every Spanier there is an Allen, an Armstrong and a Stewart; for every Hackett there is a Page, a Clayton and a DeParis; for every Kaminsky there is a Williams, a Stark and a Coleman. As for the saxophone, the difference is more pronounced than anywhere else, with Hawkins, Carter, Young, Hodges and Webster far surpassing any white competition, save possibly the decidedly distinctive and definitely personalized playing of Bud Freeman and, to a lesser extent, that of Boyce Brown.

The trombone has always presented advocates of white jazz their most stable stepping-stone for protracted excursions into that field where the theory of white over black is so sagaciously contested. Lately, in various trade publications, articles have appeared stating, with sufficient emphasis and vehemence to bewilder the deliberate opinion of the reader and to confuse the pattern of his logical consideration, that white trombonists excel their colored cohorts in every department of performance from tone to technique, from inspiration to consistency. Actually, nothing could be further from the truth.

Dixieland White Style

It must be admitted that the Dixieland trombone, introduced by Daddy Edwards of ODJB fame and developed by Santo Pecora and George Brunies, both originally of the New Orleans Rhythm Kings, has found its finest interpretation at the hands of white musicians.



Glenn Miller

Dixieland is, of course, strictly a white style. The legato (sweet) trombone also finds its most skillful (as well as only) handling in the manipulations of certain white players, commencing with Miff Mole, who influenced Will Bradley, Glenn Miller and Tommy Dorsey, the latter in turn beretting Jack Lacey and Bobby Byrne. Jack Jenney's Stardust (Okeh 5304) is the consummate expression of this type of trombone. A reformed cornetist, Brad Gowans has been the sole hot man to make proper use of the valve trombone in the last decade.

There remain the two great white trombonists playing today, Floyd O'Brien and Jack Teagarden. The former possesses a style all his own, exciting and compelling in its very understatement. Jackson, the

finest white musician since Bix Beiderbecke, needs no discussion, nor do his three finest products, Joe Harris, Les Jenkins and Lou McGarrity. Out of comparative mediocrity Sonny Lee, Bruce Squires, Warren Smith, Vernon Brown or Murray McEachern may infrequently come up with an unusually well-turned bit of improvisation.

Of the early New Orleans trombonists half a dozen stood out, Willie Cornish and Frankie Dusen of the Buddy Bolden Band, Joseph Petit of the Olympia Band, Eddie Venson of the Freddie Keppard Band, Zue Robinson, and Lawrence Dewey. (Both Cornish and Petit played the valve trombone in preference to the slide variety!) These, in turn, were followed by six later siphorn men from down under, among whom Kid Ory and Honore Dutrey towered head and shoulders above the rest. Preston Jackson and Jim Robinson have at last attained much belated recognition through the dependable medium of recordings, much as Fred Robinson and Joe Britton did by means of their work on the late orchestral discs cut by the late Jelly-Roll Morton.

Nanton Started Growl

With all this as a background, Charlie Green came along with some semblance of those attributes which characterize the current manner of hot tromboning. Utilizing a tone almost as large as his own huge frame, Big Green established a tremendous reputation by his consistently fine work on early Fletcher Henderson and Besie Smith records. It remained, however, for Jimmy Harrison to put the finishing touches on the development of the modern style of trombone playing. For an excellent example of his magnificent blowing listen again to Bluebird 10248 by Charlie Johnson's Orchestra. Harrison, who died in 1931, was one of the three most remarkable trombonists in hot jazz history.

The growl trombone was first employed by Joe Nanton, who playing with Duke Ellington still remains the leading exponent of this particular way of playing. Among the many examples of his work Harlem Speaks (Decca 800) is outstanding.

Among modern colored trombonists not thus far considered an even dozen deserve special mention. Four of these are in a class by themselves and have been for over ten years. Higginbotham, Wells, Morton and Jones. Without doubt Jay C., with his savage, fearless attack and his astonishing, almost bizarre imagination, is the greatest living colored trombonist. There is nothing he will not attempt, generally with complete success, while his taste remains always impeccable, always highly commendable. Higginbotham Blues (Columbia 36011) and It Should Be You (Bluebird 10235) are only two among half a hundred amazing records on which Higgy exhibits his effective and startling facility.

No one, on the other hand, surpasses Dickie Wells as an accompanist to blues vocals, a field in

At the Upper Darby Canteen



Philadelphia—While playing the Earle theater, before leaving for Hollywood for the Abbott and Costello picture, *Oh, Doctor, Johnny Long* entertained at the Open Door Canteen at Upper Darby, a suburb. He is seen here with Mort Farr, canteen chairman, and Aennchen, dancing teacher from Manoa, who is chairman of entertainment.

which his beautiful conception of the appropriate has made his efforts supreme. Listen especially closely to *Harvard Blues* (Okeh 6564) and *Outskirts of Town* (Columbia 36601), both by the Basie Band, as well as to his own recording of *Dickie Wells Blues* (Victor 27318). For superlative horn by Benny Morton *Gold Digger's Song* (Columbia 36011) and *King Porter Stomp* (Decca 18093) will serve for a start, and for Claude Jones *Perdido Street Blues* (Decca 18090) will suffice to begin with. Both Morton and Jones merit a great deal more praise than they have been accustomed to receive; both are hot soloists in the best tradition.

Larry's Velvet Tone

By one recorded effort, *Rose of the Rio Grande* (Columbia 36279), Lawrence Brown catapulted into the front rank of colored trombonists, as he displayed an ease of technique and a freedom from restraint matched only by Higginbotham. In Brown, however, the ferocity of Higginbotham is replaced by a tone of velvet. His subsequent work with Ellington has done nothing to detract from the high estimate of his ability which that memorable pressing evoked, for he has proven again and again that his long and wondrous performance was no momentary flash of genius.

Sandy Williams is one of the most underrated of all jazz musicians, as anyone acquainted with his work on past records of Fletcher Henderson and Chick Webb can attest. Playing with some of Higgy's sweep and reckless majesty, Williams performs daring solos of breath-taking scope and variety, though

neither his tone nor his technique quite approaches the exceedingly high standard set by Higginbotham. *Nobody Knows the Way I Feel Dis' Mornin'* (Victor 26663) is but one of half a dozen fine sides Williams recorded recently with Sidney Bechet's New Orleans Feetwarmers.

One of the real mysteries of jazz involves the case of Keg Johnson, who played with astounding

brilliance and originality on several Louis Armstrong records of a decade ago and then dropped out of sight as a hot soloist to take his place in the brass section of Cab Calloway's Orchestra. Why isn't he featured today? *Basin Street Blues* (Bluebird 5408), *Some Sweet Day* (Bluebird 10237), and *Snowball* (Bluebird 10225) are among the best things Keg cut for Louis.

It seems Satchmo has always taken precautions to insure his having some great trombone player in his band; he has had at one time or another Kid Ory, Fred Robinson, Lawrence Brown, Keg Johnson and J. C. Higginbotham. At present Louis' trombone soloist is veteran George Washington, whose comic jive and humorous antics are equalled only by his mastery of his instrument. His style has none of the brazen abandon of Higginbotham, none of the frantic power of Williams, none of the nimble agility of Brown, none of the structural lyricism of Johnson; it is marked, rather, by simplicity, sincerity and sobriety. The latest examples of Washington's straightforward playing are to be found on recordings by a small group selected from the Armstrong Orchestra, the best probably being *Hey Lawdy Mama* (Decca 3756) and *Long Long Ago* (Decca 3700).

Janies Young Gumd

Three younger trombonists should be mentioned in passing, mentioned merely. James Young has executed some fantastically difficult passages on Lunceford platters in the last few years, *Margie* (Decca 1617) and *Annie Laurie* (Decca 1569) representing his singularly bombastic style.

Tyree Glenn, whose *North of the Mohawk Trail* (Okeh 5911) created no great furor, plays all the trombone choruses with the Calloway Orchestra despite the fact that a man obviously his master, Keg Johnson, sits at his right without ever blowing a solo note. Fred Beckett is the most promising among a number of up-and-coming musicians that comprise the core of the new Lionel Hampton band. Beckett, who cut loose with some sensational trombone for the ill-fated Harlan Leonard outfit, consistently outplays both Marshall Royal (clarinet) and Illinois Jacquet (tenor sax), supposedly the fair-haired boys of Hampton's Hammering Herd. Then, of course, Juan Tizol does sweet things with a valve trombone for E. K. Ellington, things

Band Routes

Because the exigency of *Down Beat's* Sixth Annual All-Star Contest has taxed the entire staff to the utmost, the regular feature, *Where the Bands are Playing* will not appear in this issue. With its resumption in the January 15 issue, only band-leaders who write their locations to *Down Beat*, 608 South Dearborn, Chicago, two weeks before each issue will be included in the routes. Write a postcard today to assure your band's listing in the January 15 issue and remember to continue the practice every two weeks.

Jimmy Dorsey Band Charters Cars for Jump

New York—Jimmy Dorsey and his aggregation, now in the first week of their Strand theater run, didn't complete work in M-G-M's *I Dood It* until December 20, and the 3000-mile trek completely across the nation from Culver City to Broadway loomed as almost impossible.

Bill Burton, JD manager, solved the problem by chartering two complete cars of roomettes, at a cost of over \$5,000. It seems that the army doesn't take over cars of that type. They're so luxurious and roomy they can't pack enough soldiers in 'em. Pullmans are better.

Band is at the Strand five or maybe six weeks, then goes into Meadowbrook two weeks before hitting Hotel Pennsylvania's Cafe Rouge for the winter season.

Mary Krieg, Bride, Moves to Florida

Pittsburgh—Mary Krieg, former vocalist with Baron Elliott, and her new husband, Ensign W. T. Cain, have established honeymoon quarters at 3129 Oak avenue, Coconut Grove, in Miami, Florida. They were married here in the Lutheran church on November 14th. Ensign Cain, a naval aviation pilot, is 25 and a native of Eastover, South Carolina. He met Mary when she was working at the Ansley hotel in Atlanta, Georgia. Marie Kirk, a Pittsburgh girl, took Mary's place with the Elliott crew.

about which the less said the better. He can compose, however!

Three trombones greets there have been: Jimmy Harrison, Jackson Teagarden and Jay C. Higginbotham. And two of these, one may well note, have been colored!

Key Spot Bands

- ASTOR HOTEL, New York—Jan Savitt
- BLACKHAWK CAFE, Chicago—Chico Marx
- CASA MANANA, Hollywood—Horace Heidt
- GLEN ISLAND CASINO, New Rochelle, N. Y.—Bobby Sherwood
- LINCOLN HOTEL, New York—Mitchell Ayres
- MEADOWBROOK, Cedar Grove, N. J.—Cab Calloway
- NEW YORKER HOTEL, New York—Benny Goodman; Jan. 4, Sonny Dunham
- PALACE HOTEL, San Francisco—Del Courtney
- PALLADIUM, Los Angeles—Tommy Dorsey
- PENNSYLVANIA HOTEL, New York—Charlie Spivak
- SHERMAN HOTEL, Chicago—Jerry Wald
- TRIANON, Southgate, California—Noble Sissle

BANDS DUG BY THE Beat

LAWRENCE WELK
(Reviewed at the Chicago theater, Chicago)

Let's settle one point first. This review reflects the opinion of the writer but not necessarily that of the *Beat* or the few odd thousand patrons who flocked to the theater to see either Welk or the picture. I hope they weren't as disappointed in both as I was.

This is a micky band for sure. And I don't mean the kind of a micky that has a knockout punch in it. This micky has a mouse behind it. The opening effect of the uncorking of a champagne bottle to introduce the Welk 'Champagne Music' is interesting. I think I would have enjoyed that had it not been done before the curtains parted. They lost my vote right at the beginning for not parting the curtains before the cork popping ritual intruding the theme.

Pennsylvania Polka was played very well except that obnoxious people in the band kept standing up and doing weird things which were meant to be funny, I am afraid. The band's polka material is good. Their comedy is not. Bill Taylor did passable vocals on the above P.P. and *White Christmas* with the band backing him well on the second tune in a nice violin harmony part a la Wayne King.

Welk played a fingerbreaking *Nota* on his accordion, an instrument which I have always disliked. He did fairly well with only a few stiffs on the tune. The thing must be hard to play on an accordion. I appreciate Welk's bravado.

Jayne Walton came on and provided the only thrill of the entire program. The girl is very fine. She has a good full resonant voice, uses nice expression and phrasing, and puts her songs over well. My only suggestion is that she should hit her tones a little more truly instead of sliding into them. The band, behind Jayne, played loudly for the first time all evening and came close to messing up all she was doing.

The closing tune, *Running Wild*, should never be done by a band like this. Pops are bad enough. The whole tune was murder. High spot could have been Warren Smith's tram solo (He's the ex-Bob Crosby man) but even he was bad because, I think, he was unable to hear the gentle chording of the pianist who was his only support.

The band is full of comedians, they tell me. They are drawing crowds dollar over dollar in the midwest which proves that I am the dour character this time instead of mix and I should lock myself back in my cage. That I shall do.

THE KORN KOBLERS

Reviewed at Rogers' Corner (NYC)
Maybe I'm wrong but if the Korn Koblbers aren't selling some of the greenest corn in these here parts, then they still take in the sidewalks along Broadway every night.

A six-piece co-operative band without a leader, the Koblbers have everything in their act but the general store cracker barrel and the pot-bellied stove. I'm not kidding when I say that I had more fun the other night watching these musical madmen than I've had in many a snooty 52nd Street nitery where the entertainment often tries to stay on an intellectual kick and succeeds only in being expensive.

After doing a straight dance set that compares favorably with any of the small society band work around town, the Koblbers hitch up trouser legs, put on weird hats, and break into some of the funniest antics in the book.

They use all the old gags, plus a few new ones, running from the use of free geese to parading around the dance floor, sitting with and heckling customers.

Musically, they're good. Each man does specialties on his instrument including imitations of other

43,999 More Kisses to Go!



St. Louis—Nick Stuart's idea to promote the sale of war stamps and bonds proves a boomerang! Originally Nick extended to anyone buying a 25 cent war stamp, the privilege of kissing his or her partner in front of his band stand at the Jefferson Hotel. He sold more than \$10,000 worth this way. Then Lester Butzman, Sr., of Rocky River, Ohio, and Oswald S. Rousseau of Alton, Illinois, asked Nick if he would agree to kiss one girl for each war stamp they would buy. Stuart agreed to go all out for the war effort, but it looks like he will be all in for the duration—since Butzman and Rousseau bought \$11,000 worth of stamps, meaning 44,000 kisses! Here's Nick surrounded by the first group of prospects and (insert) the first pay-off, with only 43,999 kisses to go!

and corny bandleaders. They all double on ocarinas, cow-bells, auto-horns of 1910 vintage, sirens, whistles, and, of course, the well-known razz instrument used for *Der Fuehrer's Face*.

Why they didn't finish higher in *Down Beat's* King of Corn poll, I don't know. For my dough, they out-Lombardo any Guy in the business.

Boston Resumes Cafe Life Slowly

Boston—With the ban lifted by the licensing board in most clubs, taverns, restaurants and hotels, night life in Beantown resumes, though the impulse for gaiety is restrained and subdued.

Two spots, the Mayfair and Latin Quarter, whose reopening was a little indefinite, made the chorus kids happy by deciding to

pay them half salary for every day until the reopening.

Guy Lombardo and Ruby Newman orks, with Madeline Carroll, Carol Bruce, and John Powers Models for floor show stuff, at the Boston Garden. . . . Chick Floyd ups steady pace in the Hotel Statler's terrace room, with exceptional dinner biz. . . . McFarland Twins hit the chalk again, knocking off three good four-day dates at Totem Pole. . . . Eddie Oliver band with Morton Downey followed Harold Nagel ork and Peggy Fears into the Copley-Plaza oval room, and upping covers overflow to adjoining Sheraton room.

—Michael Stranger

Yank Loses Horn

Camden, N. J.—Yank Lawson, Bob Crosby trumpeter, offered \$190 reward for the return of his stolen trumpet. The instrument was stolen while the band was playing the Stanley theater here. Lawson played the shows with a borrowed instrument.



The Dugan mailbag is stuffed fuller than a Christmas turkey on its way to the oven and as a consequence, there are going to be a lot of people on the waiting list after this column. Please be patient. I'll try to get to all of your letters in time. Your letters shouldn't be overdue more than a month and a half.

In the *Chords and Discords* part of this issue there is a letter which has given me an idea which I would like to pass on to all fan clubs for their consideration. As I pointed out last issue, the biggest thing for which we all must aim these days is to do everything we can in the war effort. We, through our fan clubs, can make very worthwhile contributions towards making our musician pals in the service happy. We know what they want and it's music all the way.

Need for Orchestration

I told you last issue about the great need for idle instruments and I still hope that you will get your club members together and scour the country from house to house and from attic to cellar in search of instruments that could be sent to army and navy stations. My new plea is for orchestration

for musicians in service. A band must have music in order to play. So called "stock" orchestration are sold for about 75 cents each. I would like to see all fan clubs send in orchestration or even the money to buy orchestration to me so that I can forward them to needy service bands. This is a service you can do for the musicians in service.

Send any orchestration or instruments to Bill Dugan, *Down Beat*, 608 South Dearborn, Chicago, Illinois, and I will forward them to an army or navy station. I will then drop you a note telling you of the destination of your efforts. How about these ideas, fan club presidents? Write me and tell me if I can count on your club's support.

Sherwood Club Up

The first Bobby Sherwood fan club pops up headed by Buddy Ingram, 5009 N. Outlook, Little Rock, Ark., and they are hot on

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COLORED MUSICIANS, all instruments, send name, address and name of instrument. Bob Lester, 201 West 120th St., Apt. 4, N.Y.C.

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the trail for new members for the fine young band. And Maurice Joseph, 28-02 56 Place, Woodside, N. Y., is starting a club for swing bands in general. Anyone interested in swing is invited to join. Another club is on much the same order. It is to be an informal corresponding club for those interested in such bands as Duke, Count, Louis, Benny Goodman, Shaw, Waller, Bechet, Jordan, etc. The prexy is Kerry Smith 68 Davison Place, Rockville Center, N. Y.

Joseph Rogers, Jr., 2201 Amsterdam Avenue, apt. 1K, New York City, thinks he has read enough of the column and gathered enough material to start his own Jimmy Dorsey fan club. Good luck. Joe. Alice Marie Howard, 315 No. Union Street, Fremont, Nebraska, has adopted Franklyn Murphy's Gene Krupa fan club while Frank does his bit for the air corps. Franklin will be honorary vice

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prexy and Alice Marie will handle the prexy chair. The *Drumboogie Bugle* will be the club newspaper. Write in if you're interested and we'll keep you posted after that.

Who Wants Kenton Club

Talked to Stan Kenton the other day and he was telling me what a fine job Charles L. Walter, 443 Ilchester Ave., Baltimore, Md., had done with his Stan Kenton fan club. Now I hear from Chuck that he's going to have to give up the club for the duration while he goes into the army. Those interested and willing to do the work Charles has done may write him and apply for the duration presidency.

We received papers from the Solid Set (a solid paper, too, believe me), and the Chuck Foster club. Both are excellent sheets. Our congratulations. Also may we thank the Bob Crosby Swing Club and Johnny and Dian Clark for their nice Christmas cards.

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