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## LETTERS TO THE EDITOR

### LET'S HELP THIS GOB

I suppose that this letter will not even be read, but there is no harm in trying. I have a problem and I wonder if you could be of any assistance.

I have read many articles in your publication dealing with keeping up the morale of the fellas in the service. I think your efforts are doing much good, but your campaigning does not reach all of us.

You see, our problem is this. Our ship is pretty well occupied and there is not much room in which to "let go."

We do not have a piano aboard ship because there isn't enough room for one. In our crew we have a goodly number of fellas who can hold their own when it comes to playing swing music. The trouble is they have no instruments. I, myself, play a piano. Because we don't have room for an ordinary piano, I am kind of out of luck. When you are out to sea for about a week, you soon get tired of boxing, writing letters, etc. I know that music is the best way to relax a person's nerves and cheer them up. A few of us aboard here want to start

up a small orchestra but we have no instruments. Of course, if we wanted we could go out and buy new instruments and take the chance of them going down in Davey Jones' locker before we pay for them. Since I found out that there is no room for a regular sized piano, I have been looking around for a half-pint job or maybe a portable reed organ. I could manage to coax some music even from that.

I am writing this on my own accord so none of the other fellas know about this.

You know every time we go and see a stage show where a name band is appearing, we really do miss the things that our lives were dedicated to before we entered the service in this second World War. Some of us can see our-

selves sitting in with the band. You see, just because we are in the Navy, it doesn't mean that we don't have any other interest. I joined the Navy because I preferred that branch of service when the call to arms was given. After the war, I want to get into orchestra work again; my hopes and ambitions are to have a leading name band and some day produce Broadway musicals. So you see what I mean when I say that we crave the satisfaction that music can give us.

So you see our problem. I'm asking for suggestions and hoping that you will spare just a second on it. What you can do for us, I don't know, but I know that you will do what you can.

We are not asking you to give us anything. Just some suggestions as to how we can work out our problem so that with one hand we can be knocking out a Jap and with the other hand play a solid beat.

Thanking you for all the trouble.

ROBERT L. FITTS.

U.S.S. Betelgeuse,  
c/o Postmaster,  
New York, N. Y.

*How about writing sailor Fitts and offering him suggestions. Maybe some letters for the jazzmen on board the Betelgeuse will be some help. They certainly deserve all the aid and comfort we can give them.*

### WANTS CORRESPONDENCE

I saw in the December issue two letters from jazz fans begging correspondents in America. I'm an Argentine jazz fan and also I would like to have some North American correspondent interested in jazz records, films and also interested in things that can't be gotten in the U. S. A.

My English is not so perfect as I would like that it should be, but regularly I have correspondence with friends in your big country. My favorite band-leaders are B. G., T. D. (especially when he plays some of the Sy Oliver's good stuff) and Artie Shaw.

Argentine Jazz is going so far every day that I can say that in a few years it will be in a brilliant position.

I'm almost 20 years old and I study in our National University and sometimes I play the drums.

I expect that some of the good American jazz fans will honor me replying to this letter.

JAIME BLUM.

Buenos Aires, Argentina,  
South America.

### CORRESPONDENCE CLICKS

I am writing to you in regard to a letter which was printed in your December issue from Leo McGoldrick of Sydney, Australia, asking for new friends in America through correspondence.

I wrote to Leo telling him about myself and American music, etc.

I wrote this letter before we entered into the present war. After we got into the war I thought my letter would never reach Australia. But on April 7, I received a letter from Leo McGoldrick, which was mailed February 9th.

It was a very interesting letter, and I was certainly surprised to receive it. He told me all about swing in Aus-

(Continued on page 25)

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# Metronome

MODERN MUSIC AND ITS MAKERS

Volume LVIII

MAY, 1942

Number 5

## NEWS HEADLINERS:

Pages 7-11

The action of the War Production Board, in cutting down record companies' use of shellac by 70 per cent, will severely cut record production (7). John Kirby and his band are set for ten weeks, beginning this June, at the Copacabana in Rio de Janeiro (7). Benny Goodman and Artie Shaw are not yet set in or out of the Army or Navy, because of uncertain draft status in both cases (7). Tommy Dorsey returns to Victor, after much mulling of separate record company plans (8), while Kay Kyser goes into the Meadowbrook, his first important eastern location in over three years (8). The Music Industry War Council is a serious combination of the business's most able leaders to aid the War program of the U. S. and help their own industry through tough times (9). Ray McKinley and Will Bradley now have separate bands, and they're a lot happier therefore (9). Eddie Peabody's band at the Great Lakes Naval Training Center is star-studded (10). Woody Herman's band plays better baseball, if you can call it that, than Jimmy Dorsey's band (11). MCA may buy RKO (11).

## BAND REVIEWS:

Pages 12-14

Teddy Powell's new crew gets a straight A-1 rating from Barry Ulanov, while George Simon raves about Lionel Hampton's band to the extent of an A minus-1. Other bands reviewed: Tommy Reynolds, Georgie Auld, Ray Herbeck.

Pages 15-17

## RECORD REVIEWS:

The Triumvirate's highest ratings go to new records by Duke Ellington, Hal McIntyre, Woody Herman's Woodchoppers, Teddy Powell, Muggsy Spanier, Red Norvo, Frankie Masters, Snub Mosely, Count Basie, Jimmy Dorsey and Jimmy Lunceford.

## STAGE SHOW REVIEWS:

Pages 20, 21

Lots of reviews, led off by the fine Benny Carter-Billie Holiday Apollo show. Also reviewed: Tommy Dorsey, Dick Stabile, Red Allen, Shep Fields, Les Hite and Johnny Scat Davis. Reviewers: B. Ulanov, G. Simon.

## RADIO REVIEWS:

Pages 22-24

Lots of reviews here too, led off by critical acclaim for a revitalized Casa Loma crew, followed by Paul Whiteman, Jack Teagarden, Leonard Keller, Say It With Music, Tommy Tucker, This Is Fort Dix, Woody Herman, George Olsen, Wingy Mannone and Anthony Trini, all subjected to the scalpels wielded by G. Simon, D. Hyltone and B. Ulanov.

## FEATURES:

Pages 18, 25 and back

Ted Cassola answers Walter Gross's article of last month on improvisation (18). And then there are the regular departments: Publicity (18), Letters to the Editor (4, 25), Trade News (27), Accordion (28), Hawaiian Guitar (28), Arranging (28), Piano (29), Saxophone (29), Amplification (30), Song Publishing News (30, 31), Trumpet (32), Clarinet (33), Wind Instruments (36), Orchestration (34, 35), Spanish Guitar (37), Teachers' News (38), Harmony and Theory (39), Spotting The Bands (40, 41), Editorial (42).

## ACCREDITED CORRESPONDENTS:

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### Foreign

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TOP ROW: Goldie, at the left, inspects his new bandmen to see how exactly they are replicas of his own mischievous self. Joe Bushkin, of the U. S. Army Aviation Corps, visits Tommy Dorsey at the Palladium and finds Lana Turner! Ada Leonard and her All-American Girl Revue join in with members of the Field Artillery Replacement Training Center band at Camp Roberts, Calif., for a brief jam session.

MIDDLE ROW: Enoch Light, fiddle in hand, leads his new band at Laddin's Terrace, Stamford, Conn. Johnny Mercer and Satchmo exchange instruments for a once

lightly and politely over one of Mercer's new tunes. A recent jam session at the Vanguard in New York's Greenwich Village, led by Harry Lim, with Johnny Guarneri on piano, Billy Taylor on bass and Eugene Cedric on tenor sax.

BOTTOM ROW: From left to right, Carmen Cavallaro, Billy Kyle and Johnny Green play trio-piano with Eddie South's and John Kirby's bands at Cafe Society Uptown. Benny Carter and Mark Warnow talk over Benny's Hit Parade arrangements. Three-quarters of the members of Cuba's Bellmar Orchestra, top Cuban swing band.

# John Kirby Band Good Neighbors; Flying Down to Rio

in June for a ten-week engagement at the Copacabana, famed cafe at the Brazilian capital which Eddie Duchin played last year. Kirby and his boys were thoroughly involved in the intricacies of getting Selective Service Board okays and visa and passport clearances for the trip at press-time.

This second booking of the Copacabana by MCA augurs a regular exporting of North American bands into South American spots. The difficulties of war time will stand in the way of big North-to-South traffic, but there will be a continuous flow of U. S. dance music to the big S. A. countries. It's valuable as good neighbor propaganda. For the present, too, it looks like small bands for this inter-continental trade. They cost a lot less to transport from America to America, not only because of the reduced weight in man-power, but because of the considerably smaller tonnage in baggage. This factor was of great importance in the booking of the small Kirby unit, and in the requests of South Americans for the bands of Raymond Scott and Lionel Hampton, which are still presumed to be of the quintet and sextet size because of the records both leaders made with such units before organizing large outfits.

## Ella Drops Band, Works With Trio

after the conclusion of the present engagements with the orchestra, which are expected to be wound up late this month or early next month. The Fitzgerald band, a considerably changed outfit from the personnel which the late Chick Webb led and which Ella took over at his death, has been under a succession of "musical directors" who ran the band for Ella. These have included Ted MacRae, now playing tenor sax for Cab Calloway, and Ernie Barefield, clarinetist and arranger who is the current musical chief of the crew.

Ella will work with the Three Keys, a combination of piano, guitar and bass, with doubling on singing, beginning in July. She has already begun to record with the group, with the first discs out on Decca this month. The Fitzgerald band is expected to continue under Ernie Barefield's leadership, with bookings by the same office that handles Ella, Moe Gale.

## DEEMS TAYLOR NEW ASCAP PREXY

in an unexpected switch of officers for the licensing society which saw Gene Buck, president for many years, deposed by vote of his organization's members.

The election of Taylor, who is predominantly associated with classical music, was generally interpreted as a mark of the members' dissatisfaction with Buck's handling of the ASCAP-Radio War of last year.

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Volume LVIII

Contents Copyrighted 1942

MAY, 1942

By Metronome Corporation

Number 5

# WPB Cuts Records By 70%



The John Kirby band hopes to help American Good Neighbor policy with a trip to Brazil.

## Shaw Plans to Enlist in Navy; Goodman Status Still in Doubt

with both Artie and Benny in civilian circulation at press-time.

Chances are, however, that Artie will soon become a member of the armed forces. Early reports had him classified in 2-A (necessary workers) to enable him to train army bands while maintaining his civilian status. However, late in April his draft board reclassified him as 1-A, whereupon Shaw decided to make application for a position in the Navy. It is not inconceivable that he will join that branch of the service sometime this month.

## Frisco Hotel Strike Over

after many months of enforced inactivity in the band-featuring spots at San Francisco hotels. Thus, live music replaces phonograph records and juke boxes in the city's first-class hotels. The strike had been among hotel workers, and didn't directly concern bands, but the musicians' union pulled bands out in a sympathy move which prevented musicians from crossing picket lines. Joe Reichman is the first bandleader to make an appearance since the conclusion of the strike, opening at the Peacock Court of the Hotel Mark Hopkins.—SAN FRANCISCO, CAL.

## T. D. OUT TO GET NEW DESTROYER

for the Navy. Publishers of the song *Last Call for Love* have sent out Tommy's discing on a sound truck tour with orders not to finish the trip until it had drummed up enough money and pledges to buy a new destroyer. The trek will probably be a coast-to-coaster, though it'll be terminated as soon as the required sum is reached.

## DINAH SHORE IN FILM

with Bob Hope and Dorothy Lamour which Samuel Goldwyn will produce away from the latter pair's home lot, Paramount. This movie assignment, for Goldwyn and his distributor, RKO, marks Dinah's debut in the cinema. Shooting is expected to begin sometime this summer.

## Sinking of Ship With Shellac Forces Order To Conserve Use

of this valuable material in the production of airplanes and ships. Something close to a million and a half pounds of this product of scale insects feeding on Indian trees went down on a torpedoed ship during the first week in April, thus cutting the government and the record companies supply tremendously. Immediate result was the freezing of all supplies of the natural resin in the country, of which the largest single amount was held by the disc concerns.

After the first shock of the War Production Board order was over, executives of Victor, Columbia and Decca, as well as the smaller organizations in and around the record industry, began to take more sober stock of the situation. The WPB order cut shellac consumption by 70% (as of last year) after a ten-day freezing period. The companies figured that this would not limit them to 30% production if they could find a formula for using less shellac in records and if they could get nation-wide cooperation in reclaiming old records, which should yield a pretty good amount of the material, which now takes its place alongside rubber and other rare and vital war materials.

(Continued on page 26)

## McAFEE JOINS GOODMAN,

Johnny, the famous first altoist, recently having left Tony Pastor. He goes with Benny, May 1st, as saxist and singer, replacing Art Ralston and Art Londone. McAfee may play baritone in the band.

B. G. has made brass changes, too, with Paul Geil, lately of Clyde Lucas and Bob Chester, in on trumpet, and Charlie Castaldo taking over the trombone vacancy caused by Bob Cutshall's joining the army.

Benny's band is currently on an Eastern theatre tour.

## SNOOKY TO DONAHUE

to take over vocals for Al. Snooky, surnamed Lanson, was most recently with Ray Noble in the same capacity. He joined the Donahue band in San Francisco.

# T. Dorsey Returns to Victor

## Set on Commercial As Summer Band; Signs Long Contract With Old Disc Firm

after months of mulling a tie-up with Metro-Goldwyn-Mayer in a new record firm to be sponsored by the movie company. High officials at MGM are alleged to have nixed the idea, knowing of shellac shortages and the difficulty of entering into new production under present war-time conditions. Thus, with this disc association impossible, Tommy accepted Victor's terms for a contract of two years and he will continue to appear on that label.

The T. Dorsey band is also set to take over the Red Skelton commercial show over NBC-Red beginning on June 16, for a 13-week period. This Tuesday night broadcast for Tommy will be Skelton's summer replacement program. At the conclusion of its 13 weeks, the T.D. organization will take over another commercial show for its former sponsors.

Altoist Les Robinson has left to work for Douglas Aircraft. Heinie Beau takes his chair, with Harry Schuckman in on tenor. Jimmy Zito has replaced trumpeter Al Stearns. Buddy Rich, with a brand new 3-A rating from his draft board, remains on indefinitely.

FLASH! — Tommy was rehearsing a huge string section at press-time!

## Garage Explosion Guts Kyser Horns

which were parked in the band's truck. The vehicle had been left at a large West 55th Street garage in New York City, following a U. S. O. dance at Lakehurst, N. J., on April 3. When the explosion and fire occurred at the garage, one wall was blown out, several trucks were damaged and Kay and his men lost a bass, a few saxes, some of the library and the leader's collegiate gown. In order to make an engagement the night of the fire out in Trenton, N. J., the band put together what instruments it had, played from smoke- and water-drenched orchestrations and put on a typical Kyser show. Trenton musicians lent their horns.

## PETE BROWN SEXTET FOR SABBY LEWIS

at New York's Kelly's Stables. The hefty, hot altoist has Sandy Williams on trombone, Benny Harris on trumpet, Leslie Millington on bass, Ray Nathan at the drums and Nat Jaffee on piano. Nat is the only white musician in the outfit. Williams, who used to play for Chick Webb and Ella Fitzgerald, recently left Cootie Williams' new band. Franz Jackson was a press-time addition on tenor sax.

## HELEN HUMES SOLOING

at the Village Vanguard. The ex-Basie chirper bowed at the N. Y. night spot on April 18.



Eddie Condon, with guitar on high stool, led this jazz crew for the world's first television jazz concert over CBS on April 16. Zutty Singleton, drums, Joe Sullivan, piano, Pee-wee Russell, clarinet, Benny Morton, trombone, and Maxie Kaminsky, trumpet, comprised the band, with Lips Page and James P. Johnson spotted by the cameras and mikes for specialties.

## High-Priced 'Stars' Quit Muggsy As Band Seeks New Laurels

after its sensationally successful run in New York's

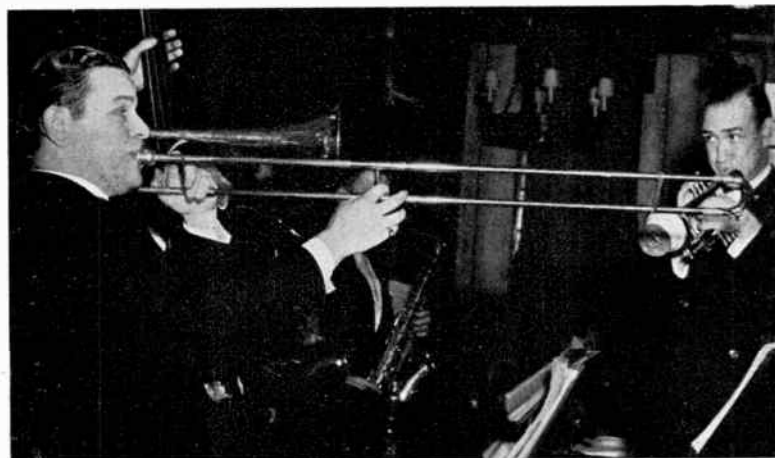
Arcadia Ballroom.

While in New York, Spanier had been able to hold a host of valuable men, but once the band decided to hit the road and make a little money for itself, the "stars" lost no time in backing out as fast as they could, thus leaving the little cornetist very much in the lurch.

First trumpeter Ralph Muzzillo, tenor men Nick Caiazza and Johnny Smith, pianist Dave Bowman, drummer Russ Isaacs and clarinetist Irving Fazola all took quick powders when it began to look as if they couldn't sleep in their own beds every night. At press-time, only two of this sextet had connected with name bands, Isaacs subbing for ailing Ralph Collier in the Goodman outfit, and Faz having joined Teddy Powell's bunch. Isaacs, who had been

doing much road-work in recent years, quit Muggsy in order to take a short vacation before joining the Army. Said vacation was rudely interrupted by Benny's frantic S.O.S for a good drummer to help him out while Collier was temporarily incapacitated by a post-operation convalescence.

The Spanier band is currently doing one-nighters, mostly through the east and mid-west, and, according to reports, not doing badly at all.



Muggsy Spanier, right, was deserted by his high-priced stars. See above. George Bruntes has picked up his trombone again to join Bill Davis's jam band at Nick's in Greenwich Village.

## Kay Kyser Goes To Meadowbrook For First Time

for a four-week engagement at the predominantly jitterbug-attended Jersey spot. Frank Dailey's Cedar Grove emporium of the jazz hot has played to just three so-called Mickey Mouse outfits since hitting the big time with big swing bands, Sammy Kaye, Tommy Tucker and now, Kay Kyser.

Kyser doesn't expect to do a Mickey Mouse job. Like Kaye, he will bring along a brace of hot arrangements, some of them stocks, some originals. When approached by a publisher, offering to give him a number of effective jazz scores for the jitterbugs who populate the Meadowbrook, Kay politely refused, said "No thanks. Wait till we hit the spot. We've got a surprise." The surprise is expected to be original jazz on the part of the Kyser band, which has gradually kicked away all traces of cheese style during the past year, though it hasn't previously essayed serious swing.

Kay and his outfit will play the spot on a five-day week basis. Mondays, always out for regular bands, will continue as such, while Wednesdays will be clipped from the schedule to permit Kyser to play the Lucky Strike hour commercial out of New York. The Meadowbrook is the first big spot the band has played in the east since its stay at New York's Pennsylvania Hotel in 1938.

## College Boogie-Woogie Too Commercial

says the Student Affairs Committee of the University of Minnesota, giving that reason as the basis for dissolving the B-W Club at the University, after it had attained a following estimated as close to 5,000. The Committee claimed the Club was commercializing on the University's name.

Officers of the Club strongly protested, claiming that they were in arrears financially after a recent concert, and could not, therefore, be called commercial. The Club has given several concerts to aid Britain and more recently has prepared programs promoting the sale of war bonds. Members hope to be able to reorganize and at press-time were planning rallies for this purpose.—MINNEAPOLIS, MINN.

## AYRES TO GAC, McGEE TO MCA

in a reverse switch. The Mitchell Ayres band left the Music Corp. to go over to General Amusement. Johnny McGee left GAC to join the MCA roster. Both bands, at the same time, left the personal management of lawyer John Gluskin.

## RUSIN, OBLOK TO J. D.

with Babe taking over army-bound Don Hammond's jazz tenor chair and young Billy coming in for trumpeter Ray Anthony.



# Music Industry Girds for War Duties

## Brazilian Musicians Win Gov't Support

in the form of rules for their vacations, weekly rest day, wage and labor conditions laid down by the Ministry of Labor and the Department of Press and Propaganda. The D. I. P. supervises all contracts for musicians and bands, while working hours are determined by the Ministry of Labor, with whom musicians have class representation in the form of their Syndicate of Professional Musicians of Rio de Janeiro. At all meetings of the Syndicate, the Ministry is represented by the presence of one of its members.

The Government is helping musicians by giving them judiciary and social assistance and in the elaboration of a project to regulate the life of the professional musician to his greatest benefit, which is expected soon to be legalized. The present Minister of Labor, Dr. Marcondes Filho, has proved to be much concerned with the execution of laws beneficial to musicians, while Romeo Silva, president of the musicians' Syndicate, has much prestige with the Labor Ministry. In all, the prospects for a good life for musicians in this part of the world look good.—Elpidio Pessoa, Rio De JANEIRO, BRAZIL.

## FEMME CREW FOR JIGGS

the Gotham night-club which housed the original Kelly's Stables. The outfit is known as Syd Kay and her Girls of Rhythm. (The draft's really blowing!)



Trumpeter Freddie Webster, snapped in his Lucky Millinder days, is only one of the new faces in Jimmie Lunceford's band. Peewee Jackson has also been added to the trumpet trio, with Gerald Wilson and Snooky Young departees. Altoist Ted Buckner has been replaced by Benny Waters. According to information from Jimmie's office, trombonist Elmer Crumbley, singing saxist Dan Grissom and bassist Mose Allen will soon be replaced.



Imogene Lynn is the very impressive-looking songstress who helped Ray McKinley's band a great deal at its recent New York Commodore Hotel debut.—Henry Harris photo.

## McKinley-Bradley Very Happy —But Now They're Far Apart

with Ray a recent opener at the Commodore Hotel in New York and Will a press-time bower at the Roosevelt Hotel in Washington.

Ray's April 21st official opening was a happy affair, not only because the band was so well received, but even more so because Will and his wife decided to celebrate their fifth wedding anniversary right there in the room. There had been plenty of talk in the trade (due to not too tasty guesswork by a few writers) that Ray and Will were actually at sword's points. But the appearance of the Bradleys made that talk look pretty ridiculous, at the same time helping to substantiate the facts—ergo, that the split was due entirely to musical differences.

McKinley is booked into the Commodore for a short run, which may be extended if the band does exceptionally well. If enough people get to hear, it should do that, for it's an impressive aggregating, commercially and musically, with no emphasis on b. w.

## TEDDY WILSON LEAVES DUFFY'S TAVERN

ostensibly due to his attack of La Grippe, which made it difficult for the pianist-leader to make rehearsals and the air show itself. It is known, however, that Walter Gross, who replaces Teddy on the show with a small band of CBS musicians, was wanted as more than the piano-playing leader of the Duffy's Tavern Philharmonic. Walter was selected as a good talking character for the show, and so he was chosen to succeed Teddy.

## WAYNE TO BARNET

to take over female vocal duties with Charlie. Frances Claire changes her last name to Wayne for the switchover from Kelly's Stables and her brother Nick Jerrett's band to the Barnet outfit.

Bradley, meanwhile, is set for one of those ten-day stints at the D. C. hotel. He's mighty enthused about his revamped outfit, in which guitarist Steve Jordan and singers Lynn Gardner and Terry Allen are the only hold-overs. Rest of the personnel has Ray Beller. Sal Agosta, Phil Gomez, Ray Schultz and Bob Wertz on saxes; Tony Fasso, Max Greer and Shorty Rogers behind trumpets; Lennie Ray, Irv Diskin and, of course, Will sliding trombones, pianist Bobby Holt (due to replace army-bound Billy Maxted), bassist Marty Brown and drummer Shelley Manne.

## OBERSTEIN'S DISCS GO WITH GAS

at service stations run by the Firestone auto outlets. Eli's Elite and Classic records will be featured at these spots, with another deal pending with Standard Oil of New Jersey to take them on in their stations, too. Butler Brothers' dry goods stores have also contracted with Oberstein for his discs, with a possibility that a mid-west theatre chain will take them on to be given away as a substitute for dishes.

## NEW BROWN CLARINETIST

will be Ardie Wilber, who's giving up his own Cincinnati outfit to join Les. He's already in the section, but won't fill the hot chair till Abe Most joins the Navy this month. Brown now has seven saxes.

## Forms War Council In Chicago, N. Y. To Aid Country And Music Firms

in meeting the problems of wartime. The temporary board which has been running the Music Industry War Council in Chicago, under the Chairmanship of Max Targ, of Targ and Diener, with Clarke Fortner of Montgomery, Ward as Vice-Chairman, has been working fast. It has met with Major Howard Bronson, bandmaster head of music recreation in the War Department. It has met with the head of the Consumers' Durables Division of the War Production Board. It has stimulated cooperation from major music educators and manufacturers and every other kind of musical organization in its program of Music For Morale. It has helped to put together a New York board, similar to the Chicago set-up, to keep things humming in the east.

All the musical firms represented on the Music Industry War Council, and they include almost every top instrument and accessory house in the country, are agreed that the first duty of this organization, as of the firms and the people involved individually, is to prosecute the nation's war effort. Toward that end, the Council is sponsoring small bands to whip up war bond sales throughout the major industrial centers of the nation.

The Council also believes that Music is as strong a factor in creating top-notch Morale as there is. And therefore, it has been working with leaders, military, civilian, organizational, to encourage music in the war effort. At the Music Educators National Conference, held last month in Milwaukee, Wisconsin, full support was pledged to this campaign, and the Conference's Executive Secretary was appointed to the Council. Representation in the meetings of the Council has been given the Sheet

(Continued on page 41)



Dave Matthews' current status is as confusing as this picture. Unable to get back his tenor-sax chair with Hal McIntyre, for whom he had been arranging, Dave is now reported set with Gene Krupa. His exact duties with that band haven't been announced, though.



Composer-pianist Count Basie with the published arrangement of the METRONOME All Star band's "Royal Flush."

## Orchestration Out On All-Star Disc

in an arrangement by Charley Hathaway. *Royal Flush*, original riff tune written especially for the METRONOME All-Star Band by Count Basie and Buster Harding, has been published by Bregman, Vocco and Conn. with all the special choruses played by the All-Stars on the record included. This means that the jazz ideas of Benny Goodman, Harry James, Cootie Williams, Roy Eldridge, Benny Carter, Toots Mondello, Tex Beneke, Vido Musso, Lou McGarity, J. C. Higginbotham, Count Basie, Freddie Greene, Doc Goldberg and Gene Krupa are all scored in this orchestration. What, no vocals? No!

## MONROE ADDS GUITAR AFTER LONG ABSENCE

of that instrument in his rhythm section. Vaughn hadn't used one since the death of his guitarist, Guy Scafati, last September.

New addition is Barry Gailbraith, who used to strum for Claude Thornhill and Teddy Powell. Two more new faces are those of trumpeters Ray Sappachetti, who takes over Spots Esposito's first chair, and Ray Crans, who comes in on fourth chair.



Stan Kenton, who couldn't decide between being a plain or a piano-playing leader, cast his lot with the former recently when he added pianist Ted Repay to his band.

## EDDIE PEABODY'S NAVY BAND FEATURES DANCE ORK NAMES

recruited from a large number of top orchestras in popular music. Lieutenant Commander Eddie Peabody, of the Great Lakes Naval Training Station, has put together an impressive military band and dance crew at the U. S. service headquarters.

Everett Ralston, formerly with Orrin Tucker, is pianist-arranger. Del Courtney's Bob Moonan is chief organist and pianist, Hank Larsen, of the Gay Claridge band, plays bass. Carl Haseman, who used to play with Maurie Sherman, is another pianist. The trumpeters are

ward Karpowicz, ex-Goldie; Glen Rohlfing, ex-Ben Bernie; Irving Schandelmeier, ex-Ann Dupont; Joe Warcup, ex-Henry Busse; Carl Rechcygiel, ex-Boyd Raeburn; Phil Coomer, ex-Billy Baer; Thala Rush, ex-Vincent Lopez; and Herb Sanders, former woodwind teacher at the American Conservatory of Music in Chicago.

Four drummers at Great Lakes are Wilfred Hanson, who used to play with Herbie Kaye; Milt Chalifoux, CBS staff drummer in Chicago; Sam Tannenbaum of the Don Pedro band; Chuck Johnson,



Eddie Peabody, who's fronting an awful lot of famous men in the band at the Naval Station at Great Lakes, Ill. Eddie achieved fame with his banjo and personality.

Don Jacoby, ex-Les Brown man, Lou Breese's Bill Haley, Jan Savitt's Henry Jackson, Sev Olsen's Frank Laurie, Georgie Schuster who used to be with Phil Levant and free-lancer Byron Baxter.

Trombonists are Freddie Simon who used to play with Charlie Agnew, Lou Breese's Eddie Schaefer and ex-Ted Fiorito man, Chester Breskin. The saxes are the following: George Kaitz, ex-Russ Morgan; Bob Smith, ex-Charlie Teagarden; Don Baker, ex-Art Kassel; Ed-

who doubles as vocalist with the station band, was with Frankie Trumbauer.

Out at Great Lakes there are also other men from the profession. Lou Mindling, formerly Xavier Cugat's manager and an MCA and CBS executive, is there. Bill Fischer, who directs the new Navy vocal orchestra, sang with the Commanders at the Chez Paree in Chicago before enlisting. Dannie Hoctor, *Meet The People* dancing star and D. W. Bellah, former U. of Texas music Prof. are others.—GREAT LAKES, ILL.

## BAND SUITS BLOOM IN THE SPRING

with both Glenn Miller and Tommy Dorsey all messed up in legal trimmings.

Glenn is having troubles with GAC, his booking office, and is trying to stop their collecting booking commissions above 5 per cent. According to his representatives, anything above that is in direct violation of N. Y. State laws governing employment agencies. GAC claims it's not an employment agency and that Miller's "just doing it to be ornery." Suit is before AFM executive board now. If it decides in Glenn's

favor, or allows Miller to start civil action, there's apt to be lots of repercussions among all bands' booking contracts.

Dorsey's squabble is with Si Shribman. Latter claims he lent Tommy lots of dough, for which he was to have a 5 per cent interest in the band. Tommy claims the dough has been paid back in full and that the agreement was torn up. He's waiting for Shribman to produce it. Case was tossed out by AFM board, which, however, gave Si permission to continue in civil courts.

## BOY TO ZINN ARTHURS

7 lbs., 4 oz. John David having been born to Camp Upton's band leader and wife April 23.

## ALVINO REY BAND EXPANDS

to seventeen men, many of them doublers, resulting in eight brass and six reeds.



Arranger Johnny Zelle penned those notes on "Melody in F" that appear for you in full orchestration form on pages thirty-four and thirty-five.

Besides arranging, Johnny is now playing bass in a dixieland band in Bridgeport, Conn. He used to be a violinist and a leader, having organized his first band when he was sixteen, after he had booked his non-existing outfit into a Chinese restaurant.

Zelle says not much happened in his life so far as arranging was concerned "until I subscribed to METRONOME and I saw the Otto Cesana Course in *Modern Harmony*. Then I realized there was more to it than just what the boys who arranged by ear used to tell me."

## NORVO, BAILEY FOR APOLLO

Harlem's leading theatre. Mildred and Red have been touring mid-west theatres, teaming up occasionally with comedian Jimmy Durante for stage shows. On May 8, Mr. and Mrs. Swing come into the Harlem Apollo Theatre for a week, the fourth of the rare number of white organizations that have played that prime home of colored crews.

When the band played the Fort Wayne, Indiana, theatre, Mildred lost her beloved dachshund Hans, whom all intimates know "was more than just a dog" to her.



Herbie Haymer, Woody Herman's tenor man, took time off recently to celebrate the arrival of son Herbert Bruce. The date was April 22. The weight was 7 lb. 8 oz.



Softball is really hitting the bands this month—almost as much as the draft. The recently split two-game series between Jimmy Dorsey and Woody Herman outfits brought forth scenes like these. The first baseman at the left is Frankie Carlson; the batter at the right is Neal Reid. In the middle photo, Jimmy Dorsey's doing a bit of spying on a batch of Herman He-men, but Papa Herbie Haymer's about to get rid of him. The other papa in this photo is Carlson. Carolyn Grey is the girl at right. —Ray Levitt photos.

### Puerto Rican Leader Killed in Accident

which put an end to the career of one of the island's most brilliant bandsmen, known to his large audiences as Fatty. Fatty was the leader of the Casino de Ponce band, which has disbanded since his death in the auto accident.

Rafael Munoz, who leads Puerto Rico's number one band at the Condado Hotel, has made several changes in his group. Outstanding among these is the lead trumpet chair, in which Pete Rivera, of the Siboneys Orchestra, has replaced Miguel Miranda, who in turn moves over to the Siboneys.

The island's top singer and commercial attraction, Jose Luis Monero, has joined the Frank Madera band, placing that outfit in the top ranks of local commercial attractions itself.

Pedro Flores, well known Puerto Rican composer, led a band of New York and then local musicians for short-lived engagements at various island spots, which broke up when financial difficulties became too pressing.—Juan Castro, PUERTO RICO.

### SNAPPER OTTO HESS SNAPPED BY ARMY

with the well-known photographer scheduled to join the armed forces late in April. Otto, who came to this country from Germany ten or more years ago, wasn't drafted. He enlisted. He leaves behind him, besides much photographic equipment, and about as complete a pictorial file of musicians as there is in the world, a host of friends who wish him all sorts of good luck.

### WEINBERGER TAKES OVER AULD BAND

buying out Harry Goodman's managerial contract lock, stock and percentage. Andrew W., Artie Shaw's lawyer, personal manager and general aide, will hereafter manage Georgie and his Basiebeaters on a similar management contract.

## Hacked Herman Herd's Homers Down Drooping Dorseyites

by a 13 to 8 score on the spacious pebble and broken-glass field of Central Park in New York. Thus did Woody's Walloping Wonders avenge an earlier 8 to 5 defeat at the hands of Jimmy's Jocular Jugglers.

The second affair, which almost turned into a pitchers' battle for one-third of an inning, occurred on April 17th under a medium-priced sun. Ray Linn, Herbie Haymer, Frankie Carlson and Mickey Folus slugged out four-baggers for the victors, while Eddie Perri of the losers smote the spheroid with his cudgel in round-trippian fashion as well.

Winning pitcher was Joe Howard, the west coaster flinger toiling assiduously for nine full innings, and letting the enemy down with a meagre ten hits and eight runs. Plastered twirler was Johnny (Oh-why-did-I-have-that-itch-to-pitch!) Guarnieri, whose augmented seventeenth chord style of hurling

looked simply like C-E-G-C to the Herman Herd. Johnny, however, pitched only seven and two-thirds innings and was not the official losing twirler.

Interviewed after the game, Capt. Dorsey gave the following entirely plausible alibi. "We lost," he said. Capt. Dorsey's explanation can be proved by the following:

Dorsey Innings ..... 1 0 1 2 2 0 0 1 1— 8 10 2  
Herman Innings ..... 4 0 3 0 4 2 0 0 x—13 19 3

### HITE GETS DIZZY

that trumpet-blowing Gillespie man recently having left Benny Carter's band.

### PALMER TO ARMY

out of Richmond, Va., Joel Palmer is a well known Southern bandsman.



Mr. and Mrs. Bullets Durgen, recently married couple of Hollywood, Cal. Bullets is the well-known Glenn Miller and Tommy Dorsey associate, oft-times referred to as a Jersey Character. He states marriage is wonderful and that he found the perfect girl. She is 5 ft. 2 in.; he's 5 ft. 3 in.

### MCA Prexy Mulling Purchase of RKO

by his big band-booking agency. Jules Stein, MCA president, has been conferring with David Sarnoff, president of RKO's parent company, Radio Corporation of America, and with Floyd Odlum, head of Atlas Corp., which owns 40% of the film company. Stein allegedly wants to take over Odlum's interests in RKO for MCA.

The Rockefeller interests in RKO, representing another 20% of the firm's common stock, are reportedly on the market also. If MCA is able to get control of RKO, a considerable change in the operation of the motion picture outfit is certain. It would mean a big break for MCA bands as well as an extension of the Music Corp. entertainment properties to almost every major medium. Its agency coverage was extended when it bought the Columbia Artists Service from CBS some eight months ago, and formed MCA Artists, Ltd. With a film company among its assets, MCA would be uniquely equipped to exploit its band and variety acts.

### JOHNNY REYNOLDS TO JAN SAVITT

taking over hot trombone duties with the Top Hatters Orchestra. Johnny is the barrel-house trombonist from Texas who used to play jazz for Bob Chester. At the same time, Johnny Napton rejoined the trumpet section, coming over from the Benny Goodman band. Felix Giobbe joined Jan as bassist, just before the band moved out to the Casa Manana in California.

### SOLO SPOT FOR B. G. IN SYNCOPATION FILM

with Benny set to play at least one number with his own sextet. An authentic publicity release reads: "Goodman is backed by his own sextet, although in the picture his musical setting seems to be otherwise."

Also in the film are Harry James, Gene Krupa, Charlie Barnet, Jack Jenney, Joe Venuti and Alvino Rey.

# Powell, Hampton Bands Rate Raves

**Current Crew Hailed As Teddy's Best; Plays Great Jazz, Beautiful Ballads, Offers Powerful Band Personalities**

## TEDDY POWELL (A-1)

By BARRY ULANOV

They say that if an honest man tries hard enough and long enough he's bound to be rewarded. Teddy Powell has met his reward. He has put together, in this current outfit of his, one of the best bands in the business and certainly the best he has ever led. It has smart commercial appeal, a brilliant flair for change of pace during sets, and a genuine jazz distinction. That's an awful lot for a new band. But Teddy Powell has all of that.

Primary credit for this fine organization must go to Teddy himself for the intelligence and discrimination with which he has chosen its component parts. And after that, credit must go to the key men who give the band its commercial appeal, change of pace and jazz distinction. There are several of such within each section, one wonderful new arranger and a great singer.

To take them backwards, the logical beginning is Peggy Mann. This suave singer has been around for some time, singing with Enoch Light and Larry Clinton, and always with great taste and lovely voice and much success. But

TEDDY POWELL and his Orchestra. Log Cabin Farms, Armonk, New York.  
Saxes: (1) Gigi Bohn, (2) Roy Hamerslag, (3) Irving Fazola, (4) Ronnie Perry, (5) Larry Molinelli. Trumpets: (1) Jack Hansen, (2) Johnny Austin, (3) Dick Mains. Trombones: (1) John O'Rourke, (2) Johnny Satterfield, (3) Harry Gary. Piano: Tony Aliss. Guitar: Guy Smith. Bass: Ed Cunningham. Drums: Lou Fromm. Vocals: Peggy Mann, Tommy Taylor. Arrangers: Bob Mersey, Henry Wells. Leader: Teddy Powell.

Peggy has really hit her stride with Teddy Powell. There's more lift in her singing, her assignments are more frequent and more exciting and she accordingly shines that much more. Peggy sells a song superbly. Her technical equipment is almost unmatched among popular singers. For her range is exceptionally wide, with particular brilliance in the upper register (which she ought to hit more often) and with a depth and security over all of it that is quite unique among band vocalists. Add to all of this, a most pleasing appearance, an obvious pleasure in her work, and you have a powerful asset for this outfit.

Then there is that wonderful new arranger. Henry Wells is best known as a distinguished singer for Jimmie Lunceford and Andy Kirk, and secondly as a trombonist. He's even better as an arranger. His voicing of ballads such as *Sleepy Lagoon* (in 4/4 time instead of as a waltz) and *Tangerine* is absolutely inspired. They present a generally simple structure, but take advantage of the fullest and richest harmonies for ensemble and section scorings. They strike lovely moods and maintain them. They give a good portion of the Powell library a touch of great musical beauty. Henry Wells is an addition of topnotch importance to this organization.

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**Lionel's Lads Really Kick Like Mad, While Playing in Tune and Together And Spotting Showmanship and Soloists**

## LIONEL HAMPTON (A minus-1)

By GEORGE SIMON

That guy who said you can't play arrangements accurately and in tune and still get a mammoth beat is just plain crazy. Or, maybe, he just hasn't heard Lionel Hampton's new band. In either case, he's an unfortunate character.

Lionel's band is tremendous. Not only does it swing like mad, but it shows some amazing precision, and it plays more in tune than any other colored crew, except the Duke's of course and the Count's (less "of course").

Focal point of the band isn't, as you might suspect, completely Hampton. Lionel does get and give his share of the play. But so does everybody else in the outfit, for it's the combined as well as the individual efforts of all members of this crew that give you some really great thrills.

Each section is strong in itself. Take the trumpets. This is a brilliant trio. They don't make first men, either colored or white, any finer than Karl George. The man has a wonderful tone, marvelous conceptions, fluent range, and plays right in tune. In some ways, young Ernest Royal is even more amazing. He's consistently

LIONEL HAMPTON and his Orchestra. Savoy Ballroom, New York City.  
Saxes: (1) Marshall Royal, (2) Illinois Jacquet, (3) Ray Perry, (4) Dexter Gordon, (5) Jack McVea. Trumpets: (1) Karl George, (2) Ernest Royal, (3) Joe Newman. Trombones: (1) Fred Beckett, (2) Sonny Graven, (3) Henry Sloan. Piano: Milton Buckner. Guitar: Irving Ashby. Bass: Vernon Alley. Drums: George Jenkins. Vocals: Rubel Blakely. Leader, vibraphone and vocals: Lionel Hampton.

hopping off high "C's" and "F's" with what appears to be no effort whatsoever. He doesn't go through a lot of facial grimaces and he doesn't miss. The visual and aural effects are stupendous. Both George and Royal play jazz, but so does Joe Newman, and in lots of ways his is the most thrilling. For besides getting a great beat, the man produces some highly satisfactory constructions to his passages. The section's fine collectively, too, with all three men playing in tune and blending tones and phrases expertly.

Though not as brilliant as the trumpets, the trombones are also impressive. Fred Beckett is an accurate, warm-toned first man, who plays pretty solos and can also take some quite good hot. Sonny Graven, a happy-looking fellow, plays some amusing plunger stuff that's reminiscent of jazz in its earlier days, while Henry Sloan gets a fine kick to the few solos he takes. Tonally, the section does not match the trumpets' sparkle, but as a unit in itself it's an impressive group that fits into the scheme of things nobly.

Colored sax sections are noted for their fine phrasing but not for their ability to play in tune. But good phrasing and intonation are much in evidence among Hampton's reeds. The men get a wonderful, full-bodied beat, and almost everything they play is in tune. Marshall Royal, who's sort of the band's musical director,

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Teddy Powell's "best" band at the Log Cabin Farms. Front row, Gary, O'Rourke, Satterfield, Hamerslag, Fazola, Bohn, Perry, Molinelli, Taylor and Miss Mann. Back row: Mains, Hansen, Austin, Fromm, Smith, Cunningham, and Aliss. Teddy fronts the band, of course.

## TOMMY REYNOLDS (B-2)

If you remember Tommy Reynolds' previous band, forget it. This new one is better than that unlamented imitation of an imitation of Artie Shaw in every possible way, except that there are still unguarded moments when Tommy sneaks in a few phrases right out of Artie's books which are not well played or felt. But those moments are thankfully few and far between and the time devoted to fairly original and well played jazz and ballads is much greater.

The best thing about this new band of Tommy's is that it plays in tune and in time, in effectively simple arrangements that are beginning to take on a shade of absolute originality. This latter virtue comes by way of a four-trumpet section which is being assigned more and more choruses and half-choruses and bridges and introductions solo. Four trumpets, playing alone or as a section in the band ensemble, can give a jazz crew a lot of distinction. From time to time, they come through with a suave style and a touch of variety that greatly relieve Reynolds' manuscripts

**TOMMY REYNOLDS** and his Orchestra. Reviewed at the Roseland Ballroom, New York City.

Saxes: (1) Freddie Guerra, (2) Serge Chaloff, (3) Johnny Saviano. (4) Jerry Morin. Trumpets: (1) Bernie Warner, (2) Andy Schultz. (3) Babe Donahue. (4) Johnny Sircom. Trombones: (1) Walter Schultz. (2) Gus Dixon. Piano: Guy Borelli. Bass: Doc Martino. Drums: Russ Gilman. Vocals: Joel Craig. Leader and clarinet: Tommy Reynolds.

of the ever-deadening hand of monotony.

There is, too, in this new Reynolds band a very capable young singer, one Joel Craig. Joel is still growing up as a boy and as a singer and as a member of the Reynolds outfit. But he has found himself in a number of ways that spell musical and commercial attractiveness for the organization. He sings with a slow vibrato suggestive of the Red McKenzie-Woody Herman style, with perhaps a little more of Russ Columbo in its obvious accents than of either of the aforementioned worthies. He

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Tommy Reynolds' band. In front: Borelli, Chaloff, Saviano, Guerra, Morin, Craig, Schultz, Dixon. In back: Martino, Gilman, Donahue, Warner, Schultz, Sircom. —Arsene photo.

## GEORGIE AULD (B-3)

Basically Auld is old Basie. Georgie's young and eager band has much of the freedom and drive and some of the consequent sloppiness that characterized the Count's Crew when it first bounded into the east five or six years ago. It's an outfit that reaches rhythmically thrilling heights, but which, possibly because of its newness or possibly because the men just don't bother about being too careful, eradicates many of its good impressions by not paying too much attention to the effect its music is going to create on the folks out front.

The stuff the band does well it does very well. That applies mostly to jump numbers, riff tunes like *Moten Swing* and *9:20 Special* and a lot of others that the Count also does so well. On those, the outfit gets an immense drive, both from the brass and from the rhythm section, as well as from Georgie's inspired and inspiring tenor passages. Too bad there aren't other soloists in his class in his band to maintain the level he sets.

**GEORGIE AULD** and his Orchestra. Arcadia Ballroom, New York City.

Saxes: (1) Bill Vitale, (2) Albert Epstein, (3) Stanford DeSair, (4) Joe Magro. Trumpets: (1) Rudy Novak, (2) Marty Witsotsky, (3) Manny Fox. Trombones: (1) Bernard Levinson, (2) Tom Gregor, (3) Harry DeVito. Piano: Arnie Holop. Guitar: Turk Van Lake. Bass: Barney Spieler. Drums: Billy Exiner. Vocals: Savina. Leader and tenor sax: Georgie Auld.

The brass gets much of its drive from the powerful trumpet lead of Rudy Novak. He plays one of those "to-hell-with-my-lip" styles that promulgates a tremendous push. Whether he blows sharp purposely to enhance the effect or whether that's something caused by too much over-blowing of his horn is answerable only by Rudy, himself. This reviewer suspects both. In any event, the other two trumpets keep up with him (not always in pitch) so that the section produces a huge kick.

Same for the rhythm. This quartet

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Georgie Auld's band. In front: Gregor, Levinson, DeVito, Auld, Epstein, DeSair, Vitale, Magro. In back: Fox, Novak, Witsotsky, Van Lake, Exiner, Spieler, Holop. The girl is Savina.

## RAY HERBECK (B minus-2)

If Ray Herbeck's band keeps on improving the way it has during the past three weeks, it's going to turn out to be a truly first-rate outfit. Woefully unimpressive at its Donohue's unveiling, it has been transformed, in that short space of time, into a listenable and danceable aggregation that plays music containing a good deal of musical and commercial merit.

Ray has gotten away from micky-mouse, thinly scored arrangements. He now boasts several modern manuscripts with interesting voicings, some unusual novelties and some musicians and singers who appear to know how to interpret them.

Most impressive of the sections are the trumpets. Though they're not perfectly blended as yet, and though there's a tendency towards too wide a vibrato (especially on ballads), the trio phrases well together, plays in tune, and packs

**RAY HERBECK** and his Orchestra. Donohue's, Mountainview, N. J. MBS wire.

Saxes: (1) Joe Devoe, (2) Jim Becker, (3) Steve Rady, (4) Joe Becker. Trumpets: (1) Bob Bonsang, (2) Benny Stabler, (3) Emery Stevenson. Trombones: (1) Walter Nimms, (2) Lefty Johnson. Piano: Bob Hartsell. Guitar: Al DiRoyce. Bass: Phil Darois. Drums: Parker Lund. Vocals: Hal Munbar and Gloria King. Leader and tenor sax: Ray Herbeck.

a great deal of wallop. Bob Bonsang is a virile first man. Emery Stevenson shares some of the lead. The little heard from him sounded good, too. Benny Stabler is the featured man in the group and the fellow referred to by people who talk about "Herbeck's young trumpeter." He's sensational in the number of notes per measure he hits and the way he jumps around when he plays, but he tries too hard for aural

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Ray Herbeck's band. Saxes are Jim Becker, Devoe, Rady, Joe Becker. Brassmen are trumpeters Stabler, Bonsang, Stevenson and trombonists Nimms and Johnson. —Ray Levitt photo.



Blasting Johnny Austin gets the nod from Powell drummer Lou Fromm.

## Teddy Powell

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The sections have each been mightily molded by their lead men, all of whom are really talented musicians. But one of these has accomplished near-perfection. He is Gigi Bohn. Gigi's brilliant alto tone and firm phrasing have taken the saxophone section in hand and given it every sort of distinction. Its team tone and power and rhythmic and ballad conceptions are magnificent. Most of this is Gigi's accomplishment. But there are other good men in the section. There are a fine baritone, Larry Molinelli, two able tenors, Roy Hamerslag and Ronnie Perry and Irving Fazola. Faz is, surprisingly, at his best on ballads rather than on the jazz, though he occasionally kicks forth with a hot solo of sufficient drive to match the efforts of the other key jazzmen in the band. Roy Hamerslag is similarly at his best on soft and slow pops, with a range of impressive ideas and a good sense of phrasing at restrained tempos. Ronnie Perry gets a good beat, but his jazz ideas have a tendency to banality.

The trumpet section boasts two formidable soloists and a first-rate leader. Jack Hansen drives the trio with a gutsy

tone and a real feeling for the music, ballads, boofy jazz, and everything. Johnny Austin, a man with a mountainous wallop, who plays upper register jazz with great facility and remarkable good taste, carries the up tempo assignments wonderfully. And then there's very young Dick Mains, a real find for Teddy, whose broad tone and sedulous imitations of Harry James give the ballads and middle tempo jazz he plays a fine brassy edge. Those imitations sometimes are too slavish for a kid with the talent this one has, and he sometimes hits the same lapses of schmaltzy bad taste that Harry does. But, for the most part, his contributions to the section and to the band are very effective. The section is inclined only occasionally to a roughness of attack that can probably be attributed to the tremendous enthusiasm of all three men. Once this is negated, this trumpet trio should rank with the greatest.

As a section, the trombones are even cleaner than the trumpets, and get a powerful beat, too. There is no soloist, however, even comparable to Austin or Mains. Johnny Satterfield has a pleasing barrelhouse style, but the infrequent use of his horn for jazz doesn't give him much of a chance to develop it. Johnny O'Rourke leads the trio with fine tone and assurance and plays sweet stuff very well, a very capable guy at the head of two other excellent trombonists.

### Rhythm Clicks

The rhythm section is a revelation. In the first place, Lou Fromm is probably the most improved drummer in the business. His solidity and taste and drive are extraordinary, if you remember his carelessness and heaviness in the last edition of the Powell band. Working with three other talented rhythm makers, Lou is turning in some really topnotch drumming. With him, there is the big-toned, big-beatful bassist Ed Cunningham, and Guy Smith, one of the profession's most effective rhythm guitarists, both of whom have undoubtedly brought considerable jazz maturity to the section. Tony Aliss is always a rhythm pianist of ability.

and a good soloist when he pays sufficient attention.

Wait, brother, those aren't all the plaudits. There is Tommy Taylor, a singer with a light, easy pleasing vibrato style who is so much more relaxed in this band than he has ever been before that you can really get to hear him sing out. His work with Peggy Mann is pleasing showmanship, too. And then there is Teddy Powell. Teddy has come a long way since starting in the band business. He fronts a band with ease, now, gets along famously with dancers and listeners out front, beats off good tempos and generally shows such friendliness and taste and feeling for the men in his band, the music they play and the people they play to, that he can't help selling plenty of what he is selling. And what Teddy Powell is selling, today, is delightful dance music, jumping jazz and lovely moods. In other words, the surprise band of 1941 has turned into a great band in 1942.

## Lionel Hampton

(Continued from page 12)

plays a stolid lead alto, also producing some savage solos on his horn as well as on his fast-moving but not quite as thrilling clarinet. Both tenor men play fine jazz. Illinois Jacquet gets more of a loose-limbed boot, but young Dexter Gordon, a handsome, six-foot-four, eighteen-year-old, comes across with some fine melodic ideas as well as a mighty pretty tone. Jack McVea, besides giving plenty of body to the section via his well-toned horn, also gets off some interesting baritone passages. The surprise of the section, however, is Ray Perry, who doesn't play jazz on any reed instrument. Instead, he hauls out an electric fiddle, and gives forth with some of the most knocked-out hot stuff you've ever heard. That goes not only for his solos, but also for his riff-chord backgrounds on the band's septet ("Lionel Hampton and his Sextet") offerings.

That very impressive seven-piece affair, which you've probably heard on records, consists of Lionel Perry, Mar-



Tommy Taylor and Peggy Mann, the Teddy Powell singing corps.

shall Royal (playing clarinet) and the rhythm section. You know what a thrilling instrumentalist Lionel is, and perhaps by now you've taken this reviewer's word for Perry's and Royal's capabilities. That leaves just the rhythm section—and what a rhythm section that is!

The men produce a really powerful, superbly coordinated drive. George Jenkins is a steady, building drummer, a man with a strong beat that is never lost by too much over-drumming, by unnecessary, tasteless rim-shots and cymbal slashing. He just sits there and gives with what ever beat he has started to give with. The effect is great. He's aided tremendously by Vernon Alley, a powerful, driving bassist, with a full, rich tone and plenty of ideas. Pianist Milton Buckner also gives, and on all-too-few occasions produces some incredulous solos. And Irving Ashby is not only a fine rhythm guitarist, but he also kicks off some ingenious solos both on sextet numbers and when the big band

(Continued on page 19)



Hampton's Band at the Savoy. Saxes are (l. to r.) McVea, M. Royal, Jacquet (at mike) Perry and Gordon. Trombones are Graven, Beckett and Sloan. Trumpets are E. Royal, George and Newman.—Ray Levitt Photo.

# Duke (Again), Hal, Woody Top Discs

**Powell, Spanier Couplings Also Impress; Norvo, Masters, Snub Mosely Surprising; Basie, J. Dorsey, Lunceford Good, Too**

By the TRIUMVIRATE

Some fine sides this month. Duke comes through with two, and then there's a batch of them from the impressive, new Hal McIntyre bunch. Teddy Powell adds two pretty sides; Muggsy Spanier produces two dixielanders, while Woody Herman supplies one of each. There's other impressive stuff you shouldn't miss on later pages, such as the new Norvo band, a Frankie Masters side, and some knocked-out stuff by Snub Mosely's little bunch.

## DUKE ELLINGTON

*Moon Mist* (A+)

*The "C" Jam Blues* (A)

The first is one of these wondrous, mellow bits of Ellington. Ray Nance is featured on fiddle, and he plays some brilliant stuff. Biggest thrills, though, come from Johnny Hodges' alto—immense stuff it is! There's also notable sax and trombone section work, with Lawrence Brown, of the latter, deserving solo commendation as well. The reverse, which jumps more, but doesn't jell quite as much as a whole, also has fine Nance, plus brilliant bits from Rex Stewart, Ben Webster and Joe Nanton. There's also good clarinet and bassing, plus a driving ensemble to top off everything (Vic).

## HAL MCINTYRE

*South Bayou Shuffle* (A)

*I'll Keep the Lovelight Burning* (A—)

*Do You Miss Your Sweetheart* (A—)

*I'll Pray for You* (B+)

*There Are Rivers to Cross* (B+)

*The Mem'ry of This Dance* (B+)

This band's keeping up its wonderful disc work. *Shuffle*, the only non-pop, is Ellingtonian in voicing and mood and spots some potentially bullish saxes. Dave Matthews soulful tenor, Ed Safranski's toneful bass, Vic Hammin's trombone lead, and Hal's alto. McIntyre's lead sparkles *Lovelight*, which also spots Matthews, the tightly muted trumpets and a lovely intro. Of the remaining sides, *Sweetheart* impresses the most because of the wonderful arrangement and Matthews' great tenor. The saxes stand out on *Pray*, Hal and vocalist Carl Denny on the pretty *Rivers* song, and the saxes on *Dance*. All these sides are way ahead of almost all other bands' pop interpretations (Vic).

## WOODY HERMAN

*Fort Worth Jail* (A)

*Too Late* (A—)

*You Can't Hold a Memory in Your Arms* (A—)

*Foiled* (B+)

Great dixieland on the first two, played by seven Woodchoppers. There's a tremendous beat, as promulgated by everybody concerned, plus brilliant

## MITCHELL AYRES

*On Echo Hill* (B)

*The Angelus Rings Again* (B—)

Pretty scoring and mood on the first side, enhanced by Meredith Blake's

singing and somebody's trombone. Same sort of compliment for the reverse, with additional credits to a brilliant trumpet, but which doesn't contain the material nor the mood of the first. The Ayres band is definitely on the right track with waxings like these (Blu.).

## MILDRED BAILEY

*More Than You Know* (A—)

*I Think of You* (B+)

Lovely La Belle Bailey on the first, as she does her favorite song. Much feeling and warmth, plus some neat Jack Jenny tromboning. Too bad the background as a whole, though, is played so insipidly. The second side also has fine, if somewhat less inspired, singing (Dec.).

## THREE METRONOME CRITICS RATE RECORDS

in a move to make the magazine's reviews the most authentic and unbiased in the trade, Gordon Wright, Barry Ulanov and Peter Dean listened to each side, rated it, THEN discussed it. Final ratings are based on an average of the three. "A" is excellent; "B" good; "C" adequate; "D" poor.



Three important members of Woody Herman's Woodchoppers: trumpeter Cappy Lewis, Woody, and trombonist Neal Reid.

blowing by Woody, Neal Reid and Cappy Lewis. Hy White and Tommy Linehan supply much amusement, too. Ditto Woody's singing. The first side seems a bit more spontaneous than the second. *Memory* is done in the accepted glee club formula, with the voices of Woody and Carolyn Grey challenging the fine muted brass for top billing. Miss Grey's a revelation on this side. Woody's tremendously sincere singing saves the reverse, which is almost spoiled by a disappointing trombone passage (Dec.).

## TEDDY POWELL

*All Those Wonderful Years* (A—)

*Shortage of Love* (A—)

Really musicianly scoring and playing on both sides. Individual honors on each go to vocalist Peggy Mann and trumpeter Dick Mains. Additional plaudits for the rich ensemble on the first and for the live beat on the second, as well as for the clean cohesion throughout both (Blu.).

## MUGGSY SPANIER

*Little David, Play Your Harp* (A—)

*Hesitating Blues* (A—)

The first is fine big-band-dixieland, with the entire outfit, led by Muggsy's rhythmic cornet, driving like mad. Vernon Brown also comes through with some moving trombone. Brownie and Muggsy share honors on the small band blues, which also gets a strong beat, and highlights additional noteworthy passages by Irving Fazola and pianist Dave Bowman (Dec.).

## VERA BARTON

*Just a Baby's Prayer at Twilight* (C—)

*I Threw a Kiss in the Ocean* (C+)

The much-publicized lass shows promise, with her clear, well-controlled voice. But she has an annoying habit of over-phrasing in a too-obvious attempt to create a style. More simplicity will help lots for the basic material is there (Vic.).

## COUNT BASIE

*'Ay Now* (A—)

*Blue Shadows and White Gardenias* (B+)

The band gets a good beat on the first, which also has some strictly knocked-out Henry Nemo jive yelling. If you know and can visualize him, you'll get an even bigger kick out of his

blabber. The band, especially the saxes, plays the reverse with heartfelt intelli-  
(Continued on next page)



Ellington's Ray Nance.



Herman's Carolyn Grey.



Red Norvo, whose new band and wife are also impressive on discs this month.

## Record Reviews

(Continued from page 15)

gence. Earl Warren has turned in better vocals (Okeh).

### WILL BRADLEY

*I Guess I'll Be on My Way* (B+)   
 *Seeing You Again Did Me No Good* (B)

Leader Bradley, vocalist Terry Allen, and all saxes concerned deserve top billing on both sides, with the lovely intro giving the edge to the first. It's nice pretty music, all the way through (Col.).

### LES BROWN

*Fooled* (B)   
 *Ya La-Blu* (B)

Fine trumpets and saxes, good Ralph Young singing and unnecessary chimes on the first. Lovely Si Zentner tromboning and scoring on the second. Neither side is the Brown band at its best, however (Okeh).

### PETE BROWN

*Unlucky Woman* (A-)   
 *Mound Bayou* (B+)

Helen Humes and Pete's alto share honors on the first. Much soul to the former; much bite to the latter. Pretty much the same for the reverse, which hasn't quite the real feel of its discmate. Good sides, though (Dec.).



Eddie Miller in a particularly "sparkling" pose. He helps the Crosby band sound good.

### CAB CALLOWAY

*'Tain't No Good* (B+)   
 *I Want to Rock* (B+)

Cab sings the first wonderfully, while the band gets a thrilling beat and the trombones shine, too. Cab and the Cabaliers sing well on the reverse, which also goes at a lively clip but shows signs of struggling here and there (Okeh).

### UNA MAE CARLISLE

*Don't Tetch It* (B+)   
 *I'm Tryin'* (B+)   
 *So Long, Shorty* (B+)   
 *Sweet Talk* (B)

Strongest "B+" goes to the first side (it just missed "A-") for the way it moves, the happiness in Una's voice and the kick in Charlie Shavers' trumpet. Fine beat on the reverse, led by Billy Kyle's piano. Charlie and Billy lead the bouncy *Shorty*, while Una sings *Sweet Talk* as if she really means it. Too heavy an off-beat on the snare hamper the last two (Blu.).

### BOB CHESTER

*As We Walk Into the Sunset* (B)   
 *What to Do* (B)

Potent trumpets are the major attraction on the first. Cy Baker's single trumpet gets most time on the second, which is another attempt to combine chanting and swinging. Betty Bradley does a good lyric job (Blu.).

### BOB CROSBY

*I'll Keep the Lovelight Burning* (B+)   
 *Don't Sit Under the Apple Tree* (B+)

The Dixielanders are finally doing things with pops! Catch by far the best sax work the band has yet shown on the first, plus Moe Zudecoff's lovely trombone and Yank Lausen's kicking trumpet. The saxes, Yank and Eddie Miller sparkle in the foreground of the reverse, while Matty Matlock deserves bows for his unobtrusive but plenty noteworthy clarinetting. The singing on both sides is about adequate; the crunchy, heavy off-beat on the second isn't even that (Dec.).

### AL DONAHUE

*My Heart's on Fire* (B)   
 *Candle in the Wind* (B)

Very pretty saxes and dynamics on both these sides. The first is a more attractive song, while the second has more attractive Phil Brito singing (Okeh).

### JIMMY DORSEY

*Always in My Heart* (B+)   
 *Last Night I Said a Prayer* (B+)   
 *Absent-Minded Moon* (B)   
 *Me and My Melinda* (B)   
 *Jersey Bounce* (B)   
 *My Little Cousin* (B)   
 *Sleepy Lagoon* (B)   
 *I Threw a Kiss in the Ocean* (C+)   
 *'Tain't No Good*—2 sides (B)

The first two are much less stentorian and self-conscious than so many of Jimmy's recent sides have been. Everything's much more relaxed, including the arrangements and Bob Eberly's fine singing. Plaudits to the saxes on both, to Jimmy's alto on the first and Al Jordan's trombone on the second. Here's hoping Dorsey makes more sides like

these. *Moon* is less impressive because of the sharp and sloppy brass, but is saved by good Eberly. Fine muted trumpets and Guarnieri piano on *Melinda*. *Bounce* bounces easily, but the brass is again sloppy. Helen O'Connell sings a very good vocal on *Cousin*, getting able backing from Guarnieri. Jimmy's good on the side also. *Lagoon* has pretty saxes but struggles somewhat through a dreadfully slow tempo. *Kiss* is by far the weakest side, with its self-conscious intro and not-in-tune singing. The two-sided opus is good novelty, with Jimmy playing some fine stuff. Phil Washburn singing pleasingly, and the whole band having fun in a humorous corn vein (Dec.).

### TOMMY DORSEY

*Poor You* (B+)   
 *The Last Call for Love* (B)

Very bad recording doesn't help either side. The fullness of the saxes is noteworthy on the first; the strong brass is ditto on the second, which isn't as good a tune. Frank Sinatra shouldn't imitate Bob Eberly the way he does on *Poor You* (Vic.).

### SONNY DUNHAM

*Deliver Me to Tennessee* (B+)   
 *Heavenly Hide-Away* (B)

This Ray Kellogg lad is truly a fine singer. Catch him on both these sides, notably the first, on which he produces not only a fine sound but also a fine beat. The trumpet behind him helps too. Somebody's lead sax enhances the second side, which isn't as attractive a number as the *Tennessee* opus (Blu.).

### SHEP FIELDS

*I'm Gettin' Mighty Lonesome for You* (B+)   
 *Peter and the Wolf* (B-)   
 *Jersey Bounce* (B)   
 *Long May We Love* (B)   
 *I Threw a Kiss in the Ocean* (B)   
 *Breathless* (B)

A neat, easy beat characterizes the first, which moves nicely all the way and unleashes noteworthy notes from the saxes on the intro, from a soprano, from an alto (especially) and from singer Ken Curtis. *Peter* is all right novelty. *Bounce* is a bit stiff but well-scored. *Long* is prettily written and has more good Curtis. Much difference of opinion on *Kiss*, with two reviewers raving about Marie Greene's singing and all three annoyed by the poor technical recording. *Breathless* is nice novelty that might catch on big (Blu.).

### LIONEL HAMPTON

*Just for You* (B+)   
 *My Wish* (B-)

There's a fine ballad beat on the first, plus good sax-team inflections and individual bits from vocalist Rubel Blakeley and a tenor and trombone. The saxes are good on the reverse, but the out-of-tune trumpet solo doesn't help much (Dec.).

### EARL HINES

*She'll Always Remember* (B-)   
 *Skylark* (C+)

Madeleine Greene's singing in a vocal group gets the call on the first. The other has a good deal of Billy Eckstein not at his best, a tenor with feeling, an over-balanced guitar, and out-of-tune reeds (Blu.).



Una Mae Carlisle sounds lots happier than she looks. Catch her "Don't Tetch It."

### KING SISTERS

*Don't Sit Under the Apple Tree* (B-)   
 *Oh How I Miss You Tonight* (B-)

A happy beat, some underlying humor and no note-bending all aid the first. The second is straighter and more effective than most of the girls' ballad attempts, with Alyce singing wonderfully. There's also a neat change from 3/4 to 4/4 time (Blu.).

### GENE KRUPA

*Pass the Bounce* (B)   
 *Me and My Melinda* (B-)

Roy plays great trumpet and the ditto quartet's also impressive on *Pass*. Somebody's tenor and Anita O'Day also help. *Melinda's* pretty dull, though not bad. Neither the arrangement nor Johnny Desmond's rhythmless singing mean much (Okeh).

### JIMMIE LUNCEFORD

*Life Is Fine* (B+)   
 *I'm Losing My Mind* (B-)

*Fine* jumps fine! The whole band gets a good beat and Trummy Young gets off some kicking trombone. There's a good alto, too, presumably Willie Smith's. Joe Thomas tenor is about all that's worth much while on *Mind*, which is a tough tune to do much with (Dec.).



Bob Eberly and Helen O'Connell, both of whom sing well for Jimmy Dorsey and his henchmen this month. Shellac shortage doesn't seem to have hurt this band. (Note number of records at left.)



**ENRIC MADRIGUERA**

*Garden Walls* (B+)  
*Russo-Conga* (B+)

*Walls* sets a fine and mellow mood, thanks to the lovely scoring (especially the intro.) and to Patricia Gilmore's feelingful singing. Note the neat effect created by the simplicity of the ensemble and rhythm. The reverse is a clever arrangement of a group of Russian standards in conga rhythm, played expertly by Madriguera's Latin quarter (Vic.).

**FREDDY MARTIN**

*Here You Are* (B+)  
*Oh, the Pity of It All* (B-)  
*Johnny Doughboy* (B-)  
*I'll Keep the Lovelight Burning* (B-)  
*You Can't Hold a Memory in Your Arms* (B-)  
*The Last Call for Love* (C)

Stuart Wade's sure and virile singing spotlights the first side, which, with the aid of some pretty fiddles, sets a mighty pleasing mood. *Pity* is cute novelty with Eddie Stone more impressive than the quartet that also sings. *Johnny* is a pleasant side, not scored as tritely as *Burning*, which is saved by Wade. The man does the same thing for *Memory*, but nobody does much for the boring *Last* side (Blu.).

**FRANKIE MASTERS**

*I Do* (A-)  
*Now and Forever* (B)

*I Do* almost got a straight "A" rating. It's a wonderfully effective ballad side, made so by its very simplicity and by Phyllis Miles' magnificent singing. The good trombone is by Billy Pritchard. Miss Miles also shines on the reverse, which is very pretty in some spots and a bit too stentorian in others. That first side is really something, though (Okeh).

**GLENN MILLER**

*She'll Always Remember* (B+)  
*Sh, It's a Military Secret* (B)

Ray Eberle does a fine vocal job on *Remember*, on which the Modernaires also phrase with much more meaning. Add to that some pretty muted trumpeting and tenoring and you've got fine music. The reverse is good enough novelty, with Marion Hutton producing another of her improved vocals (Blu.).

**VAUGHN MONROE**

*Three Little Sisters* (B+)  
*Be Brave, Beloved* (B-)  
*My Little Cousin* (B)  
*Commodore Clipper* (B)  
*A Fireside Chat* (C+)  
*Sleepy Lagoon* (C)

*Sisters* is cute swing with a good beat. Pianist Arnold Ross and the trumpet section deserve special commendation, though you mustn't overlook the scoring and the singing by the Four V's. *Beloved* is prettily arranged with two reviewers noting much more feeling in Monroe's singing. The band and trumpeter Bobby Nichols are good on *Cousin*, which Marilyn Duke sings a bit too ponderously. Someone's neat, kicking tenor, a muted trumpet and Ross highlight a *Clipper* on which the brass carries the rhythm section. *Chat* has good muted trumpets, but little else. *Lagoon* has only the tune, itself, for recommendation (Blu.).

**SNUB MOSELY**

*Blues at High Noon* (A-)  
*Between You and the Devil* (B+)

Snub plays fine trombone on the *Blues*, which gets a mighty beat throughout. Note the tight voicing in this small, select outfit. Mosely, as blower and singer, heads the reverse, which sounds a lot like *Carolina in the Morning*. There's also a good alto. Plenty of rhythmic kicks and much fun on both these sides (Dec.).

**RAY NOBLE**

*The Very Thought of You* (B+)  
*Good Night, Sweetheart* (B)

It's great having Ray do the kind of stuff he does so well. The first side is a re-hash of his very pretty original recording, simply and tastefully done. The second is a bit more involved and suffers from sloppy Snooky Lanson pronunciation of the lyrics. Here's hoping Noble continues to dish out sides like these (Col.).

**ALVINO REY**

*I'm Glad There Is You* (B+)  
*Picnic in Purgatory* (B)

Lovely Alyce King singing of a lovely tune, not enhanced too much by Alvino's guitar. The leader's humor is more effective on *Picnic*, a sort of musical Gertrude Stein. The technical over-cutting is annoying (Blu.).

**DAVID ROSE**

*Holiday for Strings* (B+)  
*Our Waltz* (B)

Some tricky writing and executing by strings on the first side. The reverse is a pretty melody, prettily played by a string-emphasized aggregation. Both sides are extremely good music (Vic.).

**JAN SAVITT**

*Tomorrow's Sunrise* (B+)  
*Me and My Melinda* (B+)

Jan's band is mighty clean and fresh sounding. The sax inflections and the arrangement stand out on *Sunrise*. The

**DINAH SHORE**

*She'll Always Remember* (B+)  
*Not Mine* (B)

**with FREDDY MARTIN**

*I Can't Give You Anything but Love* (B+)  
*I Look at Heaven* (B-)

Dinah sings *Remember* in an exceptionally clear voice and phrases it with much feeling too. The dull accompaniment is a distinct draw-back, however. *Mine* is less effective, chiefly because of the unsympathetic tempo. Dinah is much better than Martin's band on *Love*, the lass singing with meaning and the band accompanying with little. *Heaven* is too over-done and not well played (Blu.).

**GINNY SIMMS**

*Ya Lu-blu* (B)  
*Skylark* (B)

Ginny seldom makes a bad side. The lass has fine control and a good flair for phrasing. Both of these are good if not too brilliant, efforts (Okeh).

**MARY SMALL**

*What Does a Soldier Dream Of* (B)  
*Be Brave, Beloved* (B)

Simple, direct singing for the most part. Mary's voice has a pleasantly clear quality. Once in a while she goes a bit overboard on phrasing, but on the whole she's a welcome addition to the disc list (Dec.).

**CHARLIE SPIVAK**

*The Story of a Starry Night* (B)  
*This Time* (B-)

Great singing by the Stardusters, especially by June Hutton, whose work is turning out to be a consistently genuine pleasure. Garry Stevens sings that first song well, too, and Charlie plays good open horn. The reverse is martially dull but has some good saxing and backing ground piano (Okeh).

**DICK STABLE**

*Somebody Else Is Taking My Place* (B+)

*What Does a Soldier Dream Of* (B-)

Lots of vitality to that first side. The band, hitting a fine tempo, gets a ditto beat and Gracie Barrie comes through with an excellent vocal. The lass sings a bit too loudly and unsympathetically for satisfactory disc listening on the reverse, however (Dec.).

**ORRIN TUCKER**

*Wherever You Are* (B)  
*If I Could Only Play a Concertina* (B-)

Much improvement in Orrin's band. Credit the arrangers and, on the first side, vocalist Bob Haymes and the fiddles. The weak material and not too impressive singing hampers the reverse, which still shows a much more modern Tucker approach (Col.).

**FRED WARING**

*Buckle Down Winssocki* (B)  
*Moonlight on the Campus* (B-)

Good military-marching singing on the first, with the glee club getting the idea across and Poley McClintock's frogging a bit too childish. *Campus* would have been lots more listenable if some of the singers hadn't persisted in supplying operatic enunciations. A less formal approach would have helped plenty (Dec.).



Songstress Dinah Shore and Freddy Martin recently combined on a *Bluebird* disc date with interesting results. They appeared together last month at New York's Waldorf-Astoria also.

**RED NORVO**

*Arthur Murray Taught Me Dancing in a Hurry* (A-)  
*Jersey Bounce* (B+)

Almost a straight "A" rating for the first side. Mildred Bailey sings it marvelously, poking fun at the lyrics and the implied characters, and just having herself a ball. The saxes behind her are stupendous in their inflections. Red's xylophone carries off the *Bounce* (what stuff that man plays!), which also has some kicking Eddie Bert tromboning and an impressive tenor. Judged upon a basis of these sides, Red's new outfit is really an imposing concoction (Col.).

**TONY PASTOR**

*Fightin' Doug MacArthur* (B)  
*That Ain't the Way I Dreamed It* (B)

Good brass beat on the first side. Fine McAfee sax leading on the second, which is a nice tune. Mixed reviewer reaction to Johnny's singing (Blu.).

good lead alto, lead trumpet and the happy beat highlight the second. Both of them bring back vocalist Joe Martin, who also phrased well when he was singing for Isham Jones ten or so years ago (Vic.).

**RAYMOND SCOTT**

*Caterpillar Creep* (B)  
*Symphony under the Stars* (C)

*Creep* goes along at a cute bounce, exhibiting good saxes, some effective unison trumpets and interesting changes. There's also some good jazz from a tightly muted horn. The reverse has some good piano but is pretty thin material (Dec.).

**ARTIE SHAW**

*To a Broadway Rose* (B+)  
*Deuces Wild* (B)

Rose has some great Shaw clarinetting and fine fiddle work. Artie kicks mightily and fluently on the reverse also (Vic.).

# CASSOLA CHARGES WALTER GROSS DISTORTS 'IMPROVISATION'

By TED CASSOLA

Walter Gross, in the April issue of this magazine, launched the first of a series of articles analyzing the principal piano-playing styles.

In this article, he claims, "There is no such thing as complete improvisation. To extemporize 100% you would require the technique of a Rachmaninoff, the melodic sense of a Tchaikowsky and the imagination of a Ravel."

What he can possibly mean by "complete improvisation" is beyond me. It has been known for some time that it is practically impossible to compose even eight original bars of music. And this with the privilege of taking as much time as you like. Even his composite artist—Rachmaninoff, Tchaikowsky, Ravel—would have a difficult time accomplishing this. If he just meant to state this fact, he's making much ado about nothing. Not to mention that such a statement detracts much from and implies much about the art of improvisation.

He continues, "What we call improvisation actually consists of improvised methods of putting together phrases or groups of notes and chords which were preconceived in the exponent's mind."

After all, the greatest compositions of our esteemed Rachmaninoff, Tchaikowsky, Ravel, are merely "phrases or groups of notes and chords" preconceived in these exponents' minds and put together to form a composition. So, shall we conclude, therefore, that there is no such thing as complete, 100% composition. It would seem that Gross feels that the word "improvisation" has taken on too great a meaning and has too much esteem attached to it. However, if the above statement is again just a statement of fact, then it is a fine literary way of saying nothing. Again I say, such a statement implies much about improvisation.

He adds further on, that in the recordings of the "greatest improvising geniuses"—Messrs. Wilson and Tatum—(this is a left-handed compliment since he links the word *genius* with *improvising*) "you will find certain technical runs, grace note effects and arpeggi which occur from time to time, etc."

## Ludwig a Stock Compiler?

Again, this makes Beethoven a compiler of stock phrases which he peddled under the name of *Moonlight Sonata*, *Pathetique Sonata*, etc. I'll wager Mr. Gross himself can recognize composers by their compositions, yes, simply because certain characteristics are familiar in all of them. Yet, on the other hand to pass off the fine compositions turned in by Messrs. Wilson and Tatum simply as so many "runs, tricks and arpeggi" makes one conclude that the writer is totally incapable of judging or criticizing that of which he speaks, or else he is prejudiced.

Perhaps Mr. Gross imagines he sees in others a reflection of himself whose improvising is nothing more than prepared runs, arpeggi, etc. His attitude seems to be one of defense.

## Further . . .

Continuing further he comes out in the open with—"I'd be willing to bet any amount that Teddy Wilson never played anything really outstanding which wasn't based on something he had played before."

## 'Unfair'

Come now, Mr. Gross, that's a little unfair. There are, after all, only twelve notes from which to choose. Honestly, what you are trying to say here, I really cannot figure. Perhaps you mean that the most beautiful passages Teddy has played are those which necessarily must come from having at some previous time figured out note for note a particular passage, and having played and become familiar with it, they were used again at a later time and offered in the name of improvisation. This, of course, is far from the truth. On the other hand to play anything that wasn't based on something one had played before would be as impossible as trying to play something without using the twelve notes of the chromatic scale.

There is an undertone to his article which is confusing. Is Gross saying Wilson and Tatum aren't really good, or that they *are* the best but the best in this case is not good enough?

## Further . . .

He further concludes that on fast tunes it is impossible, nay "ridiculous," for anything worthwhile to be played, unless it be figured out in advance.

Without saying anything further I openly challenge this statement. And, if necessary, I will refute it with the proper recordings.

But now he shows just what he is really thinking, with—"It is even better to devise something which doesn't contain a single familiar run, thus achieving an entirely original creation."

This, of course, is Mr. Gross, himself, in caricature. Now, to be "original" is one thing. And to be musical is another. I could construct a house with the roof in place of the cellar; that would be "original" but hardly sensible. And certainly not good architecture. In our effort to be different we must be careful lest we become ridiculous. Playing the piano, in the first place, is with the end in view of producing music. Our goal is not to be original at the sacrifice of the music. This mathematical kind of improvising definitely comes from the head rather than from the heart and sounds coldly mechanical. On the other hand, improvisation is more inspirational and as such is capable of something more musical.

In advising pianists playing with orchestras, Mr. Gross urges them to set their routines in advance and prepare the rest of the outfit so that special effects may be obtained.

## 'Self-Defense'

He is now obviously defending his own cause, as he really does throughout the entire article. And now his apparent (Continued on page 41)



Teddy Wilson, whose improvisation is the bone of Walter Gross's and Ted Cassola's contention about ad lib originality.

# Motion Pictures Make Magnificent Publicity for Bandleaders

By DAVID O. ALBER

The greatest source of publicity ever developed for bandleaders is the movies. The value of appearing in a fairly good picture is so great, it's surprising that the maestros hold out for big dough before they consent to mug before the cameras. They could afford to do it on the cuff. (If my clients read this, I'm only kidding!)

Even a mediocre picture helps. There are plenty of people who don't know the difference and are impressed by the musical part of the picture. The movies have glamorized bandleaders as nothing else could. The magic screen has enabled the boys to bolster their box office and command juicier contracts.

The movie companies are going in for bands in a big way. It's a trend and there's no telling how long it will last. Meanwhile, the baton wielders are making hay—if not Hayworth. Usually they get a lump sum and take care of their musicians and expenses out of that—though in some cases the bandleader gets a separate fee with the movie firm taking care of musicians separately.

Not only does each bandleader get a tremendous buildup via the screen, but the attendant publicity is enough to warm the heart of any press agent.

## Press Buildup

First of all, the bandleader's name and photo appear in newspaper ads all over the country. Blowups go on display in thousands of theatres from coast to coast. He gets the benefit of trailers before his picture is exhibited.

Each movie company goes to the trouble and expense of making up an elaborate press manual, which carries, in addition to advertising layouts, articles of varying length about the bandleader, plus ideas for exploitation. This latter department is limitless.

For example, RCA Victor did a tremendous exploitation job on Glenn Miller when his 20th Century picture, *Sun Valley Serenade*, was released. As a result, his record of *Chattanooga Choo Choo*, a tune he featured in the picture,

sold over a million copies for Glenn.

Both the publishers and Decca went to town coincident with the release of Jimmy Dorsey's picture, *The Fleet's In*. This promotion will have no little to do with the big sale of Dorsey's records of *Tangerine* and *Arthur Murray Taught Me Dancing In a Hurry*.

Victor is planning big promotions in connection with Sammy Kaye's forthcoming Twentieth Century picture *Ice-land* and Tommy Dorsey's MGM film, *Ship Ahoy*.

Columbia will similarly go to bat on Harry James when his pictures are released.

Speaking of the good that pictures do, Will Osborne had dropped his band when he was invited to take part in *Blues in the Night*. As a result, he reorganized a unit and is back in business. This picture did Jimmy Lunceford a world of good, too.

Gene Krupa only had a limited bit in *Ball of Fire*, but garnered plenty of publicity out of it.

Woody Herman's role in *What's Cookin'* for Universal helped establish him as one of the top bands in the country.

Jack Teagarden got a swell plug in *Birth of the Blues* and can coast on it for a long time to come.

And look at Kay Kyser. Pictures helped make him the biggest money maker in the band business.

When you mention film to a bandleader these days, he doesn't think it's something that collects on your teeth—but it's something he'd like to get his teeth into.

## BERT BLOCK TO ARMY

at Fort Monmouth, New Jersey. Block, who used to lead a band of his own, was most recently the McFarland Twins' manager, a post which will be taken over by lawyer Lee Eastman. Bert may lead the regular Army post band at Fort Monmouth.

**Lionel Hampton**

(Continued from page 14)

is giving forth with its full arrangements.

Don't think from all of this that Lionel's band plays only kick music all night long. It doesn't. It also plays some mighty pretty ballads, and it's on these that men like Karl George and Marshall Royal show what makes them such fine, all-around musicians. The way they lead their sections is really beautiful. George, especially, deserves one rave after another, for his consistently fine performances. And when it comes to ballads, don't overlook Rubel Blakely, a lad who sings with plenty of feeling and who is able to control his vibrato much more than most colored singers are, consequently singing more in tune than most of them do.

Lionel also sings (besides grunting, of course). His attempts are on faster tunes, and they make refreshing interludes. But it's Lionel, the vibraphonist, and Lionel, the happy-looking leader, who is most impressive. They don't make front-men any more spontaneous than he is.

Talking about spontaneity, it's just that sort of jazz on which the band is most effective. A good deal of it sounds like glorified head arrangements. The twenty-minute version of *Flying Home* is a good example. At times, however, the boys trot out stuff that gets too involved for rhythmic comfort. So much is happening in and between sections, that the total drive, instead of being concentrated, tends to become dissociated. All that makes for a lot of sound and interesting harmonics, but when applied to rhythm numbers, it doesn't make for the best beat.

Also, it's on that spontaneous sounding stuff that the band looks its happiest. And this is really one happy-looking crew, too. And a good, clean-cut-looking one, as well. The lads seem to be having much fun up there on the stand and they want the folks out front to know it, too. They shout encouragement to one another and they toss horns in the air (ala Lunceford). It's not only smart, commercial showmanship, but it also helps to convince you that the boys are enjoying all that's going on just as much as you are.

And if you happen to be this reviewer, or anyone with tastes and standards at all like his, that enjoyment is very likely to reach mountainous proportion. For Lionel Hampton has come across with a thrilling, musical, commercial, rhythmic dance band.

**T. D. BREAKS  
K. C. RECORD**

at the Pla-Mor Ballroom, pulling 3100 customers into the large spot, the greatest number of people to be drawn to the place in the past three years. At an advance price of \$1.10 and \$1.25 at the door, a handsome gate was netted by the management. Three weeks earlier, at the Pla-Mor, Jimmie Lunceford drew 2500 at 80c advance and \$1 door price. This was in even 1000 more than Jimmie had drawn at the spot at previous appearances.—KANSAS CITY, Mo.



**WOODY  
HERMAN**

"The Band That  
Plays the Blues"

● **HY WHITE** ●  
Guitarist

Currently featured in the new Universal Pictures release, "What's Cookin'", Woody Herman's Band, along with Hy White's guitar playing, has introduced a new style that wins overwhelming popularity and public acclaim wherever it is heard.

Visualizing the importance of a guitar in his orchestra, Woody consistently features this popular instrument. The man responsible for bringing out the effects Woody Herman needs from the guitar is Hy White who hails from Boston.

Hy originally played violin, but when he was sixteen he switched over to the guitar which has been his instrument ever since. He has been with Woody for three years, during which time he wrote and recorded with the band, "River Bed Blues".

Other numbers recorded by Woody Herman's band and which feature Hy White's guitar are: "Blue Ink," "Deep Night," and "Blues Upstairs".



**Gibson**  
Inc.  
KALAMAZOO  
MICHIGAN

NEW ADJUSTABLE IDEAS. Have you noticed how Gibson is always first in developing adjustable ideas . . . the adjustable bridge, adjustable truss-rod, coordinator rod, vari-tone tailpiece; and now the new offset adjustable polepiece for electric guitars.

ONLY GIBSON maintains a full time laboratory devoted exclusively to improving the quality, tone, dependability and playability of every model. Separate works rooms are available for testing and trying out new ideas every day—that is why Gibson is always first with the latest.

**"ONLY A GIBSON IS GOOD ENOUGH"**

# Carter, Holiday Put On Slick Show

**T. D. Terrific Again;  
Gracie Gracious;  
Allen, Hite, Fine;  
Shep, Scat Also-Rans**

## BENNY CARTER

**Benny, Billie  
Really Thrill**

*Apollo Theatre, New York City, April 16, 12 Noon Show.*

Benny Carter and Billie Holiday are two of the great names of jazz. This show was a beautiful demonstration of just why they are.

Benny's big band was organized just one week before this show. In that week, it was so well drilled and made so effectively conversant with the Carter arrangements that the hour and a half stage offering went off with very few hitches and with a remarkably high standard of intonation and a full range of kicks.

Mr. C. was, of course, the focal point of his band's efforts. In the opening *Takin' My Time*, a delightful riff tune, he led the trumpet section, then played some formidable alto sax. *I Surrender Dear* was a presentation of some of the most feelingful and fluent open trumpet Benny has ever played, a further indication of how much he plays on his second instrument. *Cocktails For Two* and *Back Bay Boogie* were backdrops again for the alto, while every one of these pieces showed off the Carter arranging talents.

Freddie Mitchell, blew his tenor attractively in *Knock Me A Kiss*, a current Harlem favorite, which Freddie sang very well too, in the whispering style usually used for these subtly un-subtle epics. Sidney De Paris added some fine trumpet touches to several of the numbers and Specks Powell accounted fairly well for a drum solo in a well-plotted scoring of *Ol' Man River*. Further soloistic touches of distinction were given the show by pianist Jimmy Phipps, who kicked off the *Back Bay Boogie* to particularly powerful effect.

### Billie Fine

When Billie Holiday came on for the last slice of inspiration, the mood, set by the band, by great comedians Pigmeat and Poke (of Moke and Poke) and by Benny Carter, was heavily hot. Billie added a familiar touch of lazy innuendo in *I Cried For You* and *Blues In The Night* and that mood was wonderfully cut down in heaviness, but not in hot. Her *God Bless The Child* was a profound slice of personal philosophy set to a lovely tune, and her *Blues* was a similarly profound excursion, with a quite different message. The band backed Billie beautifully, the saxes shining especially, the whole outfit getting a fine beat at middle and slow tempos. In all, this was a first-rate finish to a first-rate show, one which showed that singer Holiday was in top-notch voice and that musician Carter once more has himself a topnotch band behind him.—B. U.

## TOMMY DORSEY

**Fun, Fine Pacing  
Top Revival**

*New York Paramount Theatre, April 9th, 6:00 P.M. Show.*

The same thing happens about every six months at the Paramount. Tommy Dorsey comes in. And always comes in with a great show.

It's a show that's great musically and

Ziggy and not enough for the tumblers, so that the background couldn't be termed truly effective. What was stupendously effective, however, was the next number. *What Is This Thing Called Love*, featuring Jo Stafford. That gal is wonderful! She sings so easily and with so much feeling! Musically, she was the highlight of the entire show.

More smart pacing after that. Ziggy did *And the Angels Sing*, and didn't do it too long, so that, despite your

*Love of Mine* was more interesting than the singer's foreground. *How About You* and *Begin the Beguine* were satisfactory enough, but none of the four numbers were Sinatra at his best.

The weakest part of the show was the wind-up. Apparently endeavoring to plug the tunes from his new movie, Tommy trotted out *Poor You*, *Last Call for Love*, and *Jump Conga*, none of which anybody in the audience seemed to know too well, and all of which, therefore, were anti-climactic. It wasn't till this finale, by the way, that the Pied Pipers got any sort of a break—a direct loss to both Tommy's musical stock and to the folks out front as well. They're too fine to be slighted like that.

But aside from that anti-climax, it was a fine stage show, with Tommy again proving that he has one of the greatest musical and commercial aggregations danceband has ever known.—G. T. S.



*Gracious Gracie Barrie, whose amusing delivery and stage-wise personality are greeted in the Dick Stabile review, column right.*

great to watch, too. For the Dorsey band, thanks in much part to its leader's attitude, has itself one continuous ball up there on the stage. And the audience, catching on to the fun the men and girl are having, proceed to have just as much fun. All of which makes for a happy stage show.

This particular one—a finely paced performance, by the way—started off with a fast-moving *Hallelujah*, that didn't last as long as most band's flag-waving bows, and was therefore just that much more impressive. The trumpets hit some thrilling high-notes, Rich played good drums and it was over.

Then right into some slower swing, *Singin' on Nothin'*, on which Tommy and Buddy started some good-natured kidding, right after a fine Les Robinson alto passage. Chuck Peterson and Jo Stafford did their usual singing routine (if you've heard this often before, it might have been a bit on the routine side for you, too) and then the former played some surprisingly good horn, backed by fine Rich drums.

Some excellent acrobats came on next. Ziggy played well for them, but Buddy, unfortunately, played too much for

having heard it many times before. It still gave you a kick without any signs of boredom. The *Hawaiian War Chant* opus that followed was longer, but it differed from the arrangement Tommy used to play a lot by its inclusion of many fine riffs. Ziggy and Buddy worked together gloriously, Dom Lodice played some booting tenor, and Heinie Beau got off four bars of amazingly fine clarinet. Why Tommy doesn't feature him is completely beyond comprehension.

Tommy hadn't featured himself much up to this time, except as a kidding frontman. So he came on at this point with a pretty, muted rendition of *Sleepy Lagoon*, after which he trotted out a west coast comedian find with a Boston accent named Paul Regan.

And then, amid much feminine sighs, out came Frank Sinatra, who for some reason or other wasn't nearly as effective as he has been in the past. Maybe it's because he tried to sing louder, instead of creating that intimate atmosphere for which he's noted. Anyway, his *Night and Day* was just so-so (the clarinet tones, or lack thereof, didn't b<sup>o</sup>p), and Ziggy's background on *This*

## DICK STABILE

**When There's Nothing to Do  
What Do You Do?**

*Strand Theatre, New York, April 20, 9:15 P.M. Show.*

When there is as little for a band to do as Dick Stabile was given in this show, what can it do?

Well, it can play cleanly, in tune, in tone and with style. Stabile did all three with all four numbers the band was given to itself.

It can choose numbers that show off the band's greatest showmanly assets. Stabile did that. He played a lot himself, and took one number to show off his screechy altissimo register (*All The Things You Are*), an episode in high-note-hitting that got across far better with the audience than it did with this reviewer.

Then, if a band is lucky, it can have as brilliant a show personality as Mrs. Stabile (Gracie Barrie) to knock off three numbers and top the show and everybody else in it, including visiting movie star John Garfield and very funny and too vulgar comedian Jerry Lester.

Gracie Barrie was magnificent in her third and last number. *I Gotta Get Hot* is a sad tale about a girl who would rather sing in choirs only she's gotta sing and bump in burleycue on account of she's gotta live. Gracie sang it in a Scandals of several years ago. She sang it in this Strand show, with wonderful humor that bounded from side-splitting farce to back-breaking understatement. Here, too, she showed that she really has a lovely voice—when she sings softly. On *Somebody Else Is Taking My Place* and *I Don't Wanna Walk Without You* she shouted too much, singing in the musical comedy tradition of which she is a proud part. Though these two tonsil-busting renditions were smartly and solidly sold, they didn't show Gracie at her soft and pretty best. Her lovely dress and delightful personality did, however, both in her singing turn and when she came back to stooge for Garfield and Lester. She really stopped and topped the show.

Dick did all right too with the cur-

rent jazz instrumental favorites, *String of Pearls* and *Jersey Bounce*, with a good opening *Lady Be Good* and with his alto specialty noted above. He announced and did his share of stooging in a good, assured voice and with a pleasant smile. The audience liked his band and so did this reviewer. There just should have been more, instead of a group of fourteen hollering moppets called the Vocatones who did a crude imitation of the Modernaires and the Andrews Sisters rolled in one and multiplied to a thousand decibels of volume. There also should have been a better p.a. system. But even with these difficulties, Stabile got his personality and the band and his showmanly wife across. That was a great deal in this hodge-podge show.—B. U.

## RED ALLEN

### Red Rides Again

*Apollo Theatre, New York City, March 31, 3:30 P.M. Show.*

There wasn't much talking in this show, but there was plenty of walking. Red walked around the stage on all of his solos. And when, in a brilliant jam session version of *String of Pearls*, the other soloists in this fine little band got up to take their turns, Red took them firmly in hand and escorted them back and forth across the stage as they clicked off their jazz. Mr. A. is a New Orleans musician. He was demonstrating how effectively parading musicians can play jazz. He was also demonstrating how effectively a small band (six pieces, to be exact) can put on a show on a stage usually devoted to the musical efforts of a full fourteen- or fifteen-piece band.

Understandably, the bulk of this half-hour show was devoted to the work of Red and J. C. Higginbotham. *I Found A New Baby* and *Ride, Red, Ride* opened and closed the band's show, providing great kicks, visual as well as aural, that produced a swell response from the audience. In between came the aforementioned *String of Pearls* and a *Blues*. The *Blues* opened with Red's familiar husky-voiced singing of blues lyrics which are also familiar to all Allen fans with their amusing vegetable symbolism. Then J. C. took over. His garrulous, delighted and delightful style as he pulled blues phrases out of the progressions of *Stormy Weather* and *Over There* was a wonderful thing to watch and to hear. J. C. and Red enjoyed themselves in this show, and they made that enjoyment contagious as they smiled and laughed and played their solos with typical magnificence.

There were some other moving moments in this brief show. Eddie Williams played some neatly constructed clarinet choruses, the band backed singer Dolores Brown and the show's comedians with excellent effect and an always fine beat for which bassist Billy Taylor was obviously largely responsible. Then there was Red's pianist, General Morgan, whose keyboard pyrotechnics were nothing especially remarkable, but who did play some good accompaniments and who does have a wonderful name. In sum, this was a sumptuous show. Hearing Red Allen and J. C. Higginbotham for a half hour is a great jazz joy in itself. Seeing them at their

showmanly best turned that joy into overjoy.—B. U.

## SHEP FIELDS

### Plenty Flutes, No Mutes

*Strand Theatre, New York City, April 7, 7:15 P.M. Show.*

When the Shep Fields band comes up out of the pit it looks almost frightening. It looks like the front row of the Edwin Franko Goldman, band, a shining section of reeds that extends to the left and right as far as the eye will reach. It looks different. It also plays different. That was demonstrated from the first number, *The Sheik of Araby*, which showed off the rich ensemble qualities

or *Tuxedo Junction* or *Jersey Bounce* demand.

In every case, except that of singer Ken Curtis, there was technical ease, a polished performance, but a rather empty performance, too. The only solos were guitar bits and a few measured moments assigned the clarinet, besides an ill-assorted "jam session" around *the Heart of Texas*. With all the superb musicianship Shep has gathered together in his band, it just doesn't make sense that imagination and variety should be so restrained. This show was pleasant by the hackneyed standards of Mickey Mouse crews or the previous Fields band. But by the standards of this fine new crew of Shep's it was sadly lacking in power and ideas and all around distinction.—B. U.



Les Hite, script in hand, talks over the ballad-arranging situation with Van Alexander, who arranges Hite's ballads.

of the tenors and altos and baritone and bass and clarinets and flutes and stuff quite well.

### Reed Jazz

Every other number in the show showed off the assorted saxes and woodwinds quite well. But there did come a time when this reviewer, at least, had had his full of saxes and woodwinds. Though Shep paced his show intelligently and produced excellent contrasts between medleys (pop tunes taken from the classics and jazz tunes of the last few years) and current commercial songs (*Breathless*, *I Don't Wanna Walk Without You*) and instrumentals of varying mood (*Deep in the Heart of Texas*, *The Lost Chord* and *The Anvil Chorus*), he also produced monotony. In the medley devoted to pop tunes taken from the classics he used the piano as nothing better than a segue, when that instrument was in almost every case (Chopin's *Fantaisie Impromptu*, Tchaikovsky's *Piano Concerto*, Mozart's *Easy Sonata*) the one for which the music was originally written. In the jazz collection, there just wasn't the bite or the beat that jump numbers like *Stompin' at the Savoy* or *In the Mood*

## LES HITE

### Made to Order For Apollo

*Apollo Theatre, New York City, March 26, 12:15 P.M. Show.*

Les Hite is hep to Harlem audiences. He really proved it with this show. Every item in this eight-item offering was aimed at the particular tastes of New York's colored jazz fans, and consequently much that would have passed under or over the heads of other audiences got across with the traditional bang here at the Apollo.

The Hite highlight was a brilliantly refurbished version of *Deep in the Heart of Texas*. Taking a set of lyrics that have certainly palled with excessive popularity, Les gave them a touch of social significance that clicked solidly with the boys and girls in front. These imaginative lines helped to compensate for the crude singing of Jimmy Anderson which preceded *Texas* in two anguishing demonstrations of the falsetto tenor that Harlem likes so much, and which popped up again for a moment to introduce the clap-clap opus. But that was quickly taken care of by Les's syncopated exercise in political and

social fashions below the Mason-Dixon line.

There was some other standout stuff in the show, all of it spotlighting at least a few measures of trumpet by Joe Wilder who leads the Hite brass team with a most impressive tone and style and set of ideas. Joe kicked off a fine muted *Blues in the Night*, came back for some effective open horn in the band's best riff number, *Blackout*, and he punctuated the sprightly figures of the opening *Surprise* and the closing *I Know That You Know* very well, too. Joe plays to the audience, looks good in front of a band when soloing and finds plentiful approval from his viewers and listeners.

Sol Morre gets the audience nod, too. He's a fuzzy-headed youngster with a bright smile, who pops up from his saxophone section seat every now and then to get off a bow for somebody else's solo or one of his own bumptious baritone sax solos. He was in fine form at this show, at his soloistic best in *Three Bones*, an amusing piece that featured the three trombones and their plunger mutes.

Not all of this kind of music or this kind of showmanship would sell to strictly white audiences. But enough of it would so that Hite should really be an effective band for any theatre in the land. The spirit is there and willing, and that's more than half the battle. Here at the Apollo, it was almost all of it. This was really topflight stage entertainment perfectly designed for the theatre that housed it.—B. U.

## JOHNNY SCAT DAVIS

### So Much Is Too Much

*Loew's State, New York City, April 1, 12:45 P.M. Show.*

John Scat Davies had just 28 minutes to show off his band. He tried to make triplets out of the minutes and get one extra minute for every two. It didn't work. For minutes aren't musical notes, but musical notes need minutes. Squeezing ten numbers into 28 minutes cramped some pretty effective stuff and crabbed the Davis style unfortunately.

But there were those effective numbers. Of these the best was clearly Tony Cabot's tenor sax demonstration of how to create a lovely mood, using Ray Noble's *Harlem Nocturne* as the display piece. Tony's tone and fluent style combined for some really relaxed minutes in a show that was otherwise incredibly harried and hurried.

A neatly scored *Moon Is Low* provided the other split second of subdued music. Before and after it and the *Nocturne* there were a lot of other things, the inevitable *Deep in the Heart of Texas* and *Blues in the Night* and *I Don't Wanna Walk Without You, Baby*. There was some Scat Davis trumpeting that essayed a difficult balance between high notes on the nose and staccato notes on the cob. There was Gloria Van, a big girl who should have been told that *I Said No* was funny and that *I Got It Bad* doesn't refer to the singer's intonation. There was Lynn Allison who thinks he is Kenny Sargent singing *For You* and who should be told he isn't and who should therefore thank God. There was Bob McReynolds,

(Continued on page 26)

# Casa Loma, Whiteman Re-Click On Air

**T. Tucker, Teagarden, Soldiers, Recordings, Herman Also Click; Other Bands Crude**

## CASA LOMA

**New Men, Manuscript Create Improvement**

Meadowbrook, Cedar Grove, N. J. CBS. April 13, Midnight, EWT.

They've revitalized this Casa Loma Crew! They've given it some modern arrangements (Toots Camaratta and Harry Rodgers write many of them) in which the sax voicing and trumpet phrasing sound like 1942 instead of 1932. They've produced a trumpet section that really bites. They've added two outstanding jazz men. And Kenny Sargent, relieved of his "social sax" duties, sings as he really can and should sing.

All of which helps to add up to the finest impression Glen Gray's Gang has created in years. The more modern manuscript was notably in evidence on the opening *Rosemarie* and the ensuing *Coquette* and *One Dozen Roses*, all of which showed off the reed writing and brass phrasing. The trumpets bit with much sting on *Somebody Nobody Loves*, which also held a passage by an important addition to the band. He is Don Boyd, a trombonist who really rocks via a great big tone and a savage attack.

There's another soloist who helps the band's jazz enormously. He is Lon Doty, a tenor saxist, who like Boyd produces a virile form of hot that had been very much out of evidence before their respective appearances. On this show the tenor's respective appearances occurred in *Rosemarie*, *Coquette*, *One Dozen Roses* and *The Sheik of Araby*, on the last of which he was submerged by faulty balance. The trombone impressed on the aforementioned *Loves*, *Coquette* (especially) and *The Sheik*.



Glen Gray discusses phases of his revitalized band with Randy Mergentroid, pictured on the other end of the line.



Paul Whiteman's band sounds fine these days on the west coast, according to reviewer Dave Hyltone. Whiteman recently added a dozen more fiddles.

There were other individual jazz offerings, but they weren't nearly as worthwhile. Corky Cornelius screeched high and sharp on his trumpet and Clarence Hutchenrider squealed on his clarinet. Both these men give the impression that they're trying to kill you with a lot of notes that'll make you gasp till you choke. But those very attempts at sensationalism result in a lack of musical construction that must be annoying to all except the naivest of jitterbugs.

Of course none of the soloists was aided much by the rhythm. This is still Casa Loma's weakest department. A heavy crunch-crunch adds nothing (or less) to a jazz attempt. And all the up tempos showed a sax section that suffers from obviously ununified conception and phrasing.

From an improvement point of view, the ballads played on this airing were less spectacular. But that's because there isn't as much room for improvement. Emphasizing, as usual, the trombone section and Billy Rausch's lovely lead, the pretty stuff is just that. *Until the Stars Fall Down*, *I'll Pray For You* and the conventional *For You* were all good examples. A tritely scored *Moonlight Cocktail* was less so.

Helping the sweet songs enormously was Kenny Sargent. On his three songs the big baritone showed no evidence of the whining and straining that had been characterizing his work of late. Instead he sang easily, simply and extremely effectively. The result was great.

The band, as a unit, was also helped by the CBS balance, though Joe Hall's piano was lost on the opening *Rosemarie* and the trombones drowned out Doty's tenor on the closer. Generally, however, you got the fullness of tone that has always characterized the Gray Gang, a fullness that you don't get from too many other outfits these days. And then, of course, the improvements within the group helped plenty. There's no doubting that once the boys begin to perk up and correct the remaining weaknesses, they stand an excellent chance of regaining the prestige and popularity that was once so deservedly theirs.—SIMON.

## PAUL WHITEMAN

**'Pops' Playing Fine Jazz**

Pasadena Civic Auditorium, Pasadena, Cal. KPAS. April 10, 9:30 P.M., PWT.

This air show displayed the reorganized Whiteman band in a nice blend of sweet and hot arrangements, with Jimmy Mundy's scores giving the boys in the band plenty of jazz to play. Still, regardless of style, 'Pops' Whiteman always has a finished, smooth running organization, with his present band showing tremendous possibilities.

Dolly Mitchell's vocals on *White Cliffs of Dover*, *Tangerine* and *Zoot Suit* were done in good taste, the lass changing her mood to match each song. Her voice on the ballad had a rich quality not found in the average girl vocalist, and at all times her enunciation was very clear.

Another high spot of the show was the fine rhythm section of Buddy Weed, piano; Mike Pingatore, guitar; Artie Shapiro, bass; and Louis Paino, new drummer. Shapiro is an exceptionally good bassist with a wonderful conception for an interesting harmonic line. Paino gets a steady beat even on solo breaks where a majority of drummers rush tempo. Piano-man Weed plays naturally in a delicate, precise manner on solos and behind vocals but still maintains a strong rhythm. Pingatore, of course, is consistently steady.

Also compact was the string section which seems to perform equally well, separately, or with the balance of the orchestra.

Whiteman's sax section is one of the finest heard in a long time. Good intonation and the ability to follow lead man, Alvy Weisfeld, through the intricate Mundy arranged passages without creating an effect of straining or mechanical playing, puts this group far ahead. Tenor man King Guion rates a rave for his solo work.

Due to the very recent changes in the brass section, this was the roughest spot in the band. Compared with brass sections heard in other bands, this one was

smooth but compared with the rest of the Whiteman band the brass can stand some improvement. A few clinkers came out, but the bite on the faster tempos was exciting to hear.

All in all, the program was well-balanced with the trend very definitely toward the colored style in arrangements. This is a new style for 'Pops' Whiteman and on him it looks good!—HYLTONE.

## JACK TEAGARDEN

**Lots of Slickness After Sickness**

Casa Manana, Culver City, Calif. Mutual KHJ, March 26, 11:15 P.W.T.

This was Teagarden's closing night and he returned to his band for it, after being confined to his bed from overwork, sounding as though the rest had done him good.

The band's first number, *Swinging on the Teagarden Gate*, displayed a very well-rehearsed reed section with good solos by Jackson coming through frequently. Kitty Kallen did a nice vocal job with the lyrics of *I'll Remember April*, but she was just fair on *I Said No*. The latter tune is not one to be done too often.

The brass section had a strong drive which may have been due to the addition of Charlie Teagarden. Incidentally, we missed solos by either Charlie T. or Jimmy McPartland. Last number of the group was an original by Phil Moore, arranger now with Bob Crosby. Title is *Ogoun Badagris*, and the band showed up extremely well on this number. Piano mike evidently was not cut in on the solo passages, as they were remarkably weak in volume.

Compared to the band Teagarden had here last year, this edition is much smoother and seems to be reaching a definite style. Jack doesn't play as many blues as his rabid fans want, but he makes up for it by playing his commercials in very interesting arrangements.—HYLTONE.



Jack Teagarden, recovered from his illness, has been tromboning and singing impressively on recent airings.



Tommy Tucker leads his very much improved band at the Essex House in New York City. That's Amy Arnell smiling at you and other singer Don Brown at the extreme right.—Arsene photo.

## LEONARD KELLER

**Rough, But  
Not Ready**

New Pelham Heath Inn, Bronx, New York City. MBS. April 15, 1:00 A.M., EWT.

Here's a good example for all band-leaders who insist upon airing their new outfits before they're ready. For Keller's, on this show, though exhibiting some right ideas, also displayed an outfit that's much too rough for broadcasting.

Intonation on all three numbers and on the theme was woeful. The blend of the reeds was as smooth as a ten cent shot of scotch. And the rhythm was about as steady as the guy who drank a dozen of those scotch shots.

And still the band showed that it has good ideas. The saxes, especially, proved that. Right from the *Intermezzo* theme, through a *Lady Be Good* that hit an unfortunately draggy tempo, but which featured a neat piano passage, an *I Got It Bad* that spotted a good girl singer billed merely as "Herbie," and a closing *Me and My Melinda*, the reeds showed a flair for modern phrasing. The first saxist was especially effective (someone's tenor didn't help), and there was another alto (his tone was prettier than the lead man's) who played a fine passage on *I Got It Bad*.

But that was about all. Besides its dirge tempo, *Lady Be Good* had high-hat cymbals that rang through everything and didn't produce much of a beat, a bad tenor and trumpet and a tempo that picked up towards the end. *I Got It Bad* was mostly Herbie, a lass with fine feeling but a peculiar way of breathing. Curly Van did an acceptable job on *Melinda*, but the ever-brilliant Mutual engineers wouldn't let you hear the piano passage. Too bad they didn't omit the clumsy tenor lead, the flat first trumpet and the unsteady rhythm instead.

Opening and closing theme spotted Keller's gypsy-like fiddle. It never popped up again during the show, however, almost illogical modesty for a leader. But then, Leonard apparently isn't too sure of too many things in this new outfit of his. Add to that the men's not being too sure just where the note "A" fits into the scale, and you've enough reasons for Keller's withdrawing his outfit from the air-lanes until he's really ready.—SIMON

## SAY IT WITH MUSIC

**'All-Recorded Show'  
Really All-Recorded**

WJZ, New York. Every night, 1:00 to 6:00 A.M., EWT.

Productionists Ginger Johnson and Allen Kent deserve plenty of raves for what's turning out to be the most listenable of all all-night record shows. You never hear the two men on these sessions, but you hear what they've concocted—and it's always good.

None of these long announcements, none of this cozy talking and oozing. It's just music, and all music, at that. Even station breaks and the required announcements anent the nature of the show are produced in song, said spot announcement being sung via transcribed waxings of a smart vocal group.

Add to that smart pacing, which makes for ideal listening, the intelligent selection of records, and you've really got something. Whoever chooses the sides knows his music. You hear no corny, ricky-ticky bands, no tasteless shrieking or whining. Instead, there's much emphasis upon Duke, Teddy, Woody and bands as musical as those. Sides segue from one to the next with attention paid to mood-creation and still maintaining a sensible balance. As a result, you get even more good music per half-hour than you can from any band sustaining.

Johnson, Kent, WJZ, and all concerned, deserve plenty of plaudits for their efforts. Meanwhile, other stations throughout the land who stay on all night, would be doing themselves and their listeners a favor by putting on similar shows. For whether you're working in a defense factory on a late shift, or just relaxing in bed, *Say It With Music* makes really listenable listening.—SIMON.

## TOMMY TUCKER

**New Scorings  
Raise Score**

Essex House, New York City. Blue Network. April 15, 12:30 A.M., EWT.

Judging from this broadcast (and also a few prior airings), Tommy Tucker has improved his orchestra tremendously. Seldom does it sound like the monotonous, three-voiced, wavering outfit he fronted several months ago. Instead it produces some interesting scoring, good

ensemble tone, clean phrasing, creditable intonation, and some fine singing.

Via this beautifully balanced Blue Network shot came thoughtful scorings of *Snooty Little Cutie*, *I'll Pray For You*, *Tangerine*, and an interesting intro to *Sing Me a Song of the Island*. Amy Arnell, who like vocalist Don Brown, displayed faultless enunciation, sang the first two extremely well (she set a really mellow mood on the second), but wasn't quite as consistent on the other two. Brown did an especially fine job on *Cutie* and on *Loretta*, but the dull, pre-Tucker renaissance arrangement of *Sometimes* must have depressed him also.

Unfortunately, the improvement was not all-pervading. The rhythm wasn't steady (*Cutie*, *Loretta* and *Tangerine*), and on all up tempos the bass drum drowned out the bass fiddle completely. And there were still evidences of tickiness, such as the brass scoring in *Loretta*.

Tommy, himself, was to blame for a couple of misdemeanors. He permitted the show to end on an anti-climactic vocal chorus (unwise pacing) and he used so many adjectives when introing each number that you began to feel you were listening to a circus-barker.

Now that Tucker's band has turned out to be as good as it is, that much build-up is no longer necessary. For it has finally reached the stage (that is, if you overlook the few relapses that pop up here and there) where it can stand on its own, musical feet. And when you stop to realize the level of this outfit's former musicianship, that is quite a feat!—SIMON.

## THIS IS FORT DIX

**Olive Drab Music  
Not at All Drab**

Fort Dix, N. J., and Camp Lee, Va. MBS. April 19, 2:30 P.M., E.W.T.

There's lots of good music being played and sung in the Army, if this smartly-paced, half-hour, Tom Slater show is any criterion. And none of it is either too heavy or too frivolous.

This shot produced music from both Dix and Lee. Herbie Fields' band got top billing from the first Fort, and rightfully so. It's a smart, clean, jumping jazz crew, revolving around its leader's biting tenor sax and abetted by a solid rhythm section, spotting a fine bassist, and a pianist, Morton Kahn, who not

only plays fine jazz, but also produces intelligent accompaniments. Some hot trumpeter was getting off a neatly structured and executed passage as the program segued down to Camp Lee.

Lee, which hadn't been aired nationally before, started off with a good Glee Club, and then, following an officer's talk, brought on a pip of a vibraharpist (name sounded something like William Codilucci) with an interesting version of *Everything I Love*. Wrong background chords didn't help. Back to the Glee Club then, with tenor voices drawing top honors on a pleasing version of *I'll See You Again*. Wind-up of the show included the men's voices and a full orchestra doing a smartly-scored and fast moving *Salute to the Armed Forces*, with approximately eight measures of theme song allotted to various branches of the services.

Interspersed between the band music of both camps and Lee's Glee Club were Slater's interesting interviews, Pvt. Barry Lane's splendid impersonations, a few short talks, and the efforts of two somewhat nervous tenors. Judging from this show, the Army is not too strong in the high-voiced department and is in even stronger need of a good pianotuner!

All in all, though, a fine show, with much of the music and all of the pacing far ahead of most regular shows on the air today.—SIMON.

## WOODY HERMAN

**Lots of Great Horn,  
In Spite of Corn**

Fitch Bandwagon, NBC-Red, April 19, 7:30 P.M., EWT.

A band has two alternatives on the Fitch Bandwagon program; either it fights a losing battle against the corn of the continuity, or its music carries all before it and makes you forget the dreadful lines the leader is called upon to speak. Woody Herman chose the second alternative and put on a great show, the best this reviewer has ever heard on the Dandruff Varieties.

Everybody was in top shape for this airing. Carolyn Grey came through with an inspired *She'll Always Remember*, with well-scored glee club backing (though some of the groaned "Ohs" sounded as if the guys were in powerful pain). Billie Rogers sang *We'll Meet*

(Continued on next page)

## Herman Review

(Continued from page 23)

Again with a fine beat at a smartly selected jazz tempo and then played some better than usual trumpet. Woody sang *Blues In The Night* with accustomed splendor, getting feeling across on the song which must have numbed his pharynx and larynx after thousands of repetitions but which sounded just as fresh and effective as it did on the record he made many months ago.

The show was opened and closed with neatly paraded instrumentals, *Los Chiapanecas* and *String Of Pearls*. On both of these, the mike balance was superb. The rhythm section, right down to bass and guitar, came across the speaker with all the vibrancy of a room performance. And the soloists were given the considerable aid of good engineering to help them sell their hot wares. Perhaps there should have been a more typical Herman jazz piece, a *Bishop Blues*, for example, but what there was so good that you didn't seriously mind this omission. Woody said his low lines without strangling over them and the band played fine and the singers sang good. Everything was very swell.—ULANOV.

## GEORGE OLSEN

**Ouch!**

*Frank Dailey's Valley Dale, Columbus, Ohio. CBS. April 13, 12:30 A.M., EWT.*

George Olsen should know better. Frank Dailey should know better. Saxey Dowell should know better.

Jerry Mitchell should sing better. The saxes and brass should play better. The rhythm should play. The fiddles shouldn't.

They don't make programs much worse than this one was. That's a cruel thing to say, especially about a fellow like George Olsen, who has enjoyed such a fine reputation both as a leader and as a person for many years. But, really, he should know better than trying to fool the public with music as horrible as this was.

The program started off with *Blue Shadows and White Gardenias*, which produced some hopelessly out-of-tune violins. Jerry Mitchell then cried through a vocal (she has fine quality but a 1925 whine), after which the whole band came in, out-of-tune, with saxes sharp, trumpets flat, and fiddles both, depending upon which fiddler you happened to be listening to. Then came an old-fashioned arrangement of *Zoot Suit*, which Saxey Dowell sang just about adequately. There followed *Sky-Jark*, with Miss Mitchell showing an appreciation of Ginny Simms' virtues, but the band falling apart completely because of a rhythm section which may have been in evidence at Valley Dale, but which, with the exception of some oompahs on piano, couldn't be heard over the air.

Some arranger injected a bit of modernity into *All Those Wonderful Years*, which Dowell, with unsustainable quarter-tones, should never have attempted to sing. Then came *Jumpin' Jupiter*, labelled a "bouncy bit of swing" by the announcer, which, with its staccato, wood-blocky flavor sounded more like a Victor Herbert, Zex Confrey bit of collaboration. If you had happened



Ray Herbeck watches over singers Hal Munbar and Gloria King.

—Ray Levitt photo.

to tune in the program on this number, you would have been convinced it was all a gag.

Then another ballad, *Sing Me a Song of the Islands*, on which the fiddles played supposed unison, but succeeded in producing some queer harmonic effects instead, after which the whole bunch went into a 2/4 version of *Keep 'Em Smiling*, on which it sounded exactly like a very sloppy pit band. CBS cut in with a news broadcast in the midst of *The Memory of This Dance*, but not in time to avoid another one of those violin section attempts.

A program such as this has to be heard to be believed possible. You hear things about dance music going ahead, and modern bands forging to the front and copping the good jobs and getting coveted air-time on a basis of ability. And then along comes something as atrocious as this and you begin to wonder all over again. And you begin to wonder, too, why a man of George Olsen's stature and intelligence should permit something like this to go over the air. For it can't possibly do him, his apparent aide, Dowell, the boys in his group, and definitely dance music in general, one iota of good.—SIMON.

## WINGY MANONE

**Dixieland Gets a Hand**

*Streets of Paris, Hollywood. KMPC. March 16, 10:15 PWT.*

Announced as the "Biggest Little Dixieland Band in the West," Wingy's outfit proceeded to dish out fifteen minutes of well-cooked dixie. Tunes played on this show were offered in well-balanced arrangements and created the illusion of a much larger band than a company of six. Broadcast was quite clean with just enough audience noise to help give a live effect. This was probably due to the fact that the band sits above the bar.

Of course the vocals by Wingy were very much a part of the airing. Only three numbers were played on this quarter-hour, but each tune was given a thorough going over. One of the high spots was some very excellent clarinet work by Bill Wood who did equally well in either high or low register. His ideas were refreshing and well executed.

Somebody's trombone also showed

good ideas, played in a rugged style. The band, collectively and individually, got a good, strong beat and it sounded so wonderful to hear dixieland played with such inspiration that this reviewer hid himself over to the Streets of Paris immediately after the broadcast—HYLTONE.

## ANTHONY TRINI

**And So He Goes On and On . . .**

*Village Barn, New York City. MBS. April 15, 1:15 A.M., EWT.*

The Mutual network is airing more and more meaningless dance music night after night. Here's a prime example.

On this fifteen-minute sustainer, Trini ran through five numbers, all at the same tempo, all played with perfect monotony. There's a bovine tenor-sax, with a tremolo that shakes like a cow's bell, and a single trumpet who doubles lead an octave higher, and Trini, who plays fiddle constantly (when he's not singing), either doubling lead with the already doubled melody line, or else playing a really old-fashioned obbligato.

Following an opening *On the Street of Regret*, played at a tempo that must have been plenty tough for Trini to sing, came Shubert's *Serenade*, the only non-repeat chorus offering of the show, and therefore its highlight. Anthony's violin whined and the rhythm drowned out the clarinets, but that rhythm was at least metronomically steady and the total effect showed some thought. The show closed with a medley of *I'll Keep the Lovelight Burning* (three choruses), *Heavenly, Isn't It* (including eight bars where nobody took the lead), and *Someone's Rockin' My Dream Boat* (two choruses exactly the same, with fiddle obbligato drowning out tenor lead).

Music like this may be all right in a room where there are just dancers and listeners. Unfortunately, though, radio is meant primarily for listening, and as soon as Trini and Mutual, which apparently is willing to stick a line in for any band, no matter what sort of listening music it plays, are willing to accept that fact and do something about it, the sooner will all of us be spared programs as dull as this.—SIMON.

## Herbeck Review

(Continued from page 13)

or visual comfort. That he's basically a good jazz man is proved by the way he plays muted stuff in his unfortunately too few relaxed moments. Bon-sang, by the way, also plays some muted jazz, neatly constructed stuff all the way. But Stabler gets almost all the spotting. Once he learns to try less hard and also to control that wide vibrato, he's going to blossom forth as a really good jazz trumpeter.

The trombones, though stiffer than the trumpets, are quite adequate. They play in tune, get good tones, and both men play a fair brand of jazz; Nimms' is a little looser; Johnson's a bit more gut-bucket.

As yet, the saxes aren't as impressive as the brass. They have a good lead man in Joe Devoe, who not only has a good tone, but also displays fine conceptions on ensemble lead and on his solo passages. The rest of the section doesn't come up to him, however, and also suffers from lapses of faulty intonation both on saxes and on clarinets. Herbeck's tenor augments the unit every now and then, but seldom does it sound like the rich, five-man sax team you're accustomed to hearing in other bands.

Potentially, Herbeck has a good rhythm section. Bob Hartsell is a fine, imaginative pianist. Phil Darois plays a strong, toneful and in-tune bass (by the time this appears in print he will be in the Army), and Parker Lund aids the section greatly when playing brushes and closed high-hats, but much less so when playing sticks. The man appears to suffer from a too-heavy left-hand, so that the result becomes a crunchy, soggy, off-beat emphasis.

The star of the section, and the most thrilling instrumentalist in the band, however, is Al Di Royce, a local lad whom Herbeck picked up late in April. Not only does the man play fine rhythm guitar, but he gets off some superb solos. There's a savage kick in his playing (much like that of Django Reinhardt's) that's bound to thrill you as much as it apparently does all Herbeck's men.

There's another star in the band. He is Hal Munbar, a lad who sings with an immense amount of feeling. There's none of the pompousness you hear in so many other band singers. Instead, it's strictly informal warbling that quite obviously comes very much from the Munbar heart. Once in a while, Hal goes a bit overboard on certain Crosby-Columbo mannerisms, but, on the whole, everything he does is in fine taste.

The other singer, Gloria King, is a recent addition. So far she has had little to do, but she exhibits fine vocal quality and good pitch. She's prone to over-phrasing here and there, including an old-fashioned tear in her voice, but on the whole, she's a singer who's apt to turn out to be something good.

Ray, undoubtedly, will give Miss King more to do. The way things look now, he's also going to give his band better arrangements to play. It still retains some of the uninspiring manuscript that characterized Ray's earlier outfit, so that any given set is likely to run the gamut from very good to very mediocre music. Given more time, however, this well-spirited group (Ray's good-natured personality aids its morale plenty) is likely to turn into a completely worthwhile dance orchestra.—GEORGE SIMON.





Bill Costello—Answered

(Continued from page 4)

tralia, how they got records, and how they all waited to read American music magazines.

We may never meet face to face, but I hope we'll continue to correspond. I want to thank you for bringing together this friendship of two musicians of brother nations both struggling for the same rights. And I am sure we will both continue to get pleasure out of the MET, of which I will send him some copies.

Keep up the good work, we all need entertainment in these times.

WILLIAM A. STUART.

Washington, D. C.

**ANSWERS COSTELLO**

In reply to an article appearing in your magazine of March, 1942, entitled "Army Trumpeters Face New, Tough Playing Problems" by William Costello, the statement closing his article got under my skin. I agree thoroughly with most of what Mr. Costello says, but I do not think, as I have stated before, that his implication is true for all army bands. I can cite one example personally, but I believe that if you will look into the personnel of most any army band you will find the following to be true:

A great many fine musicians and directors compose the army band personnel. I would be willing to pit almost any musician of this band against any that the author can put up, all conditions being equal. Do you think that you can find an "Average Civilian Musician" who can play parade-ground marches, semi-classical and classical, dance music, etc., with good musical taste?

A man considered a "Powerhouse" in a civilian organization should be able to play a parade ground march at least three times without taking his mouth-piece from his lips or else he would be classed, in most army organizations as an "Amateur In The True Sense Of The Word."

I would like to invite any statements on the subject.

PFC. JOE M. FRIEDMAN.

Band, 4th Cavalry.

Fort Meade, South Dakota.

**RAVES ABOUT ROOKIES**

I am referring to Eddie Bert, featured trombone man with Red Norvo's band. He plays in the Higgly style.

**LETTERS TO THE EDITOR**

Before joining Red Norvo, Eddie jammed with various small combos.

He is finally getting the recognition he deserves. If you haven't heard him, you are really missing something. I won't be satisfied until I see him right up at the top, with the rest of the high ranking trombone players. Here is a lad that you are going to hear plenty about in the near future.

RAY PREZZANO.

New York City.

I have been an ardent reader of your magazine for a long time and I think it's perfect.

In it I have heard several people name certain musicians as being best on their particular instrument. I maintain that there are many great musicians not yet "discovered." For instance, only musicians know about such greats as Hackett, Eldridge, Red Allen and the wonderful Coleman Hawkins. I along with many others feel that ole Hawk is the greatest tenor man of all time, if that is only half true I believe that I have "discovered" the greatest white tenor man. He has the feeling and rhythm of colored men and the tone of Hawkins and Martin along with a creative originality possessed of such fine taste that I've yet to hear equalled. He is, as was Peck Kelly, unknown to the really big time parade and yet if he was at all known would probably be the idol of all tenor men. His name is Harold Klein and he lives in Kearny, N. J. He is just clubbing around now but I know that someday he'll be heard by someone big and a new star will be known. I, for one, think it a shame that such a genius goes unappreciated.

ART SILVERLIGHT.

Newark, N. J.

Here in western New York, we have a young personality that every one interested in music is fond of. He is Roger Brown. Rog comes on the air daily with a full hour of solid dance music. He has done a great deal in this vicinity and I want to give credit where credit is due. So to Roger Brown, hats off. Not only in his radio program, but to those great name bands, he has brought to Buffalo for one-night stands. He has brought such top notchers as, Jan Savitt, Tony Pastor, Woody Herman, Gene Krupa, Bob Chester and he is bringing Charlie Spivak. Rog has been in Buffalo a little over a year, and since then he has won a great many friends. The people in the other parts of the country don't know what they're missing. We, the people of Buffalo, sure are lucky to have such a man as Mr. Brown as the leader of the "Radio Ballroom." So, again I say (speaking for thousands of western New York music fans) let's pay tribute to Roger Brown, Buffalo's young personality.

PETER MALACERO.

Buffalo, N. Y.

**CALLING CASA LOMA**

Because of several things I saw in your last issue, I would like to bring up some facts about Casa Loma, which we all know makes for lots of heated discussion.

First of all I don't think that was a

very tactful inference contained under Glen's picture in the March issue. That picture was taken and published in a 1937 issue, and was a discussion of details about the Casa Loma opening at the New Yorker. During 1937 Glen didn't have to "confirm" good location bookings, because Casa Loma finished 3-4 and 2 for swing, sweet and favorite in METRONOME's poll for that year. Also, I recall that it is a toss-up as to what band has maintained the highest average standing in your polls since 1936—Tommy Dorsey or Casa Loma. After all, it isn't getting anybody anywhere to poke fun at a band when lots of "bugs" and "gators" actually aren't aware that it's meant that way.

K. G. STERN.

New York, N. Y.

**INSTRUMENTS WANTED**

Another young fellow and I read your article to music minded men of the United States to send their instruments to your headquarters. These were to be used by the boys of the various services to be used for their entertainment.

Needless to say, we were very happy to know that you are doing such for the boys. Their appreciation is great in more ways than one, and can only be felt through the music that they play.

There are a few musicians here in our camp that have their instruments with them but they are not enough to fill a small orchestra. We have the musicians but need more instruments.

Our needs are one Bass Viol, one Violin, one Trombone, one Soprano Sax and a Bb Trumpet with a medium large bore mouthpiece.

Our sincerest wish is that you may be able to fill our needs.

- PVT. DAN J. DOMINGUEZ
- PVT. EDWARD V. GRATTAN
- PVT. ADRIAN R. MARTIN
- PVT. IRWIN H. PEYTON
- PVT. JOHN T. WHITE

Pearl Harbor, Hawaii.

**DISAGREEMENT**

I thoroughly disagree with that reviewer of records in your magazine. If I made statements he made, I wouldn't give my name either.

When he makes statements like Woody Herman's records and arrangements are dull, it grates me. Nothing Woody Herman ever does is dull. Why doesn't the reviewer go over all the records that come out not just those at the present week. Yours is a monthly magazine.

Woody put out *La Chiapenecas*, *Deep in the Heart of Texas* (with Bing Crosby) and other swell records. Why didn't the Triumvirate review them?

GEORGE SANTOS.

New Rochelle, N. Y.

(Ed. Note: It did.)

**QUEER FOR RICKY-TICK**

We note, from your January issue, that our efforts in behalf of the enrichment of the English tongue are met by your staff with a certain almost imperceptible note of scepticism. We refer, of course, to your printing of a picture and story, sent out by this office, on Lloyd Gillom—a trumpeter with the



Lloyd Gillom—Admired

Sammy Kaye orchestra who engages in the somewhat recondite practice of "ricky-ticking."

There are more things on heaven and earth, Sirs, than are dreamt of in our philosophy; and in the bright lexicon of jive jargon there are pages which will always be met by us with a blank and impenetrable stare. But not "ricky-ticking." Mr. Gillom's definition of "ricky-ticking" establishes him, to our mind, as a singularly articulate person in an occupation where many seem to communicate their thoughts by lip-reading or osmotic pressure.

Mr. Gillom tells us that a "ricky-ticky" man is the trumpeter who plays staccato passages in a band. Your editor complains that he doesn't understand this definition. As far as we can find, this is a truly Flaubertian metaphor for this highly specialized, but obviously necessary, kind of music activity. We think that Mr. Gillom is an engaging, inventive, and communicative fellow—and that he plays a fine trumpet.

We also think "Spotlight Bands" one very fine radio program, and wish to thank you for giving it publicity.

CHARLES R. McCABE.

Steve Hannagan Publicity Office  
New York City.

We note from your letter, dear Mr. McCabe, that you thought our scepticism was "almost imperceptible." We thought it was obvious. Unfortunately there is nothing recondite about "ricky-ticking." It is a frequent practice of musicians, known in the vernacular of the profession as "corny."

Though Mr. Gillom may be singularly articulate, he is in no sense giving the "swing addict a new phrase he can add to his colorful vocabulary."

"Ricky-ticky," you see is not to be confused with such honorific jazz adjectives as "nep to the jive" or "jumping" or "karendayshus." It is a purely pejorative expression among "swing addicts," used to connote a sad addiction to one-step and two-step tempos, a lack of a jazz beat and a remarkable lack of receptivity to modern dance music.

We don't know Mr. Gillom personally, and so we are happy to hear he is "engaging, inventive and communicative," but we'll bet our bottom half-dollar that he is no coiner of "Flaubertian mots justes."

THE EDITORS.

(Continued on page 39)



Tommy Reynolds

## Tommy Reynolds

(Continued from page 13)

phrases with understanding, if not with ease, and every once in a while he gets across a formidable feeling that is really fine. He is already the band's largest single commercial attraction. What he needs is a surer presence in front of the band and lots of listening and rehearsing experience to formulate his style more strongly. He already has the head start of that slow vibrato style that this reviewer, at least, thinks is topnotch in ballad and jazz singing, and the proper feeling for the songs he sings. More experience, and Joel Craig should do wonders for himself and for the Tommy Reynolds band.

The smoothest section in the band is the sax quartet. They get a good blend around the good lead tone of Freddie Guerra and they are fortunate in the music scored for them by arrangers Woody Calligan and Tad Cameron. Like the trumpets, they play soli a great deal, and voiced in simple harmonies or in unison, the saxes add touches of genuine prettiness to Reynolds' ballads and to much of the jazz. The only soloist here is Serge Chaloff, a tenor man with a good tone and unremarkable ideas who is clearly at his best when he is at his softest. When he pushes too hard, he has a tendency to overblow, to play sharp and tastelessly and to ruin the effect of otherwise well organized solos.

The trumpeters still seem a little uncertain about just how much power a quartet of their instruments should generate, and they often weaken a powerhouse scoring by this undue restraint. Babe Donahue knows how much power he wants, however, and he kicks off his solos with tremendous blast and drive, which every once in a while get straightened out into a moving jazz chorus of vitality and verve and fresh ideas. Lead man Bernie Warner has a good tone which you hear when it is unleashed alone for two or four bars but which doesn't carry strongly enough through the section stuff.

The trombone duo gets a brash blend and a gutty style that tells to fine effect on the jazz. Walter Schultz plays sweet solos with an excellent tone and feeling and in an occasional jazz assignment gets across a good beat as well. Gus Dixon tries too hard to sound lowdown, dirty and Teagardenish in his jazz solos.

The style doesn't suit his equipment, as yet anyhow, and he often falls into sloppy intonation and a clumsily pretentious ugliness of style.

All of Reynolds' arrangements stress a beat, no matter how slow the tempo or how subdued the mood. Therefore much responsibility devolves upon the rhythm trio. These boys do manage a good beat, with particularly fine stuff forthcoming from pianist Borelli both within the section and as an engagingly tinkly soloist. Drummer Gilman and bassist Doc Martino suffer mostly from an unnecessary heaviness that drives all before it and sometimes speeds up tempos dreadfully. They produce a good section feeling and obviously greatly enjoy the jazz they kick off; they should pay closer attention to the fine points of its rhythms.

### The Leader

Tommy Reynolds is himself a fairly good clarinetist. He remains the closest of anyone in his band to the Artie Shaw imitation affliction of his previous outfit. Confining himself for the most part to the upper register, he produces too many squeaks and metallic tones for listening comfort. His ideas are all right and he shows from time to time that he is capable of a mellowness of tone and style that could mean a great deal to his band. He should cultivate that feeling, no matter what the effort. It would carry his new crew a long way.

As it is, the Tommy Reynolds band is a fine outfit for college proms, a well organized unit for almost any location. It needs the polishing that only time and experience can give it and it needs to comb the last dregs of cramping imitation out of its hair. This done, and with the passage of well-spent time, it will be in a position the former Reynolds orchestra couldn't even dream of, much less expect to actually attain.—BARRY ULANOV.

## Shellac Situation

(Continued from page 7)

One of the first moves of the companies was to cut down on the number of record dates assigned dance bands. At first all dates were cancelled, then a revised schedule went into effect, which hit the little bands under record contracts most severely. Columbia dropped its Okeh label to concentrate only on the 50c record, which means that bands on the 35c label will hop up to the Columbia list. All of which makes Benny Goodman a quick change artist, he having only recently left Columbia for the Okeh label, where he has been doing very well.

For the present, Victor is not announcing any plans to drop its 35c label, Bluebird, but is concentrating on an old record trade-in system. All Victor-Bluebird dealers have been supplied with a list of recommended values, so many old records plus so many cents equals a new Bluebird or new Victor black label record, etc.

Jack Kapp, president of Decca Records, said that his company was planning to maintain the status quo in prices (35c and 50c labels), but would be even more careful with materials, "not," he added, "that we haven't al-

ways been very careful with our materials." Implied in Kapp's statement is the probable cutting away from the Decca label of many copies of the same tune and of bands that don't sell.

## Georgie Auld

(Continued from page 13)

is self-admittedly patterned after Basie's. The imitation is especially noticeable in Billy Exiner's vastly improved drumming. Unfortunately, though, the man displays a tendency to overdo cymbal, bass-drum and rim-shot explosions, thereby greatly disrupting the fine rhythmic build-ups the section often starts but not as often completes. Barney Spieler and Turk Van Lake supply strong and steady bass and guitar beats with pianist Arnie Holop a worthy fourth, not only as a section-man but also as an interesting soloist.

Less impressive than the trumpets and the rhythm are the trombones and the saxes. The slip-horns share the intonation weakness of the trumpets without sharing their rhythmic power. True, Harry DiVito plays some kicking jazz that sometimes reaches fine heights, but aside from that there's nothing noteworthy enough in the section to compensate for its lack of polish. The fact that one man is especially weak must be apparent to all concerned.

### Saxes

The same weakness, as exemplified by the inability of one of the tenors to get with the rest of the section, hampers the work of the saxes. Also the fact that Bill Vitale hasn't a tone in a class with his fine conceptions brings down the stock of this group. At times, especially when Georgie plays in the section, it reaches fine heights, supplying plenty of rhythmic kicks, but as yet it's not a consistent enough and well-rounded enough unit to warrant raves.

It may be that because of some of these technical weaknesses that Georgie is concentrating mostly upon fairly simple riff numbers. He has plenty of these in the books with, judging from a few hearings, only a small handful of pops. As a matter of fact, most of his slow efforts are confined to already terribly overdone ballads, such as *The Man I Love* and *Body and Soul*, and unoriginal revivals like that. The result is an approximate average of one or less pop tunes per set. That's okay for the handful of musicians in the audience, but it detracts considerably from Auld's commercial appeal. Some interesting arrangements (he could even base a lot of the manuscript on riffs) of songs that most folks out front know would help Georgie greatly.

The dearth of soloists hinders Auld on pops as well as riffs numbers. He's the only man in the saxes who takes any solos, no clarinetist or altoist arising to or for any occasions. DiVito plays some trombone, part of that well. All three trumpeters play jazz, none of it scintillating. Novak, who used to play some fine stuff in middle register during his stay with Krupa, has unfortunately turned into a meaningless, show-offy screecher. Marty Wisotsky gets off some good licks here and there, but the man's choruses, as a knit whole, don't mean too much either. Manny Fox's passages



Georgie Auld

are less hectic and as such offer some welcome relief. But there's nobody within the brass or reeds who comes close to Auld.

There's one other soloist who deserves mention. She is the girl singer, billed simply as Savina, who, though prone to flat too often for comfort, produces mellow moments via a flare for fine phrasing.

Georgie has set some high standards for his band. First of all, he has himself. And then he has the standards the Count and other colored outfits have already set with their interpretations of the specialized kind of jump Georgie and his boys are attempting to produce. That they have the right idea, musically, is not even debatable. Their ability to produce what they want to produce is a bit more so. And the question of their ability to please more than just themselves, other musicians, and some jitterbugs (the band, by the way, should do well in some colleges), is likely to raise even more potent arguments.

Potentially, Georgie Auld has a great jump band. It has the guts and the enthusiasm to overcome many of the handicaps that lack of careful planning has imposed upon it. If, with some more thought and polishing, it can and does reach heights this reviewer hopes it will, swing will have won another major victory.—GEORGE SIMON.

## Scat Davis

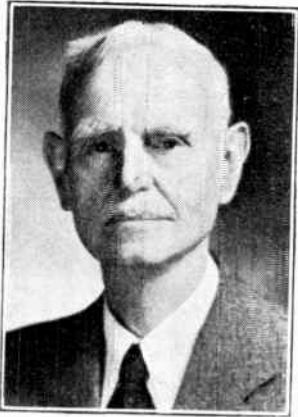
(Continued from page 21)

whose twang through the hillbilly phrases of *It Make No Difference Now* was delightful and finally, Herbie Harper, a restrained barrelhouse trombonist, who is easily the band's biggest jazz asset.

As you can see, there was a great deal in 28 minutes. Even with the highly agreeable and showmanly personality of Scat Davis to (literally) run the numbers on and off, so much is too much.—B. U.

## EDDY HEYWOOD, SR. DIES

after an illness in Atlanta, Ga. The well-known pianist who used to accompany Bessie Smith, passed away on April 1st. His son, Eddie Jr., is currently at the Village Vanguard in New York.



The Late Frank Holton

## Frank Holton's Death Mourned by All In Music Industry

It is with deep sorrow that Frank Holton & Co., of Elkhorn, Wisconsin, announced the death of Frank Holton, its founder and the Chairman of its Board.

Mr. Holton was in his 85th year. For several months he had seemed to be gaining from his illness which caused him to retire from active management of the Holton Company. He was stricken with a severe heart attack on April 16th, however, and died later the same day.

Before founding the company which bears his name Mr. Holton was well known as a professional musician playing with such famous organizations as Sousa's Band, Liberati's Band, and Brooks' New York Band.

Mr. Holton's life history was something of an Horatio Alger story. The Holton factory was started on March 1, 1898, at the northeast corner of Madison and Clark Streets, Chicago, on the third floor in two rooms, for which Mr. Holton paid \$15 a month rent. His professional experience served him well in his knowledge of the requirements of professional musicians in band instruments. He associated with himself skilled artisans who were also proficient players, and shortly built up an organization inspired with the idea of manufacturing the best possible instruments. The business inevitably grew, for there was a wide field for a product of this caliber.

## NEW BRING CREW EXPERIMENTAL

with a new combination of woodwinds and a chorus of fourteen voices. Lou Bring, musical director for the Gene Autry and Ginny Simms programs over CBS from Hollywood, is working with the man who thought up the combination, lawyer Max Sturges, and arrangers Arthur Schutt and Ned Freeman and chorus director Howard Chandler. In addition to every kind of woodwind, the outfit includes two pianos, harp, guitar, bass and drums.

-LOS ANGELES.

## TRADE NEWS

### CORRECTION ON CHORD-O-MATIC

In the discussion in these columns recently of the Chord-O-Matic Automatic Arranger board and book, a mistake was made in the listing of price. Actually, the board sells for \$2 and the book sells for \$2. The board is so furnished that it automatically transposes one note or the most complicated chord from any desired key to all of the keys at the same time. The book explains the scales, intervals, chords and harmonizations developed on the board. The Chord-O-Matic is best described as an instrument. Its producers feel that "it should be to the musician what the screw-driver is to the electrician." Copies of the Chord-O-Matic board and book, at \$2 each, are available through the Chord-O-Matic Company, 1208 Standard Building, Cleveland, Ohio.

### NEW BOOK ON DRUMMING PUBLISHED BY WFL

*Swing Drumming*, the new book by William F. Ludwig, Jr., has just been published by the W. F. L. Drum Company, 1728 North Damen Avenue, Chicago, Illinois. The book is based on the practical methods used by leading drum teachers and the actual beats, studies, exercises and rhythms that the stars of the dance band world really use in their recordings, stage and location appearances.

There are 30,000 words of explanatory text and instruction, 108 photographs that show the playing technique of the dance band stars, 96 pages, 532 rhythm beats and exercises, 73 Latin American Basic Rhythms and studies. In sum, the book aims to be "a complete en-

cyclopedia of dance drumming." It sells for \$1.50 a copy and it is ready right now, having come off the presses during the last days of April.

### ROBERT WHITFORD TEACHES TEACHERS

Robert Whitford Publications at 3055 Main Street, Buffalo, New York, an organization devoted primarily to teaching how to teach the modern piano, has prepared an assortment of music and samples of "student getting" sales literature, with the purchase covered by "our regular money back guarantee," they say. They are also offering teachers who are not as yet acquainted with their publications and their teachers' service as small a selection of publications as wanted from their wholesale catalogue at the quantity wholesale price.

Robert Whitford Publications is a national organization with music studios representing it in all parts of the country. It has spent much money in building sales literature to help teachers build their business, in the form of brochures, booklets, etc. It publishes complete methods for the piano, with carefully graded pieces for all levels of ease and difficulty. Its most persuasive publication is, perhaps, the booklet by Robert Whitford called *The Piano and Its Music. Revealing the Secrets to Successfully Learning the Piano, Including a Synopsis of the Robert Whitford Modern Piano Course.*

### TWO NEW ARCARI BOOKS PUBLISHED IN PA.

Andy Arcari, well known as an accordion performer and as a teacher, has finished the third and fourth volumes of

his *Method for the Accordion*. They cover the third and fourth years of accordion instruction, and will be published soon as additions to the first two volumes, covering the first and second years, of this method. The *Arcari Method* is published by the Nicomede Music Company of Altoona, Pennsylvania, which specializes in accordion music, as well as other instrumental playing methods and folios.

### GROVER STRINGS SPECIAL OFFER

The Grover Accessories Company, Box 146, Freeport, Long Island, is making a special introductory offer of two sets of its new guitar strings for \$1, with a money back guarantee. These new strings, made in two sets of gauges, have been developed over many years of experimentation and production of guitar strings. They are wound on hand operated machines, and the Grover Company boasts for them "an incomparable tone" and "amazingly longer wearing qualities." The two gauges supplied are heavy gauge for the average player, and extra heavy gauge for the player "who wants even more sock and zip."

### NEW BACH REPAIR CATALOGUE OUT

The Vincent Bach Corporation, at 621 East 216th Street, New York City, will send anyone who mentions METRONOME its new *Brass Instrument Repair and Accessory Catalogue*. This twenty-four page booklet carries instructions for cleaning valve instruments, the valves, the springs, tuning or valve slides, the mute and how to prevent dents, lists unfavorable conditions affecting brass instruments, tells how to clean the mouthpiece and what to do when a mouthpiece becomes wedged in the mouthpiece. There are instructions on cleaning the case, the cleaning and polishing of the outside of the instrument. There is an outline of the Repair Service maintained by Vincent Bach, which is of particular importance in these days of enforced conservation. And there is, too, a catalogue of Bach mouthpieces and accessories.

### NEW BOOK TEACHES WITH QUIZZES

Charles M. D'Aleo has written a new book which instructs as it amuses. *Cross Note Puzzles for Music Lovers* has thirty-eight lessons and twenty-six questions and answers devoted to the basic problems of musical theory and harmony. The lessons are organized in the form of descriptive material followed by exercises, questions and answers which cover the material thoroughly. The basic training offered in the book is in music-writing. Each lesson has a blank space for the student to write upon, filling in notes according to the letter of the scale indicated. With a combination of exercises and note-writing, questions and answers, students and music lovers of all sorts and levels of musical attainment can be expected to derive fun from the book.

The primary attention of the book is to beginners, of course. For the first lesson explains the basic terms of the staff and the clef. The book goes on from there through explanations and

(Continued on page 36)



The Buescher Gigantic Minsterls, "55 People, count 'em, 55," click off \$600 for the Red Cross and a very good time for the audience at Elkhart, Indiana, home of the Buescher Band Instrument Company. The Minstrel Show was first given at the Christmas party of the concern and met with such success that a repeat for the Red Cross was decidedly in order. Sales Manager Bob Helfrick and Salesman W. W. "Doc" Wagner were the featured performers.

# Don't Let That Bass Jump Bother You

By CLIFF SCHOLL

Many accordionists find that some of our bass jumps come close to giving them nervous-prostration. Perhaps the most common hazard occurs when one makes a nervous dash from the C dominant 7th chord to the B dominant 7th chord, and back again. We are all of us more or less capable of executing this jump but I am sure the method I am about to describe will simplify matters considerably. Example 1 shows the C dominant 7th chord going to the B dominant 7th chord which is normally accomplished by actually making the jump. Example 2 presents the other method for getting the same results without jumping. After playing the C fundamental bass and the C dominant 7th chord, place the second finger upon B counter bass and the fifth finger on Gb diminished 7th chord (4th row). You now have the B dominant 7th chord in a different inversion but still B dom. 7th. Of course the span from the second finger to the fifth is a considerable distance and requires constant application to do it successfully. It is the lesser of two evils. A series of chromatic dominant 7th chord, progressions can be made by utilizing this method.

### Modern Music

In our modern music the major 6th and the minor 6th chords play an important part so we should know how to form them even if our bass keyboard is made up of present chords. For those unfamiliar, Example 3 illustrates how by playing A counter bass with the C major chord we can obtain a C major 6th. Using the same A counter bass and the C minor chord produces a C minor 6th chords, as shown in Example 4.

## Fretlists Guild Book Published

last month continues the controversy first started by Chicago columnist Ashton Stevens around the standing of the banjo in America in its pages. The American Guild of Banjoists, Mandolinists and Guitarists Year Book has a great deal of other vital information for the players of fretted instruments, but the hottest page in the book is that which outlines the campaign to get musicians and bands to "Play American! It is an unpatriotic gesture on the part of the United States orchestra leaders to boycott the only native American musical instrument."—(Ashton Stevens in the Chicago Herald-American.)

Eddie Peabody, Lieutenant Commander, of the Great Lakes U. S. Naval Training Station, a banjo virtuoso who landed square in the middle of the argument, taking strong sides with Stevens and the banjo adherents, has just announced his membership in the American Guild.—CINCINNATI, OHIO.



Cliff Scholl Illustration

## Hawaiian Guitar Should Be Used More by Arrangers

By EDDIE ALKAIRE

In the column for January, 1941, I urged ambitious Hawaiian Guitar students to keep practicing to develop an all-round technic and not be influenced by much of the orchestra work being heard. That column was often referred to in letters received from players. A pupil who wrote recently could very well be referred to this column.

He mentioned that in talking with a guitarist who doubled on Hawaiian Guitar in a band the player said "Too many steel guitarists try to make their work as difficult as possible. Frequently when visiting other orchestras to see what is going on I notice the steel player jumps up and down the strings like a hop-toad! Beautiful technic, but what does it amount to," this professional went on to say.

### Technical Problems

I couldn't understand why a person in such an influential position would discourage a beginner from striving for technic, but when I read further the pupil mentioned that this fellow laid his Hawaiian Guitar down and picked up the Spanish each time they went to play a number that was beyond his technic on the steel guitar. This would seem to explain his attitude. The player's argument was that the same tone quality could be produced without all of this jumping around which makes the instrument many times more complicated than it really is. The very few orchestra players with solid technics who are being heard today do not jump around unless it is necessary. If the range of the piece calls for notes that do not lay well they have to go to the convenient position for each note. If this requires skips they have the technical ability to make them without a lot of "slush." The fellows who can't do it are naturally the ones who could be expected to say they don't like it.

I mention this because it is possible that other orchestra players have such an attitude and are just "getting by" on Hawaiian. At least we have been waiting 7 to 8 years for some outstanding new names to come up who could really do things for the Hawaiian Guitar. Unless I'm tuning in the wrong stations and buying the wrong phonograph records, there is a dearth of accomplished steel players.

### Dubious Doublers

It is unfortunate so many players who double on the instrument do not have the ambition or time to put in some real work on technic and make themselves more valuable to the orchestra. And it's particularly unfortunate for the instrument, because 10 or 20 players (of the caliber of Sam Koki, to mention only one) being heard regularly could do a tremendous amount of good for the Hawaiian Guitar.

There is a place for the legitimate Hawaiian Guitar in any orchestra. All that is necessary is for the arranger to understand something about the instrument and then write parts that are playable for a first-rate player. If the Spanish guitarist in every orchestra would spend a reasonable amount of time on the right kind of studies for Hawaiian Guitar, he could handle these interesting parts in a musicianly manner. Surely with the power, brilliance and distinctive tone of the modern electric guitar, every orchestra would be better for this work.

### Corny Era Closed

I can understand that years ago when certain leaders commercialized on the instrument other orchestras may have hesitated to use the instrument because they considered it a novelty too closely associated with these certain other bands. Thank goodness, that era is in the past. There is no reason why any band should hesitate to use a Hawaiian Guitar if someone is around who can do it justice.

You need technic, every bit that your time and talent permits you to develop. The statement of the player mentioned above, "beautiful technic, but what does it amount to," is certainly not from an accomplished Hawaiian Guitarist. Young students must always remember that technic, like your vocabulary, is a means to expression. Without one you cannot express yourself clearly through speech; without the other you cannot express yourself competently through music.

## NEW BOBBY DAY BAND SWINGS

according to its leader. Built around the steel guitar playing of its leader, this crew eschews the Hal Kemp stylization of the former Day outfit. The new band opened at New York's Arcadia Ballroom on April 16. Personnel of the crew follows: trumpets: Bernie Ross, Chub Kusten, Maxie Cusak; trombones: Bob Aversano and Eddie Aulino; saxes: Benny Lagassie, Lenny Kay, Buddy Geier, Sam Guttenberg and Joe Baker; bass: Frank Marceante; piano: Jerry Glaaser; and drummer Jackie Mills, only Day veteran.

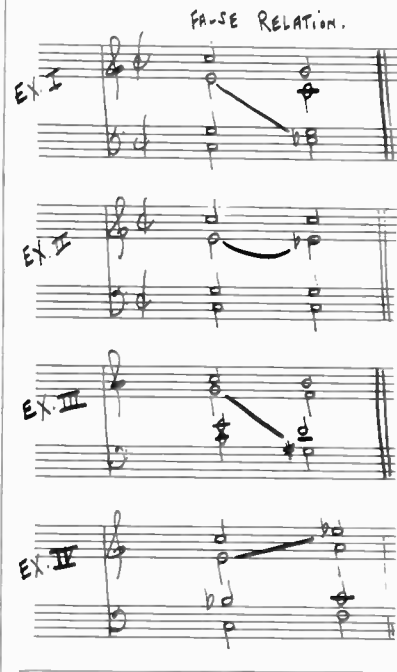
## Cross Relations Can Sometimes Be Effective

By JIMMY DALE

Answers to F. H. of Chicago, Ill.

Ques. What is meant by False or Cross relations, and what bearing has this on arranging?

Ans. If a note is chromatically altered in a different voice, of the following chord, a false relation occurs. See my example I. The reason for the incomplete and harsh sound in this false relation is, that the ear hears the E# and in changing to the Eb, in the other voice the change sounds to fast—in short, the ear still hears the E#. If the alteration occurs in the same voice, the harshness may be overcome. See my example II. When the first chord is succeeded by a diminished chord, the false relation is permissible. See my example III. Resolving a dominant seventh chord into another, a false relation occurs. This is also permissible. See my example IV. One final word as to what is permissible and what is not. In modern arranging, if a cross relation sounds complete, and not harsh to the ear, employ it, irrespective of the rules. Mr. F. H., this I believe answers your question which was very interesting. Thank you.



## WOODY HERMAN BAND SALUTES SERVICES

in its sustaining broadcasts out of the Hotel New Yorker, New York City. In a series of airings, which began April 4, Woody and the boys have been dedicating their late evening network shows to the armed forces. Beginning with Colonel Brock and his men at Keesler Field, Mississippi, the band has gone through Mitchel Field, Long Island, March Field, California, the Naval Air Station at Lakehurst, N. J., with eleven other such dedications set for the period which ends Wednesday May 6.

# I Wonder Who's Boogieing My Woogie, Now?

By WALTER GROSS

In writing last month about "barrel-house" styles of piano playing, it was not my intention to include boogie-woogie, which of course is a separate department in itself and could provide the subject for many chapters of analysis and controversy.

Though its proper place as a form of piano music has been very much distorted by critics, boogie-woogie is certainly important as a highly emotional and brilliantly rhythmic idiom. I doubt whether it was ever consciously developed as a style, or whether it grew up specifically in Kansas City or Chicago as is generally assumed. It seems much more probable that it was born simultaneously in honky-tonk joints all over the country where pianists discovered that a repeated eight-to-the-bar rhythm effect could add vitality to their blues playing.

I've spent many evenings listening to such folks as Meade Lux Lewis, Albert Ammons and Pete Johnson in person, and although it's true that boogie-woogie in large doses becomes deadly monotonous, it certainly is not fair to assert, as so many listeners do, that they "all sound alike." Each of these three, and many of the other leading exponents, have developed their own individual bass figures and are worthy of separate attention.

Meade Lux's original version of *Honky Tonk Train* is the most strictly pianistic and inspired work of its kind ever recorded. It differs from most boogie-woogie works in that the bass consists almost entirely of thick, heavy chords, whereas the majority of boogie-woogie rhythms either consist entirely of single notes or else alternate them with chords.

## Broken-Octave Bass

The best way for any pianist to start getting the feeling for eight-to-the-bar, before embarking on a full-fledged attempt to play boogie-woogie, is to practise up on the old broken-octave rolling bass, which has the advantage of being useful in other than boogie-woogie works. Fats Waller pioneered extensively with this bass, and today it is the commonest of all eight-beat bass figures. An example of how it can be used in a non-boogie composition for a special effect will be found in Part G of my *Improvisation in Several Keys*, illustrated here. (Ex. I)

After this has been mastered to the point whether it can be played automatically, and all the attention can be given to the creating of a melodic line in the right hand, the next step is the development of one of the simpler combination bass riffs such as Ex. II. This rhythm allows the hand to remain in a fixed position for the whole bar, whereas some of the more complicated effects played by Lux, Ammons and Johnson require so much jumping around and trick fingering with the thumb that it's hard at first to concentrate on doing this and simultaneously improvise with the right hand.

EX. I

Selection from *Improvisation in Several Keys*, by Walter Gross. Reprinted by special permission of the copyright owners, American Academy of Music, Inc.

Later you can develop a left-hand rhythm that has more originality of line and even a melodic value of its own. For instance, there is the figure used by Freddie Slack, one of the best white exponents of boogie-woogie, which is a natural and easy one to fall into (Ex. III).

Whether these rhythms are played as straight eighth notes, or as dotted eighths and sixteenths, is of course entirely a matter of personal taste.

## From B. W. to C. W.

After a number of these figures have been mastered it is possible to arrive at a point where boogie-woogie can be used as a means to an end. Instead of sticking to certain notes and set figures, it is well worth while trying to experiment with boogie-woogie, using its basic characteristics as the starting point for some original composition. This was what I had in mind in writing *Creepy Weepy*, which is not supposed to be a boogie-woogie piece, obviously, but uses some technical ideas based on that idiom, with considerably more harmonic variation.

This is one point, incidentally, which is generally overlooked in discussions of boogie-woogie. Its limitations are not due so much to the rhythmic monotony as to the fact that it is usually employed only in improvisations on the conventional twelve-bar blues pattern. Only three variations of the basic figure—on the tonic, dominant and sub-dominant—are needed for a whole chorus on these lines. The entire rhythm and melodic pattern is built on what is virtually a special jazz scale, with the third and seventh notes flattened.

A challenge to the pianist's ability and imagination is the development of boogie-woogie beyond these harmonic

II

III

Gross Examples.

limitations. In *Creepy Weepy* there is no attempt to stick to the twelve-bar formula or the jazz scale. The presence of even a major seventh against a boogie-woogie bass, which can be found in this piece, is slightly heretical by the standards of hot jazz purists.

## 16 Bar B-W.

The fact that orthodox boogie-woogie can be stretched beyond the blues was proved some time ago when, for instance, Sammy Price, one of the best eight-beat specialists, used to dish out b. w. versions of such tunes as *La Cucaracha* and *Hawaiian War Chant* with perfectly authentic results. All that's needed is a little more imagination in changing the bass figure to fit a few extra chords.

It's only through developments of this kind that boogie-woogie music will ever get out of a rut and become an integral part of jazz instead of a seriously limited and segregated department.

(Second of a series on jazz piano)

## Mexican Impresario Wants U. S. Bands

for his important Mexico City spot. Vicente Miranda, proprietor of El Patio, a topnotch showcase for music in the Mexican capital, has been dickering with the Music Corporation of America for an exchange of dance orchestras from the United States and Mexico. He is particularly anxious to get Benny Goodman south of the border for an engagement at El Patio. Trombonist Rey Montaya is fronting the house band at El Patio at this writing.

Mexico is feeling the absence of tourists from the U. S., with night clubs very heavy sufferers. Nonetheless, the swank Grillon has re-opened with composer Rafael Hernandez using Alfonso Castaneda's band at the spot. One arrival from the United States was tenor saxist Willie Cervantes, a Mexican who recently played with Lou Breeze and Jimmy McPartland in Chicago.—MEXICO CITY, D. F.

## Army Develops Topnotch Sax, Reed Musicians

By HYMIE SHERTZER

The other week-end, the little lady and yours truly took Baby Ellen along on a visit to the latter's Uncle Phil—now a private at a New Jersey army camp, and ran smack into a saxophone bull session in the person of Johnny Dee, Johnny is Uncle Phil's barracks mate, a former pupil of mine and late of Hal MacIntyre's swell new band. We got to talking and I'd like to set down some of Johnny's reactions at this stage of the game.

His first big thrill as a tooter in civilian life came when he joined up with my good friend Hal in forming a swell sax section. Just dig some of this band's new recordings and you'll see what I mean.

Naturally enough when Uncle Sam beckoned to Johnny, Mr. Dee felt that here was the end of his musical career. But to his great delight he later discovered that he could do his bit by tooting in an army band while going through his basic training as a soldier. In fact, at the present time he has more time for practicing on his horns than ever before and is making real progress in achieving his real ambition. This is to play good lead alto together with clarinet, bass clarinet and flute doubling.

A great majority of tooters now serving Uncle Sam find more time to practice than ever before. I remember what that great clarinetist side-kick of mine, Johnny Mince, told me about a year ago when he was called to the colors. "Boy—I'm really getting to know my instruments now that I'm in the army. Holy Cow (a favorite expression of Johnny's) am I practicing and do I love it!—Johnny, get your Horn—eh what!"

So—my dear young saxists, as the older tooters are joining the army you do your share in keeping up the morale of the home front. The big name bands are or will soon be in need of replacements—so prepare yourselves. Sidney Rubin, one of my younger pupils (now going on 17) is readying himself. He says "I'm practicing long tones to develop a good firm tone and am continually improving my attack and articulation via the exercise books. Above all, I try to feel my music."

So—go to it, men!

## SPOTLIGHT BANDS FROM MEXICO

in a broadening of the MBS nightly Coca-Cola commercial to include the strengthening of good neighbor relations. On April 29, the program picked up the music of the Dominguez Brothers Orchestra from Mexico City, a marimba band featuring seven Dominguez brothers, one of whom is famed Alberto, composer of *Frenesi* and *Perfidia*. The week before, the band show picked up the orchestra of Alfredo Gonzales from the Mexican capitol, the first time Spotlight Bands had moved outside the United States.

## Special Care Will Preserve Amplifiers

By ROBERT HERZOG

In last month's column we indicated that the War Production Board's order to the set manufacturers to stop civilian radio receiver production would soon be applied to the manufacturers of sound amplifiers, with the eventual result that it would be impossible to obtain new equipment type in the not too distant future. To some musicians, this was a signal to rush out and buy a lot of the stuff and hoard it against possible future necessity. To others, it meant more careful and constructive thought concerning the conservation and improvement of their present apparatus to keep it in continuous service.

We gave several hints, last month, which could be applied to help keep your amplifiers in service. In presenting these hints it was assumed that the equipment was serving its appointed tasks adequately. Suppose, however, that the purchase of the new equipment had been contemplated because it seemed that the present outfit wasn't doing just what you wanted of it. Perhaps there isn't enough volume; or the quality is a bit off or maybe the junk is too heavy to cart around. Maybe you want the amplifier to do something that it isn't capable of doing now (such as recording for example) or you have any one of a dozen other good reasons for wanting new amplifying equipment.

It is our purpose in this, and succeeding columns, to explain exactly how your present equipment can be made to suffice, and how its shortcomings can be readily overcome without great effort and at a minimum expense.

### Know Your Equipment

The most important factor in adapting your present amplifier to new uses is for you to learn more about it. You need not become an expert on its technical circuits or even on how it works. You should, however, make a decided effort to learn all about how to handle the equipment. Learn the workings of every control and what it is used for on the amplifier. That is to say, find out exactly what happens in terms of the stuff that comes out of the loudspeaker when the control is operated, up or down.

In this same connection learn as much as you can about the possibilities of your amplifier. Probably you are not using all of its facilities. There may be a connection for that extra microphone you are planning to use. Perhaps some gadget with which it is provided, and which you never use, is just what you are looking for in the new equipment.

### Improved Quality

Suppose you have considered all this but you have decided that you must have new amplifying equipment because your present apparatus hasn't the quality you desire. Here again there are answers to your problem that will en-

able you to use your present equipment.

It is almost always possible to improve amplifier quality by making inexpensive changes in the various circuits. Amplifier improvement has been continuous throughout the past years and each new week has brought with it better designs for improved operation. Many of the improvements can be applied to your present equipment at small cost.

Changes in the circuits themselves may not always be indicated where quality needs improvement. Often poor installation is the major cause of the trouble. In this respect improper microphone placement and technique is usually the chief offender. In general, musicians and more especially, singers, are prone to stand too close to the microphone. Too often they perform for the mike alone! The poor results caused by this procedure are then blamed on the equipment.

Loudspeaker placement may also affect the quality of reproduction and some experimenting is in order before the purchase of new equipment is indicated.

Should the final analysis trace poor quality to the equipment itself every effort should be made to salvage as much of it as possible. For example, a new microphone or loudspeaker may be all that is required to bring about the desired improvement. Conversely, the microphones and loudspeakers may be salvaged and a new amplifier purchased to obtain the result.

### Increasing Volume

Much of the information just given concerning the improvement of quality applies as well to increasing the output of your equipment. Not that the self same changes will accomplish both, but the same type of changes can be made to accomplish either an improvement in quality or efficiency and sometimes in both.

Different microphones, with higher outputs, can often be used to make up for a deficiency in the amplifier. New loudspeakers, with greater efficiency, can almost always be relied upon to increase the volume of amplifying equipment. In some cases, too, slight circuit changes can be made to accomplish improved efficiency.

In the last analysis, your present equipment need not be junked. It has many years of faithful service left in it. Through careful handling and proper use its serviceable life can be extended considerably.

It is your duty toward the war effort to cooperate by conserving and using what you now have, rather than to purchase new equipment.

## HAL DAVIS TO ARMY

on April 22, leaving his band publicity office (Davis-Leiber) to take up the cudgels for Uncle Sam. Partner Les Leiber left a few weeks earlier to lead a small band through a tour of Havana and the Cuban provinces, and the office was placed in the hands of Leonard Feather, who has been a Davis-Leiber associate for some time. Leo Miller, radio editor of the Bridgeport Herald (Connecticut), is coming in to work with Feather while Hal and Les are away.

## SONG PUBLISHING NEWS

Jay Arnold's Junior Orchestra series of arrangements is being pushed by Windsor Press, 799 Seventh Avenue, New York City. This series, devoted to the interests of four, five, six and seven piece bands, is based upon a fundamental four-piece (alto and tenor saxes, trumpet and piano) scoring. Third alto, drums, and bass may be added to this basic arrangement, with all seven parts included in the Jay Arnold Dance Arrangements for Junior Orchestra. Folios of the seven parts in these arrangements may be secured from the Windsor Press, 799 Seventh Avenue, for 25 cents, mentioning METRONOME. Included in the series is almost every standard number a little band could want, from Tchaikovsky's Piano Concerto and the *Blue Danube Waltz* through *Song of India*, *Martha*, *Liebestraum* and medleys of waltzes, American Patriotic Songs and Music For All Occasions.

The Edward B. Marks Music Corporation has just published three original compositions by Paul Laval of "The Chamber Music Society of Lower Basin Street." Creating a fine response when they were broadcast on Mr. Laval's program, "The Chamber Music Society of Lower Basin Street," the numbers are entitled, *March of the Goons*, *Memoirs of a Dilemma*, and *Dance of the Woodwinds*.

In making the arrangements, Mr. Laval stated that he made them not only for dance and radio orchestras, but took into consideration the instrumentation and abilities of school and college orchestras.

Straight from the horses mouth is the new tune *The Army Mule*, *The Navy Goat* and *The Kick Of The Kangaroo*. It's a novelty war song and was conceived by Private Al Frisch, who is stationed at Fort Hancock, New Jersey.

Lyric plays on the fighting qualities of the mascots of our army and navy, and the national symbol of Australia, the kangaroo.

*Sweet Girl*, Maceo Pinkard's new

song, has been accepted by the 20th Century-Fox Pictures for early use, featured by some major orchestra in a film soon to be released.

This song is being arranged by Edgar Battle for Louis Prima and his orchestra, who will feature it over the NBC networks, and has been staged by Leonard Harper and Lew Crawford for their *Elk's Rendezvous*' New York Review, broadcasting via WMCA several nights weekly.

Edward B. Marks has just taken over the national "morale" song, *He's 1-A In The Army And He's 1-A In My Heart*. Feeling that the song is the one real morale song to appear to date, it will be the aim of the Marks firm to give the song the widest possible circulation throughout the country and wherever the armed forces of the United States are stationed.

The second *Rainbow Album*, published in four separate books—vocal—accordion—guitar—instrumental, has just been released by Remick Music Corporation. Included in these books are such current songs as, *Always In My Heart*, *Someone's Rockin' My Dream Boat*, *We Did It Before*, as well as many of the popular songs of the past season.

The instrumental book is so arranged that many interesting combinations, trios as well as duets are possible.

This series has been in preparation for a few months and its publication at this time is the result of the success the first series made throughout the country.

Tommy Candell, former guitarist with Lennie Hayton, who has for the past two years been active in the free-lance arranging field has formed a music publishing firm.

Together with Art Ford, WMCA announcer, Candell has opened offices at 1674 Broadway. Firm (which will be known as Candell-Ford) will start ac-

(Continued on next page)



Paul Laval, standing with clarinet at the right, with the Chamber Music Society bands for which he scored his original compositions which the Edward B. Marks Co. are now publishing. See above for details.



Kay McKewen, whose new music firm, Kaymasic, is devoted to the songwriting efforts of her husband, Jimmy. Jimmy can't read or write music, but with the aid of arranger Charles Errara he bats them out. Jimmy's Let's Spend Our Days Together, written under the toughest kind of conditions, is being pushed into hit class by the Irv Carroll Orchestra. Kay is the only woman publisher in the country, her own plugger as well, a similarly unique position.

**Song Publishing News**

(Continued from last page)

tivities with the release of *Request For Love*, a new ballad.

\* \* \*

From the current Broadway musical revue, *Of I We Sing*, Edward B. Marks has just purchased, *Don't Sing Solo* and *We Have A Date*.

The lyric for *We Have A Date* was written by Roslyn Harvey and the music is by Lou Cooper. Miss Harvey also wrote the lyric for *Don't Sing Solo* and the music is by George Kleinsinger of *I Hear America Singing* fame.

\* \* \*

Due to the overwhelming success of the First Harms *Concert Band Folio*, Harms announces the publication of the Second *Folio* in this already established series.

This new *Folio* includes such musical comedy favorites as, *Blue Room*, *Body and Soul*, *Rose Marie*, *Wanting You*, and others. It is arranged by the well-known composer, David Bennett, and has the same instrumentation as the First *Folio*.

\* \* \*

Xavier Cugat's new song, *Nightingale* has gone tremendously it was learned last week. Columbia's Chicago jobber had advance orders for over 10,000 of Cugat's own recording of the tune.

Song was written by Xavier Cugat, George Rosner and Fred Wise. Tune is published by E. B. Marks.

\* \* \*

With the cooperation of the majority of Tin Pan Alley's publishers. Tune-Dex, the first encyclopedic index which features a permanent "pocket size" music library so small the best tunes of the past 25 years are available at fingertip, is being serviced to recognized professionals on a yearly subscrip-

tion basis. Tune-Dex, 1619 Broadway, publishes a complete record of songs—past, present and future—on index cards, in reality miniature professional copies giving full chorus and lyrics, only 3 by 5 inches. Publishers now are able to reach the people in the profession at all times with its latest releases as Tune-Dex is serviced to permanent addresses. It saves orchestrations and paper as artists and executives can study tunes and request only those they really desire. Tune-Dex also offers publishers a complete picture of what is going on in the market and a reliable "check" on songs both old and new. A minimum of 100 cards monthly is mailed to subscribers. Subscribers to the yearly service on new tunes are eligible to apply for two sets of "old timers," 500 each.

\* \* \*

The inspiration for the song *The Lamplighter's Serenade* written by Paul Webster and Hoagy Carmichael, came from a column in the Los Angeles Daily News titled "With the Lamplighter After Dark." This column, published three times weekly, is a paid advertisement used by the various night spots around town. About half of the column is taken up by paid plugs interspersed with bits of news and gossip about musicians, singers and entertainers.

Ted Yerxa began this column about two years ago and has since broadened out to fifteen minute programs from different night clubs over KHJ and Pasadena's KPAS. Because of the interest Ted has taken in the music world, Paul Webster and Hoagy Carmichael conceived the *Lamplighter's Serenade* and dedicated the song to Ted.

Stan Kenton was the first band to play the *Lamplighter's Serenade* any place.

\* \* \*

Norman Foley and the Witmark Professional men are grooming *She'll Always Remember* for the 1942 Mother's Day Song. Number's timeliness makes it a welcome relief from old-fashioned saccharine type of melody devoted to "mother" themes.



Edgar Battle, who has scored Maceo Pinkard's new tune, *Sweet Girl*, which is expected to be included in a new film in the very near future.

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Or Band**

By WILLIAM COSTELLO

Throughout the country, in small cities and large, you will invariably find a group of musicians who rehearse weekly for recreation rather than for financial gain. Some musicians feel somewhat dubious about joining such a group, thinking it might interfere with their professional work.

By all means, look up that symphony orchestra and band, and attend each and every rehearsal you can. The reasons are quite obvious. Where else would you learn the routine of following the conductor's baton? (Even dance orchestras are required to play shows, necessitating the following of a baton). Not only is this routine invaluable, but the experience of counting measures and making the proper entrances at the proper time, the exactness of the music plus the value of playing with better musicians, the pleasure of playing fine music, the sense of being valuable and an integral part of an organization—all this and more enhances the potential student's musical background, knowledge and experience.

Many students pay large sums of money and travel great distances to attend schools, colleges and conservatories just to get this experience. Those who live in a community (or in travel distance of one) that supports such an orchestra or band can acquire this training for practically nothing. The only cost is their time. Often you will find a better type and variety of music played in the local orchestra, coupled with a finer and more experienced man at the head of the organization. One who has been selected for his experience, knowledge and background. Frequently the conductor has played with one of the better professional orchestras and he passes on his knowledge to you gratis. This in turn attracts a finer and

better type of musician to the orchestra—thus improving the orchestra immeasurably.

Playing with an organization of this type helps the "swing-minded" musician to play better, because it teaches him to play "cleaner" and in better taste. Classical music will help swing, but swing will not help your classical playing. It takes a considerable more amount of knowledge to play classical music than it does swing. Good musicians will tell you that play "swing" causes you to play a little rough. Don't you think that by playing classical, with its exactness and cleanliness, it would tend to offset this roughness?

Ensemble playing teaches the student to play in tune, to listen to, and balance with the rest of the orchestra, to blend with your own particular section as well as the rest of the orchestra and is one of the best known forms of ear training.

**Questions and Answers**

J. G. of Milwaukee had been playing trumpet four years before he decided to change his embouchure and "play-up." The change took place about eight months ago and he delighted with the improved results, especially his range and power. He is concerned only with the mouthpiece position. The mouthpiece is "parked" a little to the right side of his lips with the "red" showing on that side.

In most cases, when the student is playing a little to one side (that is the mouthpiece favors one side of the lip), it usually results in a disturbance of the embouchure on the other side. If his mouthpiece is on the right side, I wouldn't be surprised to find an overlapping of lip on the left side. The only explanation I have for this phenomenon is that he might be shifting the mouthpiece while playing, which would have a tendency to tighten the left side of the lips and leave the other section flabby. Or, it may be that the formation of the lower teeth may prevent him from tightening the formation. As long as it doesn't affect his endurance and cause undue tiredness of the lip, I would disregard the appearance of the formation and not worry too much about it, as many fine professionals play on one side of the lip.

**SAN ANTONIO  
CREW KICKS**

under the leadership of Dude Skiles, ex-Fred Waring and Johnny Green trumpeter, who is being acclaimed by local hot fans as one of the really topnotch jazz trumpeters to locate here. Dude's little band, at the Mountain Top Dinner Club, features ex-Jack Teagarden pianist, Johnny Anderson, whose keyboard style is closely allied to the Art Tatum kind of playing. Jazz-hungry locals have been afforded additional listening pleasure recently, too, in one-nighters played here by Earl Hines and Lucky Millinder. Hines did particularly well, with lots of success scored by his singers, illy Eckstein and Madeleine Greene.—SAN ANTONIO, TEX.

**Emilio Caceres  
Set in Detroit**

after a long session at the radio station in San Antonio, Emilio, the Mexican hot violinist and brother of Glenn Miller's Ernie, is at the Club San Diego, a spot he had played six years ago. He is leading an eight-piece band, featuring trumpeters Oscar Guerra and Dake Jones, tenor saxist and clarinetist Joe Mandujano, pianist and arranger Pinie Caceres, guitarist and vocalist Johnny Gomez, bassist Marco Morales and drummer Clem Doria.

Within this outfit, there is the Caceres Trio, consisting of Gomez, Mandujano and leader Emilio. The band has been at the San Diego since February 16, and the engagement is still indefinite, with Caceres planning to add two more saxophones and a girl vocalist within the near future.—DETROIT, MICH.

**NEW DONAHUE PIANIST**

is Sid Hurwitz, who recently joined Al's band out on the west coast.

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# Luisetti Concludes Survey of New Sax, Reed Books

By PETER LUISETTI

I am continuing my survey of recent, important clarinet and saxophone books for the pleasure and use of METRONOME readers seeking guidance in the purchase of valuable study material and solos.

Dick Stabile, popular saxist and band leader, has compiled an excellent group of exercises in a book which he calls *Saxophone Studies*. His many fans will welcome this guidance in acquiring tone, tonguing, and technical skill as well as ease in notes above the ordinary sax register. This valuable book, published by Republic Music Corp. of N. Y. C. and edited by Jay Arnold, is to be used as an advanced supplement to a previous good legitimate foundation.

Edward B. Marks Music Corp. of N. Y. C. has published *Master Clarinet Solos* of the world's best known compositions with piano accompaniment, including such favorites as *Glow-Worm*, *Parade of the Wooden Soldiers*, and *Frasquita Serenade*. Every clarinetist should have these fine arrangements on his playing list.

### Martin-Tchaikovsky

All of our readers who were charmed by Freddy Martin's admirable rendition of Concerto in B flat Minor will be pleased to know that this solo is one of the eight up-to-date choice selections with melodic obbligato in the special solo section of *Saxophone Technique* by Freddy Martin and published by Edwin H. Morris & Co. of N. Y. C. Furthermore, the solo section is only one of the many features of this satisfying book because good material and helpful comments are set forth to improve tone, vibrato, phrasing, and other important aspects of sax playing.

Remick Music Corp. of N. Y. C. has published Book One and Book Two of the Domenico De Caprio *Clarinet Method*. These two fine method books aim to establish in the student correct habits in fundamental with emphasis on phrasing. The same publisher has also arranged the old favorite, *Canadian Capers*, for clarinet and piano which makes a good technical solo.

Witmark & Sons of N. Y. C. has published two of the most popular of Victor Herbert's immortal melodies, which have been arranged by Jean Gossette: *Gypsy Love Song* for sax and piano and *Kiss Me Again* for clarinet and piano.

### Gershwin to Gornston

*Andante* and *Finale* from George Gershwin's *Rhapsody in Blue* have been published by Harms, Inc. of N. Y. C. both for E flat alto sax and piano and clarinet and piano. These solos, exquisitely arranged by Gregory Stone, would grace the performances of any clarinetist or saxist. The beloved *Indian Love Call*, also published by Harms, has been artistically arranged for clarinet and piano by Jean Gossette.

M. M. Cole Pub. Co. of Chicago, Ill., has published *Clarinet Solos* with piano accompaniment, which contains a fine,

satisfying choice of ever popular old favorites and is arranged by Merle J. Isaac and Clifford P. Lillya.

Sprague-Coleman, Inc. of N. Y. C., has made several good contributions to the clarinetist's repertoire: *Duo for Clarinet and Viola* by Nicholai Berzowsky, an interesting study; *Fun for Two Clarinets* by Abram Klotzman, a pleasing duet; and Mendelssohn's charming *Sonata for Clarinet and Piano*.

The Cundy-Bettoney Publishing Co., Inc. of Boston, Mass., has published the following excellent and important clarinet books: first, Kummer's trios namely *Trio, Op. 59*, *Trio, Op. 53*, and *Trio, Op. 24*, all of which are arranged by P. X. Laube. In addition, there is Mozart's *Trio, No. 7, 498*, in E flat major for violin, two B flat clarinets with score and containing selections from our master composers. Further worthwhile clarinet solo with piano accompaniment, material arranged by P. X. Laube and published by Cundy-Bettoney can be found in L. Arditi's *Il Bacio*, Paderewski's *Minuet, Op. 14, No. 1*, and Mozart's *Minuet*.

The David Gornston Publishing Co. of N. Y. C. has published *First Scherzo* for three B flat clarinets by Ernest Lubin, for the pleasure and use of teachers as well as students of the clarinet. *Nine Special Etudes for Clarinet*, written and published by D. Gornston, should prove extremely valuable in developing the various phases of playing which go to make up true clarinet ability. Much benefit in forming individual dance style can be derived from the exercises in this book. *Clarinet Duet Arrangements* containing eight duets taken from the famous Domenico Scarlatti suites is arranged by C. A. Rosenthal in masterly fashion, and is distributed by D. Gornston.

The exquisite *Intermezzo* has been arranged, by your professor, for two clarinets or tenor saxophones with piano accompaniment. This beautiful composition is published by Edw. Schuberth & Co., Inc. of N. Y. C.

Robbins Music Co. of N. Y. C. will soon have off the press that terrific challenge to technique, *Fingerbustin'*, written by Toots Camarata and recorded by Jimmy Dorsey, so I warn you to polish and grease up the old finger joints in preparation.

## International League Stages Festival

for its instrument, the guitar, at Altoona, Pa. The International Guitar League, with headquarters in Cleveland, Ohio, opened a series of guitar festivals, to be conducted all over the United States, with an All-Guitar Music Festival at the Mishler Theatre in Altoona. The theatre was packed to capacity and some 1,500 people had to be turned away.

Amateur contests, both Junior and Senior, for five silver trophies and two plaques, offered by the leading guitar manufacturers and publishing houses.

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# Melody In F

## Special METRONOME Orchestration

by Johnny Zelle

### 1<sup>st</sup> E<sup>b</sup> Alto

Medium Jump Tempo

Musical score for the 1<sup>st</sup> E<sup>b</sup> Alto part. It features a melody in F major with various dynamics and articulations. The score includes sections labeled 'Soli', 'Tutti', and 'Optional background'. The tempo is 'Medium Jump Tempo'. The key signature has one flat (F major).

### 2<sup>nd</sup> B<sup>b</sup> Tenor

Medium Jump Tempo

Musical score for the 2<sup>nd</sup> B<sup>b</sup> Tenor part. It features a melody in F major with various dynamics and articulations. The score includes sections labeled 'Soli', 'Tutti', and 'Optional background'. The tempo is 'Medium Jump Tempo'. The key signature has one flat (F major).

### Piano

Guitar: upper line  
Bass: lower line higher 8<sup>ve</sup>

Musical score for the Piano part. It features a complex accompaniment in F major with various chords and dynamics. The score includes sections labeled 'Soli', 'Tutti', and 'Optional background'. The tempo is 'Medium Jump Tempo'. The key signature has one flat (F major). The score includes a 'Plunger' section at the end.

**1<sup>st</sup> B<sup>b</sup> Trumpet**  
Medium Jump Tempo

ff

A

4

1. 2. sfz

7

4

C Optional background

mf

1. 2. ff

D

E 6 Plunger

Open

**2<sup>nd</sup> B<sup>b</sup> Trumpet**  
Medium Jump Tempo

ff

A

4

1. 2. sfz

7

3 Solo ride

C Optional Choruses and background

1. 2. Tutti

ff

D

E 6 Plunger

Open

**1<sup>st</sup> Trombone**  
Medium Jump Tempo

ff

A

4

1. 2. sfz

7

Solo

mf

C Optional background

mf

1. 2. ff

D

E 6 Plunger

Open

**2<sup>nd</sup> Trombone**  
Medium Jump Tempo

ff

A

4

1. 2. sfz

7

Solo

mf

C Optional background

mf

1. 2. ff

D

E 6 Plunger

Open

**1<sup>st</sup> B<sup>b</sup> Tenor**  
Medium Jump Tempo

ff

A

Solo

Tutti

1. 2. sfz

7

Solo

mf

Blend with Trombone

Solo

C Optional Chorus or background

1. 2. ff

D

E Solo

Tutti

**2<sup>nd</sup> E<sup>b</sup> Alto**  
Medium Jump Tempo

ff

A

Solo

Tutti

1. 2. sfz

7

4

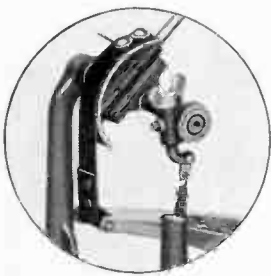
C Optional background

1. 2. ff

D

E Solo

Tutti



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By M. GRUPP

(SERIES FIVE)

The extremely favorable comments I have received from the breadth and length of the land on the first four articles of this series indicate that the "reasons for inconsistent playing" presented in this series are well received by wind-instrumentalists of every caliber. Many of them state that they have derived great benefits. Of course, it is needless for me to say that this satisfaction is highly valued by me, and that it adds to my inspiration for the continuation of this series.

**Bad Intonation Upsets Lips**

The playing of an instrumentalist may become upset on account of his being a member of an orchestra that it playing out of tune. Let us take a trumpeter, for example: Because his lips, due to study and habit, respond to the various degrees of tensivity through what he hears, when he plays with an orchestra that is out of tune, he unconsciously over relaxes his lips, when another instrumentalist plays flat, and over tenses them when another plays sharp.

**Keen Ear Increases Obstructions**

Since his ear forces his lips to do this, his lip formations are subject to become upset no matter how perfectly

they may function when the intonation of the orchestra is perfect. Naturally, the keener an instrumentalist's ear is, the more upset will his embouchure become should he play with an orchestra that plays out of tune.

**Flat or Sharp Piano Upsetting**

Playing with an orchestra where the piano is lower or higher than the standard pitch is even more upsetting to a wind-instrumentalist's lip formations. Due to the instrument being built to the standard pitch of 440, a human being, from the very first day he begins studying a wind-instrument, trains his numerous lip formations to coincide with this pitch. Thus the tension of a wind player's lips varies for each tone. For instance, for B to a certain degree of tension, for B flat to a slightly lesser degree, etc. These lip tensivities form to the degrees where they, as already mentioned, correspond to the 440 standard pitch.

**Plays with Wrong Lip Formations**

Accordingly, when a piano is a half tone flat, the B is really the B flat, hence, when a wind-instrumentalist knows in his mind, by seeing and hearing that he is about to play a B, his lips, due to study and habit, form to the degree of tension within the 440 pitch for this particular note. Thus, on account of his instrument being tuned a half tone lower than 440, he is forced to play B flat with the B formation. This upsets his habitual lip formations and his playing suffers, in some cases to a great degree. More on this subject in Series Six.

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**Trade News**

(Continued from page 27)

exercises covering the time value of notes (quarter, half, whole, eighth, sixteenth, etc.), and thence to a very full coverage of music fundamentals. At the top of each page there are sentences with words written in notes to provide the student with sight-reading facility in a pleasant form. *Cross Note Puzzles for Music Lovers* is published by Charles M. D'Aleo at 190 Sackman Street, Brooklyn, New York, and is available there at \$1.50 a copy.

**ELCONE IN NEW UPTOWN SPOT**

Louis Cohen, former general sales manager for the late M. J. Kalashen of 14 Cooper Square, New York City, for 35 years, is now located at 116 West 48th Street. Since the death of Mr. Kalashen, Mr. Cohen has continued in the musical instrument field at the old address and now feels that he can better serve his large host of friends in the musical center of the city. In conjunction with a large stock of standard make instruments and a complete line of small goods and accessories, a modern fully equipped repair department will be maintained under the personal supervision of Mr. Cohen.

**GRETSCH TAKES OVER POLK COMPANY**

The Fred Gretsch Company of Chicago and New York has purchased the entire band instrument inventory of the Polk Musical Supply Company of At-

lanta, Georgia. This inventory includes much merchandise of great scarcity today. This includes bassoons, oboes, bass and alto clarinets, sousaphones, baritones, trumpets, cornets, trombones, upright altos, clarinets, flutes and piccolos. The Polk Music Company will continue with a general line of musical instruments, with the exception of band instruments.

**STANDARD DANCE MUSIC GUIDE AVAILABLE**

The *Standard Dance Music Guide* has recently been made available by A. Ray De Vita, 150 Knickerbocker Avenue, Brooklyn, New York. At 25c a copy, this Guide is a classified and alphabetical list of the most popular standard songs, listed with their original keys and starting notes. There is also a "Handy Fake List," with tunes listed according to tempo. The *Standard Dance Music Guide* has received the endorsement of leaders of the eminence and experience of Tommy Dorsey, Wingy Mannone, Count Basie, Ruby Newman and Harry Reser. It will be sent to purchasers, post-paid, with a money back guarantee.

**BOSTON UNION RAISES SCALE**

to fit the raise in the cost of living of recent months. The Hub local has voted an added 15% to location job minimums, with 10% more asked on miscellaneous jobs. These changes go into effect in the Massachusetts capital on September 1 of this year.

# Examples Show Formations of Ninths In Various Six-String Forms

By ANTHONY ANTONE

The examples shown below conclude the various formations of the augmented ninths—major ninths—minor ninths and dominant ninths. Notice, however, that they are all six-string formations, instead of the five string forms shown in the past two articles. In view of the fact that these chords are unusually difficult to finger I shall omit showing further chords for the next two articles and include instead other material so invaluable for guitarists to know. The ninths below should be practiced until memorized so that they may be applied quickly and effectively whenever occasion arise. Learn notes thoroughly below each diagram for as I have stated before, don't be the type of player that must depend entirely on symbols.

Copyright by Anthony Antone 1585 BROADWAY, N.Y.C.

## Local Bands Click In Minneapolis

with Sev Olsen leading the parade to the best jobs in the Twin Cities. Olsen recently played the Hotel Nicollet in Minneapolis, then moved to the Hotel Lowry in St. Paul, then played a number of big balls and the Happy Hour Cafe, which had previously housed Walter Fuller's colored crew for a successful engagement. Sev is expected to go back into the Lowry shortly.

Glad Olinger, another local boy, is another local click at the Marigold and Prom Ballrooms. Glad's is the local hot band, spotting several first-rate soloists, and playing an important local air show, *Boy Meets Girl*, every Sunday afternoon from the Marigold.—MINNEAPOLIS, MINN.

## Victor Inaugurates New Number System

for its records to prevent exhaustion of the digit series in the future. Its current system is verging on exhaustion and so a new series has been inaugurated, starting on the Red Seal label, with the Black Seal discs to come later. Instead of the five digits which previously characterized Victor records, there are now six. The first two numbers, which will indicate the classification (price and label), will be separated from the remaining four numbers by a dash. Under this new system, it will be possible to assign special sub-classifications to recordings, such as Export, U. S. Foreign, Old Familiar, Race, Mexican, etc.



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# Colin Says Trumpet Mastery Depends on Intelligence

"Mastery of the trumpet depends largely upon intelligent concentration," says Charles Colin, one of New York's leading trumpet teachers of professionals, and he continues:

"Discouragement among trumpet players is caused by taking the least line of resistance, by believing that brilliant performance can be brought about only when one's physical energy permits. This is not true. On the contrary, a diligent study of the necessary subjects will develop the intelligence and poise that makes for success, regardless of the nature or physical fitness of the student."

Mr. Colin clearly defines the major and important subjects, thus:

"Supported diaphragm muscles, applied to deep lower lung breathing;—the flexible arching tongue and the muscles surrounding the embouchure. All these important points put into correct daily practice eliminates the forced pressure against delicate lip tissues.

"The benefit of developing muscles, is that pressure is taken away from the mouthpiece pressing and cutting into the sensitive lip tissues. By so doing this transfers and contributes strength to all the stronger muscles. When developed, these muscles will then give the student ease and relaxation to every register and result in more endurance and power, and a most brilliant performance.

"Lips vibrating freely with a minimum amount of pressure, and a steady unhampered stream of air ascending from full lower lungs supported by the diaphragm muscles is most important. Also important is correct breathing brought about by process of extending the lower lungs outward against the wall of the surrounding muscles which is called the diaphragm.

### Tongue Arching

"The flexible arched tongue is most necessary. High notes consisting of faster vibration calls for more support in both tongue and the diaphragm muscles. The opposite is used for low tones. For faster lip vibration a penetrative stream of air is gotten by arching only the rear of the tongue. This contracts the steady stream of air thereby making the force of air more penetrative. The tip of the tongue in turn acts merely as a valve in releasing the air.

"It is interesting to note that the air stream when raised from well-filled lower lungs that protrude against well supported diaphragm muscles, ascends the air in a straight line. As the stream gets behind the tongue, it does not curve and pass in a round-like manner over the tongue. The force of air shoots up through the throat, and hits the roof of the mouth, which then reacts as a sound chamber."

Mr. Colin concludes:

"The foregoing remarks together with



Charles Colin

the general applied technique of the instrument, show the factors that decide between an ordinary and an extraordinary trumpet player."

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### Volpe Guitar Club Meets

to hear the performances of several of its star members. Louis Sosa and Alfred Buttacavoli jammed, Vice-President Roy Smeck imitated Pop-eye The Sailor conducting the Poet and Peasant Overture, President Harry Volpe and Smeck played some of their latest Decca recorded performances themselves, Charles D'Aleo spoke, Ray de la Torre offered classic guitar solos and four new members (Irving Kessler, who was appointed as Secretary, James Fogarty, Nick Pace and Philip Staedler) were admitted to the club. As a surprise, the Gibson Company sent the Vice-President leather identification tags as souvenirs for all members of the Volpe Guitar Club.

### CESANA PUPIL SCORES

literally and figuratively. Melvin Pahl, a student with Otto Cesana, has chalked up an imposing number of assignments in a very short time. Besides writing the original ballet music for the Eddie Cantor musical, *Banjo Eyes*, and Danny Kaye's *Let's Face It*, he has written the original scores for both the Hotel Commodore floor show and the La Martinique revue. At present, Melvin is putting on the shows at Fort McClellan, Alabama, for Uncle Sam.

### Letters to Editor

(Continued from page 25)

#### GREETS GRUPP

I meant to have written earlier complimenting you on your good fortune of having such a great magazine. Its greatness is created by what is between the covers, especially when you have such a *fine* teacher as Mr. M. Grupp writing such extremely helpful articles on playing difficulties in your feature section.

What prompted me to write finally was Mr. Grupp's latest article in the April issue of METRONOME pertaining to further factors that influence playing inconsistency. These factors are perhaps most common especially around here where bands are likely to be playing in cramped quarters.

I play trombone and many times I've sat close to the drummer, so close that his 16-inch cymbal was crashing in my ear and deafened me so much that I could hardly hear what I was playing. This is a common occurrence, especially among 2nd trumpet men. Mr. Grupp also very expertly stated how head colds, sound absorbing materials, etc., muffle one's tone to the extent that the player thinks he is not playing loud enough and consequently overblows.

These facts, presented by Mr. Grupp, make the musician realize (as perhaps he didn't before) that he is not at fault, so he relaxes and plays his best (or at least better) as though his surroundings and conditions were excellent.

Mr. Grupp's articles have helped not only myself but fellow musicians of my acquaintance. Here's hoping we have more of such fine articles.—JOHN CADMAN, Hartford, Conn.

## Further Analysis Of Strings in Dance Band

By OTTO CESANA

### Strings in Unison PART 2

Having discussed the use of strings in harmony, we will now discuss their use in unison and octave work.

Example No. 5 shows the ideal way in which the greatest concentration of sound may be obtained. All the instruments as assigned the same note. Of course the range of such a passage is limited as the violins cannot go below C (see *Range of Instruments* in previous instalment) nor can the cello go very much above the C, an octave and a fourth above the G. However, for all intent and purposes this type of a setting can be used very effectively to bring out the melody while the brass plays a rhythmical back-ground figure. The above case might also be reversed, that is, the strings could play the counter melody while the brass would play the melody, providing however, the melody be of a rhythmical nature.

#### Strings in Octaves

Example No. 6 shows the strings in octaves, the viola and cello playing the lower tone while the violins play the octave above. The limitations here are in regard to the low register. As the viola cannot play lower than C, it is obvious then that the violins are also limited in their range. However, the upper range may very easily extend to two octaves above the low C.

This type of setting may be used in the same manner as in the unison work described in the previous chapter.

#### Strings in Double Octaves

Example No. 7 shows a setting for strings in the double octave. While the amount of instruments on each voice should be evenly distributed, this, due to the amount of strings which we are working with is impossible. There-

fore under such circumstances, the upper and lower registers should get the maximum amount of instruments. Any weakening should be done in the middle voice.

This type of setting is very brilliant and can be used to represent both melody or counter melody.

#### Counter Melody for Strings

Examples Nos. 8 and 9, show the strings engaged in playing a counter melody while the brass and saxes play the melody. Observe the most important factor in a counter melody, that is, that it be stationary while the melody proper is moving, and that it move while the melody proper is sustained.

#### Strings and Reeds

Besides playing by themselves, the strings may be doubled with either the clarinets or saxes. Of course, where there are few strings, the reed will derive the greatest benefit.

#### Strings and Brass

Strings do not sound well when doubled with the brass, therefore this combination should rarely be attempted. The best use for the strings when the brass is playing is on a counter melody.

#### Strings and Ensemble

While the strings can be doubled with the rest of the orchestra during ensemble playing, more value will be gotten out of them if they are placed on a counter melody.

#### Other Uses for Strings

Besides the uses mentioned above, the strings may be used to sustain harmony. This is very suitable during a vocal or clarinet solo. The strings may also be used to fill in breaks or in some cases to play the rhythm. In short, they may be used as utility instruments. Naturally the best way to familiarize oneself with their various chores is to study symphonic scores where the greatest burden of the work is always placed on the strings. In doing so the student will acquire a facility which will prove most advantageous to his writing.

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(Concluded)

5 VIOLINS, VIOLA + CELLO

6 VIOLINS  
CELLO-VIOLA

7 VIOLINS  
VIOLA + CELLO

8 VIOLINS  
VIOLA + CELLO

9 VIOLINS  
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Armstrong, Louis—West Coast Theatres—JG.  
Arnheim, Gus—On tour—MCA.  
Astor, Bob—On tour—MCA.  
Ayers, Ralston—Congress H., Pueblo, Colo.  
Ayres, Mitchell—Pelham Heath Inn, Bronx, N. Y. C.

**B**

Bailey, Layton—H. Wardman Park, Washington, D. C.  
Bardo, Bill—Club Riviera, Columbus, Ohio.  
Barnee—H. Shoreham, Washington, D. C.  
Barnet, Charlie—On tour—MCA.  
Baron, Paul—Muehlebach H., Kansas City, Mo.  
Basie, Count—On tour—WMA.  
Becker, Bubbles—Grande B., Detroit, Mich.  
Beckner, Denny—Van Cleve H., Dayton, O.  
Benson, Ray—St. Anthony St., San Antonio, Texas.

Berigan, Bunny—West Coast—MCA.  
Bernie, Ben—On tour—MCA.  
Bestor, Don—Monaco's, Cleveland, Ohio.  
Bondshu, Neil—Blackstone H., Chicago.  
Borr, Mischa—H. Waldorf-Astoria, N. Y. C.  
Bradley, Will—Roosevelt H., Washington, D. C.  
Bradshaw, Tiny—Rhumboogie, Chi.  
Brandwynne, Nat—Copacabana, N. Y. C.  
Breese, Lou—On tour—GAC.  
Brigode, Ace—Kalamazoo, Mich.  
Brown, Les—Eastern Theatres—JG.  
Busse, Henry—On tour—WMA.  
Byrne, Bobby—On tour—GAC.

**C**

Calloway, Cab—Sherman H., Chicago.  
Camden, Eddie—Henry Grady H., Atlanta, Ga.  
Cappo, Joe—Knickerbocker Gardens, Flint, Mich.  
Carlyle, Russ—Iriquois Gardens, Louisville, Ky.  
Carrol, Irv—Dempsey's, N. Y. C.  
Carter, Benny—On tour.  
Casino, Del—On tour—GAC.  
Cavallaro, Carmen—Cleveland H., Cleveland, Ohio.  
Chester, Bob—Eastern tour—MCA.  
Childs, Reggie—N. W. One-Nighters—WMA.  
Coffey, Jack—H. Syracuse, Syracuse, N. Y.  
Compton, Munson—Altamont, Hazleton, Pa.  
Courtney, Del—Mid-West Theatres—WMA.  
Craig, Carvel—Continental Grove, Akron, Ohio.  
Cromwell, Chauncy—McGinnis's, Brooklyn, N. Y.

Crosby, Bob—On tour—MCA.  
Cugat, Xavier—On tour—MCA.  
Cummins, Bernie—On tour—MCA.  
Curbello, Fausto—Stork Club, N. Y. C.

**D**

Davis, Johnny—Theatre tour—MCA.  
Day, Bobby—Arcadia B., N. Y. C.  
D'Amico, Hank—Middle-West One Nighters—WMA.  
DiPardo, Tony—On tour—MCA.  
Donahue, Al—Palace H., San Francisco.  
Donahue, Sam—On tour—WMA.  
Dorsey, Jimmy—Pennsylvania H., N. Y. C.  
Dorsey, Tommy—H. Astor, N. Y. C.  
Duchin, Eddie—Palmer House, Chicago.  
Duffy, George—On tour—MCA.  
Dunham, Sonny—On tour—GAC.  
Dupont, Ann—Tantilla Gardens, Richmond, Va.

**E**

Ellington, Duke—Trionon B., Los Angeles.  
Elliott, Baron—O'Henry Park, Chicago.  
Ennis, Ekinney—Ambassador H., L. A.  
Erwin, Pee Wee—Deschler-Wallich H., Columbus, Ohio.

**F**

Fields, Ernie—Colonial T., Dayton, Ohio.  
Fields, Shep—Edison H., N. Y. C.  
Fio Rito, Ted—On tour—MCA.  
Fischer, Darrel—Diamond Mirror, Passaic, N. J.  
Fisher, Freddie—Club Lido, South Bend, Ind.  
Fitzgerald, Ella—Mid-West Theatres—MG.  
Fitzpatrick, Ed—On tour—MCA.  
Flynn, Tommy—Chez Ami, Buffalo, N. Y.  
Floyd, Chick—Wm. Penn H., Pittsburgh, Pa.  
Foster, Chuck—Stevens H., Chicago.  
Friml, Rudolph, Jr.—On tour—MCA.

Funk, Larry—Olympic H., Seattle, Wash.

**G**

Garber, Jan—Theatre tour—MCA.  
Garr, Glen—Claridge Hotel, Memphis, Tenn.  
Gilbert, Johnny—Washington H., Indianapolis, Ind.  
Goldie—Darling H., Wilmington, Del.  
Golly, Cecil—Schroeder H., Milwaukee.  
Goodman, Benny—Theatre tour—MCA.  
Gordon, Gray—On tour—MCA.  
Gordon, Jack—Blue Mirror, Baltimore, Md.  
Grayson, Hal—Del Mar Club, Santa Monica, Calif.  
Grayson, Val—Club Royale, Savannah, Ga.  
Grier, Jimmy—On tour—MCA.

**H**

Hamp, Johnny—On tour—MCA.  
Hampton, Lionel—Savoy B., N. Y. C.  
Harris, Phil—Biltmore Bowl, L. A., Calif.  
Hart, Joe—Ye Olde Tavern, Brookfield, Mass.  
Hawkins, Erskine—Eastern Theatres—MG.  
Heidt, Horace—On tour—MCA.  
Henderson, Fletcher—On tour—F. Bros.  
Herbeck, Ray—Donohue's, Mountainview, N. J.  
Herman, Woody—New Yorker H., N. Y. C.  
Herth, Milt—Dempsey's R., N. Y. C.  
Hill, Tiny—One-Nighters—F. Bros.  
Hines, Earl—One-Nighters—WMA.  
Hite, Les—One-Nighters—CRA.  
Hoagland, Everett—On tour—MCA.  
Holmes, Herbie—Walled Lake Casino, Detroit.  
Howell, Connie—Erie Press Club, Erie, Pa.  
Hutton, Ina Ray—Eastern Theatres.

**J**

James, Harry—Palladium, Hollywood, Calif.  
James, Sonny—On tour—CRA.  
Jarrett, Art—On tour—MCA.  
Jelensnik, Eugene—Music Bar, N. Y. C.  
Jerome, Henry—Child's Paramount, N. Y. C.  
Jones, Isham—On tour.  
Jordan, Louis—Lokota's, Milwaukee, Wis.  
Joy, Jimmy—Boats, Cincinnati.  
Julian, Pat—Golden Dragon, Cleveland.  
Jurgens, Dick—Theatre tour—MCA.

**K**

Kassel, Art—On tour—MCA.  
Kaye, Don—Dayton Baltimore H., Dayton, O.  
Kaye, Sammy—On tour—MCA.  
Keller, Leonard—On tour—WMA.  
Kenton, Stan—On tour—GAC.  
Kernels of Korn—Colonial Inn, S. Bend, Ind.  
King, Henry—On tour—MCA.  
King, Ted—Emerson H., Baltimore, Md.  
King, Wayne—On tour—MCA.  
Kirby, John—On tour.  
Kirk, Andy—Theatres—JG.  
Korn Kobbler—Flagship, Union, N. J.  
Kraemer, Howard—Chanticleer, Madison, Wis.  
Krupa, Gene—Theatre tour—MCA.  
Kyser, Kay—Meadowbrook, Cedar Grove, N. J.

**L**

Labrie, Lloyd—Springhurst C. C., Lexington, Ky.  
Lamb, Drexel—Roseland Inn, Jackson, Mich.  
Le Baron, Eddie—Ciro's, Hollywood.  
Leech, Les—115 Club, Grand Forks, S. D.  
Leonard, Hal—Tour of T. D. Kemp Theatres.  
Lewis, Ted—West Coast Theatres—WMA.  
Light, Enoch—Laddin's Terrace, Stamford, Conn.  
Lofner, Carol—On tour—MCA.  
Lombardo, Guy—Theatre tour—MCA.  
Long, Johnny—Roosevelt H., New Orleans.  
Lopez, Vincent—H. Taft, N. Y. C.  
Lucas, Clyde—Roseland, N. Y. C.  
Lunceford, Jimmie—On tour—HO.  
Lyman, Abe—On tour.

**M**

MacKenzie, Jimmy—Eldorado C., Cleveland.  
Majoica, Leon—Casino Gardens, Ocean Park, Calif.  
Malneck, Matty—Ambassador H., Chicago.  
Marsala, Joe—U.S.O. tour.  
Marshall, Mary—Seven Gables, Milford, Conn.  
Martell, Paul—Arcadia B., N. Y. C.  
Martin, Freddy—H. Waldorf-Astoria, N.Y.C.  
Marvin, Mel—Bill Green's, Pittsburgh, Pa.  
Marx, Chico—N. W. Theatres—WMA.  
Masters, Frankie—H. Roosevelt, N. Y. C.  
McCune, Bill—Hollenden H., Cleveland.  
McDonald, Billy—Yan Lee Chai r., Honolulu, Hawaii.

McFarland Twins—On tour.  
McGhee, Johnny—Top-Hat, Union City, N. J.  
McGrane, Don—Chez Ami, Buffalo, N. Y.  
McGuire, Betty—Calumet City, Ill.  
McIntyre, Lani—H. Lexington, N. Y. C.  
McKinley, Ray—Commodore H., N. Y. C.  
McShann, Jay—Eastern Theatres—MG.  
Messner, John—H. McAlpin, N. Y. C.  
Millinder, Lucky—Mid-West tour—MG.  
Miller, Glenn—Making Movie, Hollywood—GAC.  
Mojica, Leon—On tour—MCA.  
Molina, Carlos—On tour—MCA.  
Monaco, Hugh—Sky Club, Jacksonville, Fla.  
Monroe, Vaughn—One-Nighters—WMA.  
Morand, Jose—On tour—MCA.  
Morgan, Russ—On tour—MCA.  
Munday, Bill—On tour—MCA.

**N**

Nagel, Freddy—On tour—MCA.  
Nelson, Ozzie—On tour—WMA.  
Nichols, Red—On tour—F. Bros.  
Noble, Leighton—H. Statler, Boston, Mass.  
Noble, Ray—On tour—MCA.  
Nonchalants—Coronado, St. Paul, Minn.  
Norris, Stan—Club Royale, Detroit.  
Norvo, Red—Eastern Theatres—WMA.

**O**

Oger, Bill—Laurence H., Erie, Pa.  
Oliver, Eddie—Carlton H., Washington, D.C.  
Olsen, George—On tour—GAC.  
Osborne, Will—On tour—GAC.  
Owen Sisters—Docs, Baltimore, Md.  
Owens, Harry—On tour—MCA.

**P**

Pablo, Don—Palm Beach Cafe, Detroit, Mich.  
Pancho—Benjamin Franklin H., Phila.  
Pattie, Vincent—On tour—MCA.  
Paul, Toasty—Green Mill, Saginaw, Mich.  
Pendarvis, Paul—On tour—MCA.  
Perry, Newt—On tour—MCA.  
Pettis, Jack—On tour—MCA.  
Powell, Mousey—Nut Club, Pittsburgh, Pa.  
Powell, Teddy—Log Cabin, Armonk, N. Y.  
Prager, Col. Manny—Colonial, Pittsburgh.  
Prima, Louis—On tour—MCA.

**R**

Rachburn, Boyd—Mid-West One-Nighters—WMA.  
Raffel, Rod—Hollywood Club, Kalamazoo, Mich.  
Ramos, Ramon—Penebscot Club, Detroit.  
Reichman, Joe—On tour—MCA.  
Reid, Don—Rainbow B., Denver, Colo.  
Reisman, Leo—Rainbow Room, Radio City, N. Y. C.  
Rey, Alvin—On tour—MCA.  
Rice, Arlene—Paddock C., Wheeling, W. Va.  
Richards, Jimmy—Vanity B., Detroit.  
Richards, Johnny—Zucca's Hermosa Beach, Calif.  
Rodrigo, Don—Faust H., Rockford, Ill.  
Rogers, Dick—On tour—GAC.  
Rodgers, Eddie—Baker H., Dallas, Texas.

**S**

Sanders, Joe—On tour—MCA.  
Saunders, Hal—Beachcomber, Miami Beach, Fla.  
Savitt, Jan—Casa Manana, Culver City, Calif.  
Scott, Raymond—Blue Gardens, Armonk, N. Y.  
Schilly, Louella—Northland H., Green Bay, Wis.  
Sissle, Noble—Billy Rose's Diamond Horseshoe, N. Y. C.  
Smith, Stuff—Garrick Stage Bar, Chicago.  
South, Eddie—Uptown Cafe Society, N. Y. C.  
Spanier, Muggsy—On tour—CRA.  
Spivak, Charlie—On tour—GAC.  
Stabile, Dick—Theatre tour—MCA.

(Continued on next page)

**SYMBOLS**

CRA—Consolidated Radio Artists—30 Rockefeller Plaza, New York City.  
F. Bros.—Frederick Brothers—1270 Sixth Avenue, New York City.  
GAC—General Amusements Corp.—1270 Sixth Avenue, New York City.  
HO—Harold Oxley—17 E. 49th St., New York City.  
JG—Joe Glazer—30 Rockefeller Plaza, New York City.  
MCA—Music Corp. of America—745 Fifth Avenue, New York City.  
MG—Mue Gale—48 W. 48th St., New York City.  
SZ—Stan Zucker—501 Madison Avenue, New York City.  
WMA—William Morris Agency—1270 Sixth Avenue, New York City.  
B—Ballroom. H—Hotel. R—Restaurant. T—Theatre.



Cassola Attacks Gross Article

(Continued from page 18)

criticism of the school of improvisation is shown to be wholly without foundation but rather based on the erroneous conception that that which is bad is the improvised material and when it is good it has been thought out in advance. It seems to be a case of "heads I win, tails you lose." Mr. Gross subconsciously, paints his own portrait with his article.

He admits: "I used to be a barroom-style pianist myself." Well, the truth will out. This seems to be the clue to the mystery. "Playing the way I felt it at the moment," he adds.

It is obvious that that which Mr. Gross feels "at the moment" does not measure up to the standards of good music and consequently he must "arrange" his solos. I can, with much conviction, say that Wilson never, at any time, possessed the qualities of a barroom-style pianist. But from the first, though he played simply, he played in the same good taste that characterizes his style at present.

It must be borne in mind that it was the influence of pianists like Teddy and Art Tatum that made other pianists realize that they were barroom-style pianists. Their cultured tastes at the piano contrasted so greatly with the current ability at the time that all pianists made haste to make up for lost time. However, too much time was lost and now "catching" up is practically impossible.

I have the utmost of respect for Walter Gross and what he does. But what he thinks is a different matter. Mr. Gross should be careful lest through his articles analyzing piano styles, he analyzes himself.

Gross opens his article with "There seems to be a great deal of confusion among musicians and fans regarding the real meaning of the word improvisation." Yes, it's a grossly misunderstood word—only "grossly" should be spelled with a capital "G".

ERRATUM

Reportorial inaccuracy last month didn't let you know that Art Hodes' recent Decca date had trumpeter Sid De Paris, trombonist Brad Gowans, clarinetist Rod Cless, bassist Earl Murphy, tenor-guitarist Eddie Condon, drummer Zutty Singleton and pianist Hodes and that they waxed Get Happy, Liberty Inn Blues, Indiana and Georgia Cake Walk.

Spotting the Bands

(Continued from opposite page)

Stoeffler, Wally—Wayside Inn, Springfield, Mass.

Strong, Bob—On tour—MCA.

Sudy, Joe—Chanticleer, Baltimore, Md.

Tadler, Jean—Enduro, Brooklyn, N. Y.

Tatro, Bill—Sheraton H., Springfield, Mass.

Teagarden, Jack—On tour—MCA.

Thompson, Denny—On tour—MCA.

Thompson, Lang—Lantz Merry-Go-Round, Dayton, Ohio.

Thomson, Billy—Plantation, Niagara Falls, N. Y.

Thornhill, Claude—Paramount T., N. Y. C.

Tosti, George—On tour—SZ.

Trace, Al—Happy Hour Cafe, Minneapolis, Minn.

Trester, Pappy—Park Rec., St. Paul, Minn.

Tucker, Orrin—Aragon B., Chicago.

Tucker, Tommy—Essex House, N. Y. C.

Turner, Don—Mount Royal H., Montreal, Canada.

Venuti, Joe—Tic Toc Club, Boston.

Victor, Frank—On tour—SZ.

Wald, Jerry—Lincoln H., N. Y. C.

Waldman, Herman—On tour—MCA.

Wasson, Hal—Club Royale, Savannah, Ga.

Watkins, Sammy—On tour—MCA.

Weeks, Anson—On tour—F. Bros.

Weems, Ted—Blackhawk R., Chicago.

Welk, Lawrence—Trianon B., Chicago.

Wheeler, Doc—Eastern One-Nighters—MG.

White, Bob—USO Camps.

Whiteman, Paul—West Coast tour—WMA.

Williams, Cootie—Grand Terrace, Chicago.

Wilson, Teddy—Downtown Cafe Society, N. Y. C.

Young, Ben—Hollywood R., Toledo, Ohio.

NEW TENOR FOR HEYWOOD

in the person of Scoville

Brown, who replaces army-bound Ernie Powell in Eddie's little outfit at the Village Vanguard in New York.

Music Industry Council

(Continued from page 9)

Music Dealers', the Standard Music Publishers' organizations and the Conn Industries.

National School Music Rally Day, May 3, will be supported to the full by the Music Industry War Council. Acting on the President's suggestion for more bands, more parades, more flag waving, big examples of all three will be pushed in Chicago, New York and throughout the country by Council adjuncts on that Rally Day.

The Council has now gotten down to a basic program of three major activities: (1) To do everything possible to help further the national war effort, convert the facilities of music that are convertible to war as fast as possible; (2) To arouse the public to the importance of music in the national war effort and gain a proper place as an essential civilian industry; (3) To organize victory bands to collect waste materials and sell war bonds and stamps.

Members of the Council feel, in Max Targ's fine words, that "it is the patriotic duty, the duty toward our children, toward the advancement of culture, our moral and material duty" to keep music going at the present time. There is no reckless optimism about how easily this program will enable the music industry to get needed materials for the manufacture of musical instruments and accessories. But everything possible is going to be done to obtain brass and other much-needed war materials, when, as and if the government feels they can be spared for the use of the industry, and even more is going to be done to help the country win the war with every last energy of all the members of the Music Industry War Council and all the men and women they represent.

ART HODES COMMENTS

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# Metronome

MODERN MUSIC AND ITS MAKERS

Published Monthly by Metronome Corporation  
119 West 57th Street, New York, N. Y.  
Phones: Circle 7-4500-1-2-3-4-5-6

\*NED BITNER, President

GEORGE T. SIMON, Editor      BARRY ULANOV, Associate Editor

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E. A. RODERICK, Advertising Manager      G. O. GREIFF, Asst. Adv. Manager

\*In Service

SUBSCRIPTIONS—Domestic, \$2; Canadian, \$2.50; Foreign, \$3; Single copies, 25c.

CHANGE OF ADDRESS—Please give three weeks' notice and mention old as well as new address.

CONTRIBUTIONS—Material submitted for publication will be handled with every precaution, but no responsibility will be assumed for its loss. Sufficient postage should be enclosed for the return of contributions which do not meet our editorial requirements.

Domestic and Foreign Correspondents are Listed on Page 4.

59th Year

MAY, 1942

New York

## Musicians' Own Earned Dollars Are Bookers' Unearned Dollars

If Glenn Miller should succeed in his attempt to limit his booking office to five per cent of the take on one-nighters, and if, as a result of his victory, other band leaders should gain similar advantages, bands in New York state (it's a state employment agency ruling that Miller is trying to apply to the music industry) are going to save plenty of money for themselves.

There's another way that bands throughout the country can save themselves even bigger sums of money. But they can do it only if they get together and as a huge group forcibly put their collective feet down on a practice that is currently robbing them of thousands and thousands of hard and rightfully earned dollars.

The practice (used by some offices) they should stamp out is this:

A booking office books a band into a territory, say for several nights in a row. It has no personal representative covering the spots in that territory. So it contacts some person who does know the territory.

"Listen," says this booking office, "We have this band coming through your territory. Line up dates for it."

The man lines up the dates.

But he doesn't do it for nothing. Obviously not. He does it for a certain percentage of the date, usually ten per cent. Say, for example, the band is given \$750 for a one-night stand. The territorial booker takes his ten per cent, or \$75. That leaves \$675 for the band.

### Thirty Percent Commissions?

Now here comes the big rub. The booking agency goes ahead and takes its twenty per cent (the customary fee) from the remainder. That leaves the band just \$540 on a job that was originally booked at \$750. In other words, instead of paying the maximum twenty per cent in commissions, it pays almost thirty per cent!

The evils of such a system are obvious. Booking offices are hired by bands to book them. The bands pay them their twenty per cent commissions precisely for that service.

Apparently, though, some offices are not capable of producing such services by themselves. They need outside assistance because they don't have representatives in certain territories who can do their work for them. So they go ahead and hire that outside assistance.

But these booking offices, which are obviously saving themselves money by not maintaining a staff that can cover all territories into which they book bands, don't pay for that assistance. Instead, they charge it up to the bands, forcing them to pay additional commissions, forcing them to pay more than twenty per cent for a service for which they originally contracted to pay a maximum of twenty per cent—and no more!

Meanwhile, these booking offices, who do nothing more than to contact the territorial booker, sit back in their chairs and calmly collect their twenty per cent.

They haven't earned it, though. That's obvious.

It's obvious to you, it's obvious to band leaders. And it must be obvious to the union.

Band leaders haven't done anything about this practice. Apparently they've been bull-dozed into accepting it. We queried a well-known band manager recently, asking him why he never complained about the practice.

"I once did," he stated, "but the office told me that all its bands were paying extra and that if I wanted to be tough about it to go right ahead. But they wouldn't guarantee that they'd book us if we didn't continue to 'take care' of the men in the territories. What else could we do? If we wouldn't do it, somebody else would, and if somebody else would and we wouldn't that meant that somebody else would work and we wouldn't."

This, then, is where the band leaders, as a group, come in. Obviously, nothing will be accomplished if only a handful of them refuse to pay the extra commissions. They'll just lose out, while the paying bands will benefit. Which will only aggravate the situation more.

### Solution Dept.

As we see it, there are two ways of dealing with this problem. One would be for the leaders to form their own protective organization (talk of forming some sort of a group like this among leaders has been rampant for years, with nothing ever done about it) and to refuse flatly to pay those added commissions. Concerted action would strangle this procedure almost immediately.

The other way of dealing with this problem is through the union, directly. It wouldn't be too difficult, either, if all band leaders would cooperate. For no booking office is going to be stupid enough to file any fake contracts between band and promoter with the union. The possibility of losing a license would be too great.

With the union and the band holding contracts, it would be relatively simple to uncover all cases where bands were being forced to pay more than the maximum twenty per cent and thus to eliminate once and for all the evils of this ever-growing kick-back system.

This doesn't mean, however, that the offices can't get assistance from men who know certain territories. As a matter of fact, we heartily agree that it's a wise and efficient system to follow.

**But it does mean that the offices, which are engaged in the business of booking, and not the bands, who are not engaged in the business of booking (otherwise, why the offices?) will pay for their own, legitimate, business expenses.**

**And it means, also, that dance bands will no longer be forced to turn over thousands of their own earned dollars each year so that two sets of bookers, instead of just the contracted one booker or booking office, can save themselves a lot of work and pocket themselves thousands of unearned dollars!**

## Welcome, President Taylor!

We'd like to take these last few lines to welcome and to congratulate Deems Taylor, who has just been elected president of ASCAP.

Though Mr. Taylor has never been very directly concerned with the dance band field, we have watched and we have admired greatly his activities within the general field of music. From such observations, we feel ASCAP has made a wise and a happy choice.

Our best wishes to you, Deems Taylor, and to you, ASCAP, for happy days for you and for the many whom you represent!

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