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## LETTERS TO THE EDITOR

### AUTHOR ANSWERS CRITIC

(1) I hope that I may have a little space to comment upon Barry Ulanov's review of *The Jazz Record Book*. The "mistakes" he mentions I think even he will admit are remarkably few for a book of this scope. As for the "errors in judgment" that must remain an arguable point between Mr. Ulanov and other critics.

(2) "Emphasis," says Mr. Ulanov, "is upon Sidney Bechet, the Chicagoans, the multifarious boogie woogie exponents and, somewhat grudgingly, Mildred

Bailey, Lee Wiley and Billie Holiday." A glance at the table of contents, let alone the alphabetical lists of records, indicates that this simply is not true.

(3) Half a hundred name bands with accurate personnels—insofar as we could get them, and we certainly worked hard—seemed to us a much more adequate treatment of big-band jazz than any previous book had attempted. One might gather from Mr. Ulanov that our treatment of big bands is niggardly but an actual count of records will prove this idea to be unfounded.

(4) As for *They Still Play Jazz*, which Mr. Ulanov thought a patronizing title, we deliberately used it to indicate how alive jazz is, and in a variety of forms. Let the reader glance at the personnels of the more than 100 recording units in this chapter and decide for himself if we were so eager to do justice to New Orleans and Chicago that we neglected musicians from elsewhere.

(5) Our list of records, says Mr. Ulanov, has been "rather poor and haphazardly constructed." I should like to know if Lunceford, Basie, Dorsey, or Goodman fans, for example, concur in this point of view.

(6) To Mr. Ulanov our point of view is warped but I wonder if all "musicians and veteran jazz fans" will agree?

I'm inclined to think that many musicians will welcome such new contributions as the section on the parent style, that on ragtime, the history of early New York, the background study of big-band jazz, etc.

(7) The comments on Bechet and Morton (why not Armstrong's Hot Five, too, while he's at it?) seem to be unnecessarily biased. The late Johnny Dodds, when asked to name the man who first inspired him on clarinet, named a younger man, Sidney Bechet. As for Jelly Roll Morton's position in jazz history we feel that this will become increasingly clear as people listen to his records. The bands of today didn't come out of a hat, they came out of a history.

(8) I think that Mr. Ulanov's review misrepresents *The Jazz Record Book* and the approach of its authors and I hope there will be room for at least part of this letter in METRONOME.

Sincerely,

CHARLES EDWARD SMITH,  
New York City.

### CRITIC ANSWERS AUTHOR

(1) Mr. Smith admits to mistakes, though he thinks they are remarkably few. If it is possible for the authors of *The Jazz Record Book* to hear Billie Holiday on two sides of a record on which she doesn't sing at all, it is also possible to hear other things which aren't on records. Mistakes like this one seriously impugn the quality of the authors' critical judgments.

(2) The quotation is not complete. I was speaking about the chapter on *They Still Play Jazz*, in which the emphasis clearly is "upon Sidney Bechet, the Chicagoans, the multifarious boogie woogie exponents, etc."

(3) Accurate personnels do not account for big bands in a record book. Effective selections from their work on records do. The records chosen as representative of the big bands of present-day jazz in *The Jazz Record Book* are almost in every case questionable.

(4) Who ever did say that jazz was dead?

(5) See below for what a Goodman fan thinks of the representation of Benny's band in *The Jazz Record Book*. As for Basie, Lunceford and Dorsey, they are unevenly but more thoroughly represented. But that doesn't excuse the poor choice of Harry James or Les Brown or Claude Thornhill or Benny Goodman discs.

(6) It is strange that Mr. Smith disparages his earlier work (*Jazzmen*, by the same authors, among others, Harcourt, Brace, 1939), which covered the same historical ground more effectively, by calling these things "new contributions."

(7) Why not Armstrong's Hot Five? Clearly, because the vitality and inspiration and technique displayed in their records are so far ahead of the latter-day crudities of Bechet and Morton. Dodds' endorsement doesn't mean anything more than that one man who played like another acknowledged the other. In this Bechet-Morton controversy, all I really ask is that *The Jazz Record Book* authors achieve a sense of musical proportion, and give these men

(Continued on page 32)



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# Metronome

MODERN MUSIC AND ITS MAKERS

Volume LVIII

APRIL, 1942

Number 4

## NEWS HEADLINERS:

Jazz, please sums up the hearty requests of soldiers and sailors throughout the country's service headquarters (7). The D. C. Local denies denying name bands the right to play at nearby Army Camps—it just wants the regulations complied with (7). NBC may again feature dance remotes (8). Chico Marx and his Ben Pollack-supervised band may do a South American tour (8). The War Production Board has severely restricted musical instrument manufacture (8). Dolly Dawn has quit bandleading as the Ray McKinley and a pile of other new bands rehearse (9). Maxie Kaminsky tells off press agents and other trade papers for false reports about his joining Alvino Rey (9). Benny Goodman is now a husband (9). Mary Lou Howard jumped from Juilliard to the Chamber Music Society of Lower Basin Street (10). Ina Ray Hutton's arranger was a selective choice (10). Charlie Christian's epochal life is reviewed (11).

Pages 7-11

## BAND REVIEWS:

Woody Herman is his own greatest asset, as a singer and clarinetist and front-man of an A-1 band. Randy Mergentroid, Jr., has a D-1, D for doubtful, band. Evalyn Tyner, Enric Madriguera and Jerry Wald all rate B-2. Dick Siabile is a B plus-2. Reviewers: B. Ulanov, G. Simon.

Pages 12, 13

## RECORD REVIEWS:

The big kicks on wax are provided by Duke Ellington, Hal McIntyre, Tony Pastor and Chu Berry. Woody Herman and Mildred Bailey are accompanied by Jean Eldridge as fine disc singers, while Benny Goodman and Harry James turn in some swell sides. Reviewers: The Triumvirate.

Pages 14, 15

## STAGE SHOW REVIEWS:

Ina Ray Hutton and Red Norvo and Les Brown all lead superb stage shows, with the theatre offerings of Charlie Spivak, Erskine Hawkins and Stan Kenton, also acclaimed for one reason or another. Reviewers: G. Simon, B. Ulanov.

Pages 16, 17

## RADIO REVIEWS:

Stuart Wade gets most of the air credit for Freddie Martin's broadcast. Other bands reviewed: Chris Columbus, Mitchell Ayres, Hal Leonard.

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## FILM REVIEWS:

Jimmy Dorsey, his band and vocalists, get a great showing in *The Fleet's In*. Ella Fitzgerald, Woody Herman and Gene Krupa do all right in Hollywood vehicles, too.

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## FEATURES:

Jimmy Bracken (20), *Song Publishing News* (24), *Clarinet* (29), *Hawaiian Guitar* (30), *Publicity* (30), *Trade News* (31), *Drums* (32), *Trumpet* (33), *Teachers' News* (34), *Spanish Guitar* (35), *Orchestration* (36, 37), *Piano* (38), *Accordion* (38), *Theory* (39), *Wind Instruments* (39), *Spotting the Bands* (40), *Arranging* (41), *Editorial* (42).

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## Washington Union Denies Barring Name Bands

insisting that the union had not interfered and would not interfere with free musical entertainment for the boys in the camps.

Paul J. Schwarz, president of Local 161, Musicians' Protective Union, A. F. of M., reported that a charge of such interference by Dick Stabile, bandleader, which appeared in the Washington Post was founded on a different matter. The latter, he explained, was Stabile's failure to comply with a regulation under an agreement between Camp Shows, Inc., which provides USO entertainments, and the American Federation of Musicians, and its president, James C. Petrillo.

Under this agreement, Schwarz stated, "name bands are permitted to appear for soldiers at such free time as they may find convenient. That agreement stipulates the local union within the jurisdiction must be notified and clear the engagement."

"Dick Stabile," he asserted, "failed to make such a report to Local 161 before appearing at Camp Meade on February 8. For such delinquency he was summoned before the Board and warned."

"The Musicians' Union," said  
(Continued on page 27)

## AFM to Appeal S.S. Decision

made by the U. S. Circuit Court of Appeals for the Chicago district. Court reversed a lower court decision that the employer of a band rather than the leader was responsible for the employer's end of the social security tax. The test case is being pushed by Griff Williams, Chicago bandsman, with Samuel Ansell, chief counsel of the American Federation of Musicians, preparing to take the case to the U. S. Supreme Court for a final interpretation of the law.

AFM contends that the bandleader is never the employer of his musicians for tax purposes, but rather the hotel or ballroom or theatre is. Government says that the bandleader is the employer and that the hotel at which the band is employed cannot be compelled to pay the social security taxes.

## TRUMPET CHANGES HIT BANDS

with leadman Jimmy Campbell of the Jimmy Dorsey band leading off. Jimmy joins Casa Loma, with Paul McCoy of the Hal McIntyre crew replacing him. McCoy's slot with Hal was taken by Louis Mucci of the Bob Chester band.

## KEMPER FORMS BAND

after leaving Horace Heidt. Ronnie, vocalist with Horace, and before that with Dick Jurgens, is building a 12-piece crew.

# Metronome

MODERN MUSIC AND ITS MAKERS

Volume LVIII

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APRIL, 1942

By Metronome Corporation

Number 4

# Soldiers, Sailors Ask for Jazz



GLENN MILLER and his band, on the steps of the U. S. Treasury Building in Washington, help the drive for sale of Defense Bonds and Stamps.

## Service Men Request Bands, Pop Singers Instead of Long Hairs; Organizations Shift

emphasis in entertainment being supplied members of the United States armed forces, going away from heavy and often depressing to lighter, gayer music.

When organizations (volunteer as well as paid groups) first started supplying the men with entertainment, they picked upon the "higher" forms of art. But they were so high that they sailed right over most soldiers' and sailors' heads. Whereupon the men started to tell officers and committees that they sure would like something closer to earth.

As a result, dance bands and singers are working overtime visiting and broadcasting to men in camps and behind the lines. But they like to do it just as much as the men like to hear them, for not only do they get the sincerest appreciation of all audiences, but they also feel they're doing something for their country.

USO has caught on, too, and is supplying the men with much light entertainment, including outstanding Broadway musicals and comedies. Servicemen used to have to pay to hear and see this sort of entertainment, but starting March 3rd it was all put on a "for-free" basis. Couple the talent corralled by this organization with that which volunteers in services, as just about every band and singer in the popular field has done, and you've got a pretty impressive array of entertainment.

## Dance Ticket For Local 77

as the first time popular musicians have ever run for the full complement of executive offices of the Philadelphia union. Johnny Arthurs heads the dance ticket, and talk around town seems to establish Johnny as a favorite to win the votes for 77 President. For many years Philadelphia dance men have been popping off about the "long-haired union leadership." This is their opportunity to make their weight felt in the Local and most of them are taking full advantage of it.—PHILADELPHIA, PA.

## DEANE TO REY

to play and arrange for Alvino. Kincaide thus makes one more of his periodic hops from a solo stint as an arranger to a dual job as saxist and scripter.

## Benny Carter and Billie Holiday Head Theatre Combination

that makes its original bow as a team the week of April 10th in New York's Apollo Theatre.

Benny, who recently gave up his small group to devote all his time to writing and arranging, and Billie, who has been doing a single in night clubs, plan to tour together all through the country as a unit.

## NORVOS RECORD FOR COLUMBIA

on their last Thursday night in town, before Red had to take his band out to play theatres in the near west. Mildred Bailey finished off her Decca contract just in time to make the record session with her husband's new band. Highlights of the date were the band's *Jersey Bounce* and Mildred's much-talked-about *Arthur Murray Taught Me Dancing In A Hurry*.

Red, Mildred and band are doing their theatre tour with Jimmy Durante and Mildred's dachshunds.

## RICH GET 1-A

meaning that Buddy soon leave the Tommy Dorsey band and goes into the army. He was shifted to the top class from a previous 3-A rating.

Carter's new band comprises George Dorsey and Frank Powell, altos; Al Gibson and Freddy Mitchell, tenors; Courtney Williams, Link Mills and Nelson Bryant, trumpets; Claude Jones, Rock McConnell and Slim Moore, trombones; Jiminy Phipps, piano; Johnny Collins, guitar; Charlie Drayton, bass, and Specks Powell, drums. Several of these men had been working with the recently disbanded Fletcher Henderson band.

Benny, who'll be featured on alto, clarinet, tenor, trumpet, and possibly vocals, will try to continue to arrange for Mark Warnow's Hit Parade program.

## CONIFF TO MONROE

to take up trombone duties with Vaughn's band. Ray will also write originals and arrange for the singer's outfit. He replaced Sid Brantley on lead trombone.

# Band Remotes Back on NBC?

## Rumors Have Network Reviving Dance Music From Night Spots; Outfits Off Air

for several months, following one of the many disputes the network has had with the AFM about numbers of musicians to be employed in its affiliated stations.

NBC, which no longer includes the Blue network, has cut out all dance music from night-clubs, hotels, roadside houses, etc., for a long time. However, persistent press-time reports had the chain setting up a five-a-week schedule for Teddy Powell's band at the Log Cabin in Armonk, following purported negotiations with Charlie Green, president of CRA, the former NBC band-booking office. At least one more band was due to get similar air, with possibly others coming along later.

Powell, perhaps in anticipation of an ether build-up, has been building up his band, late in March grabbing Irving Fazola from Muggsy Spanier's group. He boasts a new trumpet section of Jack Hansen, Johnny Austin and Dick Main, a new singer, Tommy Taylor, and an additional arranger, Henry Wells. Teddy is due to remain at the Cabin for a five months' stay.

## Salute Victory At Dance

held March 9th at the Shrine Ballroom. Almost every name band in the vicinity took part. Among them were, Tommy Dorsey, Claude Thornhill, Phil Harris, Johnny Richards, Jack Teagarden, Bob Crosby, Al Donahue and Kay Kyser. The dance started at 7:00 P.M. and finished at 5:00 A.M. the next day. This was for the convenience of the defense workers.

The "take" was around \$4,000, although some officials gave out the amount as \$6,000, but at the same time gave attendance figures as 16,000 which at fifty cents a head would net \$7,500.

With such a wonderful group of top name bands the "take" should have been greater by far. The trouble, it seems, started when the original idea of the dance fell through after the first hour. Plans were to charge fifty cents admission for which five 10c Defense Stamps were given. These were to be used in the manner of dance tickets. Once on the floor, however, the crowd refused to get off. Consequently, no additional stamps were sold. The promoters finally gave up that idea and the customers kept their stamps.—LOS ANGELES.

## VOCALIST TURNS SERVICE LEADER

at the United States Coast Guard Station at Manhattan Beach, Brooklyn, New York. Dick Judge, former Teddy Powell warbler, is leading the band at this station and taking vocals with it, in his first try at being his own maestro, as well as his first try at being a Coast Guardsman.



BARRY WOOD (left) and BARNEY RAPP (right) team up for a theatre tour with Barney's wife, Ruby Wright. Singer Barry and leader Barney are actually brothers Louis and Barney Rappaport.

## Chico Marx Band May Go South American Way

if present plans hold, it was revealed by Chico and manager Ben Pollack in a METRONOME interview. The plans call for the very new band to leave late this month by clipper and do a week of theatres in Rio and a week of theatres in Argentina. The deal, set by the William Morris Agency, calls for the band to get \$4,000 for the two weeks, plus the free ride via clipper.

It was also revealed for the first time that the band is set to record for the projected Dorsey-MGM firm. The Marx band thereby becomes the first dance crew, besides T. D., to align itself with the new firm.

In a recently completed two-week tour of New England the new crew broke plenty of records. They did the top gross of the season in Bridgeport, draw-

ing \$4,200 in three days. Other grosses were \$10,000 in Providence, aided by Martha Raye, \$4,200 in Worcester, \$3,500 at Waterbury and \$2,700 in Salem.

Pollack and Marx are continuing to make changes in the band. Alan Fields came in on alto, Napoleon took over the piano chair and Marty Marsala is in on trumpet.

Ben and Chico are also dickering for a summer roadhouse in New Jersey, to use as a builder and home grounds for Marx and also as an incubator for other new crews. Chico recently gave the former big time leader a three-year contract calling for a \$25,000 per year guarantee. This should kill all reports that Pollack will return to the Coast to reform his band.—WORCESTER, MASS.

## SAMMY KAYE FOR FILM

under a recently signed Twentieth Century-Fox contract. Sammy and his band will emulate Glenn Miller in co-starring with the film firm's ice luminary, Sonia Henie. The movie that will introduce Kaye to picture house audiences will be called *Iceland*. Remuneration for the work in the film will be over \$50,000, with shooting beginning on April 13.

## KITSIS TO ARMY

leaving Red Norvo's piano slot to join Uncle Sam. Bob has been replaced by Henry Kahout in the keyboard position with the Norvo band.

## THORNHILL SEES STARS

at his Hollywood Palladium opening. Lots of prominent musicians attended also. The band has pulled a good crowd nightly with week-ends booming. However, the one complaint from customers is that they can't dance to all of Thornhill's music.

## CONNIE HAINES LEAVES DORSEY

following the Palladium date to do some radio shows over N.B.C. She is still under contract to Dorsey. Bullets Durgham also remains in Hollywood as manager of Dorsey's west coast office.

## Musical Instrument Manufacturing Severely Limited

by order of the War Production Board in order "to make substantial quantities of steel, copper, nickel, tin and other vital materials available for planes, tanks, guns and ships." All musical instruments are covered by the program which is set forth in General Limitation Order L-37.

The program covers the period from March 1 to June 1. Extent of the curtailment is based on the total amount of critical materials by weight used in the various types of musical instruments. During the three-month period, manufacturers may use in total volumes up to 75% of average consumption in 1940 for a similar period of time in instruments and accessories (which are also affected) containing less than 10% of the critical materials (iron, steel, magnesium, aluminum, nickel, chromium, rubber, copper, tin, lead, zinc, and others) by weight. In instruments and accessories containing from 10 to 25%, they may use up to 65%, and up to 50% in instruments and accessories containing 25% or more of the materials. In the manufacture of spare parts, they may use up to 75%.

It is possible to exceed these limits in one type of instrument, if a manufacturer makes several types and reduces his use of the critical materials correspondingly among his other instruments. There is no guarantee in the program that manufacturers will be able to obtain critical materials, even in the sharply reduced quantities.

Annual factory sales of the musical instrument industry have ranged from \$40,000,000 to \$50,000,000 in recent years, with employees totalling approximately 15,000. Not many of its facilities can be turned over to war production, but wherever this change is possible, it is being effected.

No announcement has been made by the W.P.B. about what its procedure with regard to musical instrument manufacture will be after June 1, nor has it been possible to obtain accurate figures on the amount of materials that may be saved under this limitation program.

## Turkish Embassy Jam Session

was sponsored by the Turkish Ambassador's son, Neshui Ertegun, last month. Featured at the session were Joe Marsala's Orchestra and several members of Duke Ellington's band, Barney Bigard, Juan Tizol, Johnny Hodges, Rex Stewart and Harry Carney.

Recently, while Glenn Miller was breaking the house record at Loew's Capitol Theatre here, two of his bandmen were up at the Embassy for a record session for Ertegun. Bobby Hackett and Wilbur Schwartz, trumpet and clarinet, respectively, cut Neshui's wax.—WASHINGTON, D. C.



# McKinley Starts, Dolly Stops Leading

## There's a Hitch In It; It's Benny Goodman's

to the former Alice Duckworth, sister of John Hammond, and former wife of an English baronet. The King of Swing's marriage took place on March 21 in Reno, Nevada, shortly after Lady Alice's divorce was granted.

The new Mrs. Goodman, whose infectious smile resembles that of her illustrious swing-critic brother, John Henry, with whom she does not always agree on matters rhythmical, is very interested in music—classical and jazzical. She has often been spotted in the New Yorker Hotel listening to Benny's band, apparently completely engrossed in everything it was doing.

Benny and band were on vacation when the marriage, his first, took place. He had closed a tremendously successful engagement at the New Yorker, March 12th, and was in the midst of a three-week vacation.

When the outfit convenes again it will have at least two new faces. Bob Cuthall, fine trombonist, will enter the U. S. Armed Forces, and vocalist Art London has handed in his notice. Many people felt that neither man had been given complete opportunities to show his wares, "Cutty," especially, being overshadowed by the sensational Lou McGarity.

Shortly before the band's closing, Goodman substituted Buddy Shiffman for Clint Neagley in the sax section.

## Herman, James Spotlighted

on the weekly record popularity program sponsored by Coca-Cola under the name of Spotlight Bands. Woody and Harry broke up the monopoly held by RCA-Victor bands (Glenn Miller, Tommy Dorsey, Freddy Martin, Sammy Kaye) when their diskings of *Blues In The Night* and *I Don't Wanna Walk Without You* took top billing in the nation's record marts. In between the Decca and Columbia bands was another Victor winner, Alvino Rey, who copped first prize with his *Deep In The Heart of Texas*.

## D.C. VOCALIST-M.C. WITH MACARTHUR

in the Philippines. Ray Beck, well known around Washington in the dual capacity of singer and m.c., was wounded while serving with General MacArthur in the defense of the islands, the extent of his injuries as yet unknown. Ray enlisted in the signal Corps over a year ago and was stationed in the Philippines.—WASHINGTON, D. C.

## RAY TUCCI MARRIED

to Jeanne Blanche, at Omaha, Nebraska, last month. Ray is Jan Savitt's baritone saxist, Jeanne is the new singer with the band.



JEAN CARROLL, who sings and takes pretty pictures on the west coast, is METRONOME'S Heart-Throb-of-the-month-of-April.

## Kaminsky Emphatically Denies Joining Alvino Rey Band

"How do those guys (press agents) manage to get the facts so balled up?" fumed Maxie Kaminsky between sets with a jam band at Nick's in the Village.

"I read in the trade magazines (Not this one!—Ed.) that I'm now playing with Alvino Rey's band. What a laugh! Sure, after Artie's band broke up one of Rey's managers asked me if I wanted to join Rey's organization. I told him definitely no. Hell, if I wanted to play that kind of music I'd be making some real money. But that's not the type of music for me."

Paradoxically, Maxie enjoyed working with Shaw. "He had some real fine men in that bunch."

Maxie has Pee Wee Russell, Frank

Orchard, Danny Alvin and Dick Corry (piano) in his jam outfit and is plenty content to concentrate on jazz rather than the train that leaves on "track 29."

These men have been working with blues pianist Art Hodes, who was unexpectedly thrown out of a job last month, when the Pepper Pot, in Greenwich Village, folded. Art has been gigging around and recently cut four sides for Decca under Milt Gabler's direction with a line-up including Kaminsky, Russell and Big Sidney Catlett. Among the tunes waxed were *Mandy* and *Get Happy*. Hodes revealed that jazz trombonist and ex-New Orleans Rhythm King George Brunies is now working in a defense factory in Alabama.

## HARRY JAMES TO FILM

at Universal Studios April 2nd. The picture is *Carry On* and features the Andrews Sisters. James follows Sonny Dunham into the Palladium April 28th for four weeks.—HOLLYWOOD.

## GALBRAITH LEAVES CLAUDE THORNHILL

to join Teddy Powell on guitar. Barry will replace Zeb Julian, who goes into the Army. Galbraith played for Teddy before he joined Claude several months ago, and was the focus of a small Powell unit.

## Ray's Outfit Ready; Girl Singer on Own; Changes Highlight Month of Activity

among bands throughout the country.

In the east, McKinley, rehearsing in a hide-out so that no name leaders could proposition his men, whipped his new band into active shape. It contains mostly youngsters whom Ray discovered in a tour of the country. Definitely set at press-time were saxists Lenny Fiore, Mablon Clark (from the Bradley band) and Walter Wagner, trumpeters Larry Brooks, Dick Cathcart and Dick Steele, trombonists Bill Corti (also ex-Bradley), Brad Gowans and Jim Harwood, pianist Louis Stein, guitarist George Lutz, vocalist Imogene Lynn and tuba-player Joe Parks. The last-named will play in addition to a string bassist. Ray raves about his horn work, claiming the man can even play sub-tone!

Also in the East, Dolly Dawn decided she'd do better as a single act and so disbanded her group. George Hall, who used to front the band and who backed his protege, was reported as having dropped thousands of dollars.

In New England, Charlie Barnet was doing well with his reorganized, fiddleless outfit that contains two colored musicians, bassist Jack Jarvis and trumpeter Peanuts Holland. The latter used to be featured hot-man with Coleman Hawkins. Irving Berger, who recently left Goodman, is on trumpet.

On the opposite side of the land, Paul Whiteman was also fronting some new men, with reports stating his intention to organize an all Local 47 group. Jack Henerson enlisted in the Navy, his tenor-sax chair being taken by King Guion. Murray McEachern, featured man of all instruments, was relieved of his assistant leadership post, Danny D'Andrea, saxist and violinist, taking over instead. First trumpeter Jerry Brooks and vocalist Frank Howard handed in their notices at press-time. With "Pops" preferring to concentrate on radio not working many nights  
(Continued on page 28)

## Saxie Mansfield Leaves Woody

after many years service with the Herman Herd. Saxie had been with the band since its inception, having played with the nuclear members of the outfit when they were all with Isham Jones. The illness of his father in Springfield, Ohio, necessitated Mansfield's return to take over his plumbing and heating contract business. Replacement for him was Mickey Folus, whose tenor sax has been heard before with the Woody Herman band.

## AULD MARRIED

on March 10 to Mary Tullis, of the Earl Carroll Vanities. Georgie and Mary had been friends for four years before the ceremony.

## SHE LIKED JUILLIARD ALL RIGHT; BUT BASIN STREET'S BETTER

That's about the size of it for pint-sized Mary Lou Howard, whose singing these Wednesday evenings on the Chamber Music Society of Lower Basin Street radio show (Blue network) has got a lot of agents scurrying around trying to tell her where to go from here and a lot of music appreciators wondering where the gal suddenly came from.

The latter group (forget the former) likes the easy, unaffected way the lass emotes, plus the unrestrained feeling she puts into both her ballads and her rhythm tunes—especially the former. A lot of them claim she's much like Dinah Shore, who also broke in on this show.

Funny thing about Mary Lou—she came up from Texas only a few months ago to enroll in Juilliard School of Music (under her real name of Herbie Herblin) to study arranging, harmony, and to improve the piano she's been playing all her life. She liked it right well enough, but then when somebody suddenly found out she could sing and when somebody else came along and told her he had a friend who had a night-club in a small Pennsylvania town with a vacancy for a gal who played piano and sang, Mary Lou thought she might like that a little right well enough.

Once she tasted it, she knew. She came back to New York but not to Juilliard's next semester. She did nothing for a while, except to look for a singing job. She got that on New York's indie, WJLN. Bill Downer, a man up at Decca records, heard her, thought she was really fine, and put her in touch with people with right connections. NBC heard about her, sent for her, and there she is.

She's getting a big bang out of it all, and everybody's getting a similar boot out of working with her. For she knows what it's all about, as she sketches her own arrangements and even threatens to score them herself. For the bug to be a fine, all-around musician still buzzes around in that ninety-pound frame of hers, though Juilliard and its scholarly training isn't getting the play these days that it did when Herbie Herblin first came up from Wichita Falls, Texas.

Who'll win out in the long run, nobody knows, least of all Mary Lou Howard. All she does know is that she's going to give this singing business a real try, and if it works out—well, then, well and good. And if it doesn't, well, then Juilliard will get her back, and a lot of folks who like really good singing are going to be the only losers.



Nick "Hep" Lazzaro uses his army horn for multiple purposes at Fort Jackson, S. C. He's in the 22nd Infantry Band.

## FRIVOLOUS FRETTERS CONFUSE LEADERS

as guitarists start wholesale switching between bands. Allen Reuss left Ted Weems for Jimmy Dorsey. Danny Perri then left Jan Savitt for Weems. Mike Bryan left Bob Chester for Savitt. Total result is Chester has no guitar, Smith has no job, and everybody else is very much confused.



This band's causing much comment and giving much enjoyment to soldiers at Loury Field in Colorado. Mel Hargus, who plays piano, is leading the group.

## Lots of Guys Chose Ina Ray Hutton, But She Chose a 'Special' Man

### Teddy Wilson Set For Commercial

over CBS, Tuesdays from 9:00 to 9:30 P.M. Teddy and his Cafe Society Downtown Orchestra are the featured musical attraction on the commercial, Duffy's Tavern. The whole show is on a four-week trial basis (starting March 17) with options for a twelve-week renewal. The deal for Teddy's services was set by Will Roland, Benny Goodman's manager, and ex-officio adviser to the Wilson band and its leader. Tommy Mack, former Glenn Miller manager, is now serving in that capacity for Wilson.

### EDYTHE HARPER LEAVES MUGGSY

to prepare for a new addition to her family. Her husband is Vernon Brown, trombonist with the Spanier outfit. Muggsy doesn't plan to replace Edythe while she's away, and thus the band will have no female vocalist until she rejoins it sometime after September.

### GIRL FOR HOMER

and we don't mean the Greek. It's Ben, Les Brown's arranger, who is the proud father of Miss Leslie Gail Homer, born late last month.

to write special orchestrations for her band. In a competition several years ago, she picked out George Paxton, below, from a whole bunch of name arrangers who were submitting material for her band a couple of years ago. She liked the submitted arrangement so much that she countered with an arrangement of her own—to wit: George Paxton was to own a part of the band, thus assuring Ina Ray Hutton of his arranging services for its duration.

That duration has been about two years now, and it's been a boon both to Miss Hutton and Mr. Paxton. For their band is doing nobly, musically and financially.

"Pax" had arranged for a host of other name bands before joining Ina. There were Bunny Berigan and George Hall and Teddy Powell and Hal Kemp, in all of whose bands he was also a pretty fair tenor-man. That wasn't his original instrument, however, for in 1922, at the age of seven, he began piano; then switched to drums; then to trumpet; then to trombone, and finally to saxing and clarinetting. He plays pretty neat jazz tenor, right now.

Paxton first appeared as a diapered swaddler in Jacksonville, Fla. These days, though, he'd rather appear as a golfer on almost any course that's easy enough for him.

In the pose at right, "Pax" is thinking very seriously about his golf game, while trying to concentrate on the final touches

## Canadian Radio Inaugurates Swing Show

erasing its unofficial ban against hot jazz. The Canadian Broadcasting Corporation began sending a really sending hour-and-a-half recorded swing show to Toronto listeners each Saturday afternoon at two.

In the hands of announcers Byng Whiteker and Elwood Glover, the "Ten-Ten" (the spot on the dial where the program emanates) Swing Club" is one of the best scripted, ably produced and highly informative jazz programs ever to hit any airwaves. Since its inception, the program has met with an overwhelmingly enthusiastic response from local listeners who were without any semblance of a swing show for over a year.

The presentation, which entails intensive research and exhaustive planning, is presented in five departments. The opening is a hodge-podge of good recordings the public has requested, followed by a quarter hour of "Immortals of Jazz," wherein the ancients are featured, and a 15-minute shot of the "Ten-Ten" special, usually a 12-inch or two-sided super-syncopeation.

The real feature of the show, however, is a half-hour publicity spot for the "Band of the Week," usually a name band that is appearing in town. On the night the name band appears, burly Byng and efficient Elwood take themselves and their portable recording apparatus into the musicians' lounge of the appointed location and informally proceed to interview the leader and the members of the band. This transcription along with some of the bands' better jazz waxings and a history of the band all combine to form the "Band of the Week" shot on the Saturday airing.

The cordiality of the various leaders to the Messrs. Whiteker and Glover and their intelligent questionings has made these recorded verbal shindigs an eagerly awaited thrill for the incoming bandsmen, a thrill that the listening audience equally shares.—Ben Langbord, TORONTO, CAN.



of the arrangement of *Rock-a-bye Baby* he made for all you METRONOMERS this month. You'll find the results of his concentration on page 36.



The late CHARLIE CHRISTIAN looks over the shoulder of BENNY GOODMAN, the man who brought him out of south-western obscurity.

## Press Agent Karle Now Plugs Johnny Long in Army Papers

strictly by force of habit, according to pedigreed carrier-pigeon rumors filtering into METRONOME windows. How successful Milton will be in his latest publicity venture (strictly force of habit stuff) depends not so much on editors as upon Long's Local Draft Board.

Karle (real name: Milton Karle Dickler) was considered by most in the trade to be the hardest-working of all press agents. He'd miss breakfast, lunch, dinner, sleep, etc., just to get two lines about Johnny into anything that even remotely resembled type.

The lad who'd never let up finally succumbed to the pressure created by Uncle Sam and wound up at an army camp in New Cumberland, Pa. Once ensconced safely there, he is rumored having started telling everybody what a great band Long has.

Main-stemmers miss the guy. They're looking for someone to take his place, but they'll probably never find as hard-working a p.a. again.

## Request Music Books For Service Men

through the Victor Book Campaign headquarters in New York City. This organization, sponsored jointly by the American Library Association, American Red Cross and U.S. O., has undertaken to supply America's soldiers and sailors and marines with all kinds of reading matter.

"All kinds of books for all kinds of men," says the Book Campaign headquarters, "means, of course, books on music and musicians, too. For our men do not stop being music lovers when they don their uniforms. We at home can help tremendously . . . music lovers can pass along their books to the Public Library for the Victory Book Campaign!"

## MUGGSY MAKES CHANGES

putting Charlie Queener on piano for Dave Bowman, H. A. Tenney on clarinet for Irving Fazola, and Joe Forshetti on tenor for Johnny Smith.

## Tommy Dorsey Waxes Plethora of Sides

for Victor on the west coast. He recorded a trombone solo of Eric Coates' *Sleepy Lagoon*; *Moonlight on the Ganges*; *Somewhere a Voice Is Calling*, vocal by Frank Sinatra; *Blues in the Night*, vocal by Jo Stafford; *Tell It to a Star*, vocal by Sinatra and the Pied Pipers; *Night We Called It a Day*, vocal by Pipers, and an original by Sy Oliver, *That Gits It*, featuring Ziggy Elman and Chuck Peterson.

Manny Klein was pressed into service on the last named tune, thus making five trumpets used. Plans are to do a 12-inch platter of *Begin the Beguine* with vocal by Frank Sinatra, backed by *I'll Get By* by Jo Stafford.—HOLLYWOOD.

## DINAH SHORE JOINS NATIONAL GUARD

by honorary induction. Dinah was given this distinction by the Seventh Regiment of the New York State Guard, recently. She was the first woman to receive this honor since Jenny Lind, the famed Swedish singer, in 1852.

## MIKE RILEY'S ZANIES CLICK

at the Radio Room on Vine Street. Evelyn Myers left the above named spot to join Meade Lux Lewis at Streets of Paris on Hollywood Boulevard, where Wingy Manone and his band are "killin' 'em."—HOLLYWOOD.

# DANCEBANDOM SURE MISSES CHARLIE CHRISTIAN

Losing Charlie Christian, that wonderful guitarist, who passed away after a siege of tuberculosis in a Staten Island sanatorium, was a tremendous blow to the dance music world.

Everybody knew he was sick, but nobody seemed to realize his condition was as serious as all that. They figured he was being well taken care of and that soon he'd be up and around and banging away on that guitar of his in the manner that caused him to win just about every guitar poll in existence.

And then, suddenly, on March 2nd, the end came. Charlie had succumbed to t.b. His body was shipped to Bonham, Texas, for burial there.

Amy Lee wrote a fine story on Charlie Christian several months ago for this magazine. It showed what a fine person and musician he was. Perhaps you'd like to read it again, too. So here it is:

It would be very strange, his playing so much electric guitar in Benny Goodman's former quintet, his present septet, and winning guitar chair in METRONOME's All Star band, not to see Charlie Christian strumming right into the Hall of Fame.

That he ever found playing electric guitar hard, as he says he did when he first started on it in 1937, is impossible to believe now. The apparent ease with which he makes that box talk is potent proof of his talent and extraordinary command of the instrument's resources.

Charlie was born and lived in Texas until he was two, so they tell him, and then they toted him off to Oklahoma City. When it came time, Charlie went to school, of course, and that was when music started bothering him. And it bothered him so, he wanted to play tenor, but his teacher nixed that idea quick, being a disapprover of jazz. Teacher wanted Charlie to play something respectable and unjazzish—trumpet. Charlie didn't want to play trumpet, so he played nothing.

### Following Pa's Finger-steps

Christian, Sr., played an instrument Charlie began thinking might be all right, guitar. At the age of 12, he fell heir to his father's two guitars, but figured he was still too small to play either of them.

About the time Charlie did venture some fretted experiments, his brother had organized a band. In it was a guitar player from Chicago. Charlie took some lessons from him, and "got going good from there," he says. "After learning quite a bit, I began to put in my own ideas."

When, at 15, Charlie "got a good little steady job in a little joint in Oklahoma City," his brother was surprised; he didn't know Charlie could play that good. After his Chicago guitar man left, Charlie's brother even hired the kid for the spot. Charlie stayed awhile, then got out to work at "another little place." It was a fine little place, because he could jam with all the musicians from the big bands coming through. They always stopped there. Among others, he jammed with Cootie Williams, little thinking he'd ever work in the same band with him some day.

In 1936, Charlie returned to Texas.

Dallas this time, to work. Nothing much happened, so he came back to O. City with Alphonso Trent's outfit. He played some bass for Trent, and even had a chance to go with Andy Kirk as a bass man. "But," says Charlie logically, "I didn't want to play bass. I wanted to play guit-ar."

### —And Then to Bass

That being that, he went with Trent to Deadwood, South Dakota, a wide open mining town. Being in Deadwood he missed out on going to New York with Count Basie.

"Got kinda tiresome in Deadwood," Charlie remembers, "so I came back to Oklahoma City, and then I went to Omaha with Anna Mae Winburn's band. We did purty good there, and then we played around Minnesota and Illinois."

Feeling by then he was getting nowhere once more, Christian returned home and organized his own little band. He had also contacted Teddy Wilson with the hope of joining Teddy.

### —And Then to Goodman

Came July, 1939, to O. City and John Hammond, on his way to Los Angeles with B. G. Having heard about Charlie from Mary Lou Williams, he stopped off to hear the sometimes-bass man, all-the-time guitar man. After hearing, Hammond put it up to him, "How would you like to go with Benny Goodman?"

"Fine!" answered Christian right away.

John went along, and a few days later Charlie got a wire to join Benny in L. A.

"I was so nervous and everything," Charlie says. "Benny sent everyone home from rehearsal, and then he asked me to play for him. So there we were, just the two of us, and I was so nervous with him just sittin' there lookin' at me, I couldn't play hardly at all. I guess neither of us liked what I played, but anyways he asked me to come that night to Victor Hugo's where the band was working. So I sat in out there, and I was still nervous. But Benny kept smiling, and things went better after that.

"And looks like we're getting 'bout to the end now."

The end of the talk, yet only to the beginning of the success Charlie Christian is striking out of those guitar strings for himself. He plays rhythm with the seeming strength of a drummer, and gets off on hot solos as he might have on tenor. His slow choruses are full of melodic beauty, woven simply and unostentatiously; his fast ones, full of nimble improvising which both startles and delights.

Yes, an electric guitar, under Charlie Christian's touch, sends out continuous high-powered shocks, which leave only good effects on listeners and fellow-performers.

# Woody Wonderful Before Brilliant Band

**Singing and Playing Put Outfit on Top;  
Stabile Musical; Madriguera Versatile;  
Tyner, Mergentroid, Wald Draw Comments**

## WOODY HERMAN (A-1)

By BARRY ULANOV

Year after year, in official and unofficial polls alike, the Woody Herman band has been saluted as the "most underrated band" of them all. It has gone along its way, making an enviable reputation, doing very well on stage, on records and on location, but never quite hitting that proverbial success which means unqualified leadership in popular music. Today, it seems as if Woody and the boys have just about made it. With the aid of a few new twists, a deft manipulation of their material, and the kindness of the fates that made *Blues In The Night* such a big success, the Herman band has landed on the top.

The biggest thing the band has done commercially in the past few months has been its *Blues In The Night*. On the back of its recording of the tune, the organization presents the most important of the forementioned "new twists," a glee club

WOODY HERMAN and his Orchestra. Reviewed at the Hotel New Yorker.  
Saxes: (1) Sam Rubinwitch, (2) Herbie Haymer, (3) Jimmy Horvath, (4) Mickey Folus. Trumpets: Ray Linn, George Seaburg, Cappy Lewis. Trombones: (1) Joe Howard, (2) Neal Reid, (3) Jerry Rosa. Piano: Tommy Linehan. Guitar: Hy White. Bass: Walt Yoder. Drums: Frank Carlson. Vocals: Carolyn Gray and Billie Rogers (trumpet). Leader, clarinet and vocals: Woody Herman.

## CHANGE IN RATING SYSTEM

In order to allow even minuter comparative ratings between bands, the plus and minus system, successfully used in the past, has been revived. It pertains to the musical ratings (lettered) of bands. The commercial ratings (numerical) remain as before.

MUSICAL RATINGS: "A" is excellent; "B" is good; "C" is adequate; "D" is poor. COMMERCIAL RATINGS: "1" is excellent; "2" is good; "3" is adequate; "4" is poor.

arrangement of *This Time The Dream's On Me*. The suavity and the taste of this presentation is echoed in the several other similar arrangements that the band carries in its books, today. Arranger Lowell Martin and singer Woody Herman and the "ooohing," "aaahing" and "mmmming" boys and girls in the band have perfected a glee club technique that is far and away the best in the business. That's one new twist, and a vital one.

A little further back, somewhat over a year ago, Woody did a straight version of *Frenesi*, slow and subdued and neither in Latin nor in jazz tempo. This feelingful and musicianly performance set a fine style for Woody and for the band, which it is beginning to use again and even more effectively. It is reviving such superb standards as *Somebody Loves Me* in this fashion and the old songs associated with Red McKenzie are due for this treatment. Middle-aged and old diners and dancers and listeners get their kicks (in a gentle way, of course) from this kind of presentation and it sets wonderful moods for the kids, who aren't, after all, always in a mood for frenzied hopping or shagging.

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HERMAN'S HERD in action: In front: pianist Linehan, Carolyn Grey, Billie Rogers, Woody, saxists Folus, Horvath, Rubinwitch, Haymer. In back: bassist Yoder, guitarist White, drummer Carlson, trombonists "Smiley" Reid, Howard, "Smiley" Rosa and trumpeters Lewis, Linn and Seaburg.—Ray Levitt Photo.

## RANDY MERGENTROID, JR. (D-1)

Modest Randy Mergentroid has himself quite an outfit. It's not the kind you'd expect him to have, for it's quite different from any kind of a band you'd expect him to have. The reason is obvious: Randy Mergentroid's band is not at all like the band you'd expect him to have.

It's difficult to say exactly why, too. It's even more difficult to say exactly why. Suffice to say, therefore, that this band is different—quite different, in fact, if one may be so bold as to venture so bold an opinion in so bold a manner and so very boldly. Why it's different is difficult to say, because it's not at all like the kind of a band you'd expect to have Randy Mergentroid have.

RANDY MERGENTROID and his Orchestra. Tearass Room of Grant's Tomb, New York. KIJ wire.

Saxes: (1) Randy Mergentroid, (2) Randy Mergentroid, II, (3) Randy Mergentroid, III, (4) Randy Mergentroid, IV, (5) Randy Mergentroid, Sr. Trumpets: (1 & 2) Lucius Farganswallow, (3) James Bracken. Trombones: (1 & 2) Oliver Oogolfoos. Two-octave piano, both hands: Pinetop Bolden. Two-string banjo, both hands: Buck Pineus and Retread O'Rourke. Bass: Randy Mergentroid. Drums: Randy Mergentroid. Vocals: Randy Mergentroid and Randy Mergentroid.

As for the style of the band: it's different. Mergentroid, instead of using the usual instrumentation and voicing, does.

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## EVALYN TYNER (B-2)

The problems a simple little band like this one has to face are perhaps as many and as complicated as those of the biggest big band. Playing in ostensibly swank spots like the Waldorf-Astoria, and subdued hotel rooms like The Essex Casino-on-the-Park, its normal procedure would be to follow the routines of society bands and let its problems go at that. But the Tyner tyros are trying to do something better, and still make sense in this setting. That's where the complications come in.

Sometimes, when Russ Moss is playing electrified steel guitar, when the clarinets are carrying a familiar tune like *On The Alamo* or *Old Fashioned Love* or *Lady Be Good*, the band resem-

EVALYN TYNER and Her Orchestra. Reviewed at the Essex House Casino-on-the-Park. WOR-MBS Wire.

Tenor Saxes: (1) Al Alexander, (2) Terry Scharf, (3) Eddie Hellman. Trumpet and guitar: Russ Moss. Bass: Dick Newman. Drums: Ray Michaels. Vocals: Artie Malven. Leader and piano: Evalyn Tyner.

bles the Benny Goodman Sextet of a couple of years ago. Other times, on ballads and on Latin stuff, the septet is much like the better society bands, with Miss Tyner's virile pianistics a very pleasant dominant feature. But then there are too many other moments when the tempos become stickily ticky and the three-tenor voicing imposes a

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## DICK STABLE (B plus—2)

Here's a band a lot of people are going to sit up and notice—musicians and common folk alike. For it's an outfit that's very good musically; that's easy to dance to, and both interesting and comforting to listen to.

It's not a tricky band. On the whole it plays pretty direct, simple dance music, but it plays it with close attention to good, musical quality. Tone, dynamics, intonation, phrasing—they're all there in full glory. Each section shows the results of intelligent rehearsing and intelligent. Gene Hammett arrangements.

The band's style revolves primarily around Stable's saxes. He plays alto and C melody with little appreciable effort or difference. Addicted in past years to flourishes and a plethora of 32-note runs. Dick has now relaxed into a more melodic, straight-forward groove, sticking much closer to melody, and depending more upon inflections than upon those runs for his effects. His tone

DICK STABLE and his Orchestra. Top-Hat, Union City, N. J. MBS wire.

Saxes: (1) Norman Stern, (2) Andy Fitzgerald, (3) Frank Gibson, (4) Joe Stabile. Trumpets: (1) Pinky Savitt, (2) Vince Badale, (3) Gene Ferrera. Trombones: (1) Al Goepfer, (2) Bill Abel. Piano: Lou Brown. Guitar: Paul Warner. Bass: Clyde Newcomb. Drums: Lou Zito. Vocals: Gracie Barrie and Paul Warner. Leader, saxes and vocals: Dick Stable.

is still something to marvel at. Same for his high notes, though you're apt to marvel at them more in a technical than in a musical sense.

There's another fine saxist in the band. He's young Norman Stern, who plays first alto in the section. In a wonderfully clear tone, his horn leads the reeds admirably, for he has a magnificent flare for phrasing. His inflections in the upper register, where he still maintains his fine, full tone, are something to marvel at. Stable has

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DICK STABLE and his band in action at the Top Hat in Union City, N. J. —Ray Levitt Photo

## ENRIC MADRIGUERA (B-2)

Enric Madriguera says about his own orchestra, "We play a little of everything." This is not entirely true. The band plays a lot of rumbas, sambas, tangos and other Latin-American music. But it does a remarkable amount of other music for an organization that concentrates on these dance forms, and it plays that music remarkably well.

From the thoroughly effective and thoroughly delightful fiddling of its leader, through the extended four-flute voicings of the reed section and the bongo drumming that accompanies all Latin stuff, the Madriguera band performs with good taste and fine variety. With an abbreviated brass section and a style close to the restricted routine of society outfits, it manages to achieve an impressive musicianship and a goodly share of good fun.

The arrangements are largely responsible for the variety and taste and musicianship of the band. The base of all Madriguera scorings is the reed section, which is at its most unique and most distinguished when scored for three

ENRIC MADRIGUERA and his Orchestra. Reviewed at the Hotel Biltmore, New York City.

Saxes: (1) Bob Fulton, (2) Roger Haller, (3) Ray Hopfner, (4) Rocky Jordan. Trumpets: (1) Jimmy Carroll, (2) Jimmy Migliore. Trombone: Jimmy Dillon. Piano: Leon Kellner. Guitar: Manuel Fernandez. Bass: Frank Carroll. Accordion: J. Pasquarelli. Drums: Miguel Gandia. Vocals: Patricia Gilmore, Manuel Fernandez. Bongo drums: Miguel Hernandez. Leader, violin and piano: Enric Madriguera.

flutes and a bass clarinet (a meaty contrast), or three flutes and a piccolo (no contrast at all, but lots of fun), or various combinations of clarinets and flutes. Backed by piercing, harmon-muted trumpets or backing Madriguera's violin, these reeds make a rich central sound for the band and one that almost sets a style for it.

But, as the leader says, "a little of everything." And so the flute combinations are not overdone. Three of the four saxes double on fiddles, and they

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PATRICIA GILMORE smiles prettily as husband ENRIC MADRIGUERA plucks his strings.

## JERRY WALD (B-2)

Jerry Wald's young band is just that. It has all the fire and desire of youth. It also has some of youth's failings.

The spirit of the band is commendable. The lads (most of them haven't reached voting age yet) shell out as if they mean it. They do. They're helped by an excellent rhythm section and by an obvious feel for swing among the horn-men.

Focal point of the band is clarinetist Jerry Wald. Focal point of clarinetist Jerry Wald is clarinetist Artie Shaw. The idolatry of Jerry for Artie must be thrilling for Artie. During the course of an evening it becomes somewhat less than that for the average listener.

Not that Wald isn't a good clarinet player, mind you. He is all of that. But he's not an overwhelmingly original nor self-reliant clarinetist.

His band, too, comes under the influence of Shaw's band, what with the style of many arrangements and the tendency to bend notes in all sections.

JERRY WALD and his Orchestra. Reviewed at Roseland Ballroom, New York City.

Saxes: (1) Wally Milford, (2) Joe Stafford, (3) Jim Kersbergen, (4) Don Brown. Trumpets: (1) Gordon Boswell, (2) Dick Munson, (3) Bob Lee. Trombones: (1) Ray Simms, (2) Ralph Pfiffner, (3) George Faye. Piano: Harry Lojewski. Bass: Jim Martin. Drums: Buddy Combine. Vocals: Frances Fare and Dick Merrick. Leader and clarinet: Jerry Wald.

Recent manuscripts, though, have de-emphasized the aping and have introduced notes of originality to the organization that should do it much good in the future.

For Wald has a pretty good band. That rhythm section is its strongest asset. It's paced by a hefty bassist named Jim Martin, whose forceful beat emerges via a big tone. So enthusiastic is his playing that once in a while he neglects his intonation. Buddy Combine, an excellent drummer with a steady beat

(Continued on page 22)



JERRY WALD and band at Roseland.—Arsene Photo.

# Chu, Duke, Hal, Tony Lead Waxings

**New Jean Eldridge;  
Woody, Mildred Offer  
Some Suave Singing;  
Benny, Harry Fine Too**

By THE TRIUMVIRATE

Not too many great sides this month. Some very late records by the late Chu Berry (issued several months ago) sneaked into the reviewing pile to draw loud plaudits, and the Duke came through with his usual stellar duo. Rest of the large type honors go to two relatively unestablished bands, Hal McIntyre's and Tony Pastor's, for their musical treatments of current pops. As for the rest, Benny and Artie came through with some highlights; there's another pretty Woody Herman choral opus, and there's also a surprise from Jean Eldridge. Might as well look through the list for yourself, though—maybe you'll find more stuff that'll make you interested enough to do some investing.

## CHU BERRY

*Gee, Ain't I Good to You* (A)  
*On the Sunny Side of the Street* (A—)  
*Blowin' Up a Breeze* (B+)  
*Monday at Minton's* (B+)

The first two are twelve inchers, and of those two, the first is one of the great sides of jazz. At a wondrous tempo it highlights not Chu's tenor so much as Lips Page's colorful singing, Albert Casey's sensational guitar and Clyde Hart's original piano. Chu blows his fine tenor to greater glory on the reverse, which has more fine Hart piano. The same two combine on *Breeze*, while bassist Al Morgan, drummer Harry Yaeger and Hart's humor help *Monday*. Throughout, of course, you'll find Chu and that great big heart and sax (Commodore Music Shop).

## DUKE ELLINGTON

*I Don't Know What Kind of Blues I Got* (A)  
*Are You Sticking* (A—)

Both sides feature much of Barney Bigard's fine clarinet. On the first, a slow blues-like venture, he and Lawrence Brown do some neat dueting. Note, too, the saxes, the unison clarinets working with Brown, the brass figures and Herb Jeffries' singing. The mood of this side is stupendous. The reverse didn't get as enthusiastic response from all the reviewers, two claiming that, although way ahead of

most bands' works, it lacked some of the Ellington spontaneity. However, all acclaimed Barney's clarinet again (Vic.).

## HAL McINTYRE

*The Commando's Serenade* (A)  
*How Do I Know It's Real* (A—)  
*When the Roses Bloom Again* (B+)  
*Tangerine* (B+)  
*She'll Always Remember* (B+)  
*Loretta* (B+)

There's amazing consistency for you for a band as young as this

too, with the latter adding Denny and the especially ingenious arrangements as added bait (Vic.).

## TONY PASTOR

*Not Mine* (A—)  
*I'll Pray For You* (A—)  
*The Memory of This Dance* (B+)  
*Let's Give Love Another Chance* (B+)

More consistently fine sides. Not as daring as McIntyre's, these still set really deep, mellow moods. And Tony's girl singer, Eugenia

be it's the tempos, maybe it's the arrangements, or maybe it's Miss Baird—whatever it may be, the Pastor band has arrived in the realm of top-flight recording units (Blu.).

## MILDRED BAILEY

*Sometimes* (B+)  
*Where You Are* (B)

Not Mildred at her greatest, mainly because the stiff backgrounds don't let her relax completely. Still they're good, because La Belle Bailey can't be bad. The second's the tougher tune and also has the clearer head tones (Dec.).

## CONNIE BOSWELL

*My Silent Love* (B)  
*A String of Pearls* (C)

Connie does ballads better, especially a pretty one such as the first side when contrasted with a tune as tough to sing as the second. Rather stupid idea to attempt the *Pearls* opus in that form, anyway. The choppy background doesn't help Connie any more than it did Mildred. Decca should do something about such studio outfits (Dec.).

Columbia has reissued a whole bunch of fine Boswell Sisters sides in album form. They prove that the girls are pretty much better than current groups of their sort. What's more, there are some stellar background musicians such as the Dorseys, Berigan, Mannie Klein, etc.

## LES BROWN

*Everybody's Making Money* (B)  
*Hereafter* (B)

Not great Brown sides, though the first is a good novelty and lets loose some ingenious Wolffe Taninbaum tenoring. The dynamics and the ensemble tone aid the otherwise non-scintillating second (Okeh).

## BOB CHESTER

*Sunburst* (B+)  
*Tomorrow's Sunrise* (B—)

The first is Bob's pretty theme, scored beautifully and played with good attention to shading by the brass. Somebody (Chester?) plays a few comfortable tenor bars. Nothing much happens on the second, except that Gene Howard makes his debut on wax and doesn't sound nearly so good as he does on stage (Blu.).

## BING CROSBY

*Deep in the Heart of Texas* (B+)  
*Let's All Meet at My House* (B+)  
*I Don't Want to Walk Without You* (B+)  
*Moonlight Cocktail* (B—)  
*Mandy Is Two* (B+)  
*The Lamplighter's Serenade* (B—)

Much humor in *Texas*, coming not only from Bing but also from the otherwise rhythmic Woody Herman Woodchoppers' background. Cappy Lewis plays a stupendous trumpet passage; Woody and Neal Reid blow enthusias-



HAL McINTYRE on a Victor session. In front: saxist Kinsey, trumpeter Robbins. Hal, saxists Dee and Poland. In back: trombonist Hannin, drummer Tilton, trombonist Gibeling, guitarist Lathrop, bassist Safranski and pianist Hurd.

one! The arrangements on all six sides, often patterned after the Duke's, are far more daring and interesting than most material you hear these days. The *Serenade* is especially brilliant, with McIntyre's lead alto, Dave Matthews' tenor and Ed Safranski's bass sharing honors. Its reverse features a fine Carl Denny vocal, fluent saxes and interestingly muted brass. Matthews stars on *Roses*; Hal and Denny on *Tangerine*. Catch McIntyre's alto solo on *Remember* for his best effort. This side and its reverse have fine sax team work.

Baird, has suddenly blossomed into one of the really great band vocalists. She has a clear, natural voice, a pretty uncommon quality these days, and she phrases with tremendous warmth. On *Mine* she's aided by some lovely reed work; on *Pray* by Pastor's tenor and the arrangement as a whole, and on *Memory* by Pastor, the arrangement and Johnny McAfee's voice. Johnny sings *Chance* well, but it's his magnificent alto sax lead that draws top honors on a side that also features some more pretty Pastor tenor soloing. May-

## THREE METRONOME CRITICS RATES 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.

tically, while Tommy Linehan and Walt Yoder combine with Frankie Carlson, who does some screwy things, to produce a potent beat. The other side's fine fellowship stuff, with Bing's wonderful personality coming through along with some good Woody and Muriel Lane singing. *Walk* is extremely warm, sympathetic Crosby; *Cocktail's* a bit more strained. Bing's relaxed again on *Mandy*, which has pretty Trotter backgrounding, while there's a fine trumpet passage (sounds like Andy Seerest) on *Serenade* (Dec.).

**BOB CROSBY**

- Barrelhouse Bessie* (B)
- A Zoot Suit* (B-)

By no means the Crosby Crew at its best. Eddie Miller's singing and Matty Matlock's clarinet save the first, while Stacy's short piano passage and Miller's tenoring help a bit to compensate for the unsuitable arrangement and struggling rhythm section on the second (Dec.).

**SAM DONAHUE**

- I'll Never Tire of You* (B)
- Flo-Flo* (B)

Great alto inflections on the first, a musician's tune, but not a very good vocal to carry the side off. A cute trumpet figure on the second, plus some of Sam's effective tenor. (Blu.).

**JIMMY DORSEY**

- I'm Glad There Is You* (B+)
- Tomorrow's Sunrise* (B-)
- Drop Me A Line* (B)
- When the Roses Bloom Again* (B-)

*Glad's* one of the simplest and prettiest things this band has done in a long, long time. It's a lovely tune, tastefully arranged, and highlighting one of Bob Eberly's finest vocals, fine saxes and ditto Jimmy clarinetting. The reverse is more stentorian again. Same trouble with *Roses*, on which Bob sounds a bit forced. Jimmy's alto and Nat Kazebier's trumpet aid *Line* a great deal (Dec.).

**JEAN ELDRIDGE**

- Ride On* (A-)

**SKETS TOLBERT**

- Delta Land Blues* (B+)

This Eldridge lass, who worked with the Duke for a while, turns out to be a revelation. She does her slow, blues-like number wonderfully, emoting with immense feeling while the Tolbert band responds with deep voices and meaningful, if out of tune, instruments. It's a side that gets a fine, slow roll. The reverse is good, slow blues, highlighting an amusing pianist and amusing gags as well as a good singer. This is one of those surprise couplings you shouldn't overlook (Dec.).

**SHEP FIELDS**

- Dear Old Pal of Mine* (B+)
- The Caissons Go Rolling Along* (C+)
- Fire Dance* (B)
- Let's Say Good-night With a Dance* (B)

Fine alto and fine all-around sax work on the first, which has a vastly improved Ken Curtis vocal. The second's not too wise a choice for this brassless

outfit. *Dance* is impressively scored, though the tempo is uncomfortable. Curtis again sings well on the pretty, fourth side (Blu.).

**BENNY GOODMAN**

- Jersey Bounce* (A-)
- A String of Pearls* (A-)
- A Zoot Suit* (B-)
- My Little Cousin* (B)
- When the Roses Bloom Again* (B)
- The Lamp of Memory* (B-)

*Bounce* really bounces! Thank the entire band and tempo in general, and Sid Weiss's bass, Vido's tenor, McGarity's trombone, Powell's piano, and of course, Benny individually. B. G. scintillates even more on *Pearls*, with the same men and the entire trumpet section

**WOODY HERMAN**

- The Lamplighter's Serenade* (A-)
- Even Steven* (B-)
- Skylark* (B+)
- Night of Nights* (B)
- Las Chiapanecas* (B+)
- A String of Pearls* (B)

*Lamplighter* sets a lovely mood, with Woody's soulful singing and the well-blended background voices all doing their share. Billie Rogers sings *Steven* better than she plays him. Woody sings *Skylark* wonderfully and plays some good clarinet also, while he and his chorus do well on a *Night* that suffers from a dull beginning. The rhythm section's great on *Las*, with Woody and Herbie Haymer spotted on notable solos. The Carlson-less section is much weaker



At the most recent Benny Goodman record session: Trumpets Jimmy Maxwell, Johnny Napton, Bernie Privin; Drummer Ralph Collier; Trombonists Lou McGarity, Cutty Cutshall; Pianist Mel Powell. All in the usual order, photo'd at Liederkrantz Hall.

drawing individual plaudits. These are two great sides. Not as much can be said for the rest. *Suit* suffers from wasted bars at the beginning, though Art London's vocal helps some and Benny, Mel and Lou, together with the fadeout, compensate later on. *Cousin's* novelty with a beat, highlighting Benny. There's some pretty McGarity on *Roses*, plus a weird background for London and some overzealous Powell. *Memory's* one of the least impressive sides the group has done in a long time (Okeh).

**ERSKINE HAWKINS**

- Wrap Your Troubles in Dreams* (B)
- So Long, Shorty* (B-)

There's more feeling than finesse on the first, with credits to the saxes. Wilbur Bascomb's trumpet, somebody's tenor and Jimmy Mitchell's voice. The second's a novel frustration, with the band's poor intonation not helping, but with Bascomb playing some prodigious trumpet (Blu.).

on *Pearls*, but the saxes show improvement (Dec.).

**EARL HINES**

- I Never Dreamt* (B)
- Swingin' on "C"* (B-)

The tempo and tenor aid the pretty, revived first tune, but the choppy chorus isn't as effective. There's a good alto and some Hines piano on the reverse, which struggles a great deal in flag-waving fashion and isn't helped by too much highhats (Blu.).

**CARL HOFF**

- Miss You* (B)
- The Son of a Gun Who Picks on Uncle Sam* (C+)

One critic raved about the arrangement of the first, what with Hoff's use of clarinets; the others didn't agree with him on that score nor on Al Nobel's vocal. All agreed that the Murphy Sisters were at their best when singing unison and that the second side was not thrilling (Okeh).

**HARRY JAMES**

- Skylark* (A-)
- The Clipper* (B+)
- I Remember You* (B)
- Last Night I Said a Prayer* (B)

Wonderful, muted, James trumpet in a Spanier vein on the first, which also has good Helen Forrest singing and a fine ensemble. Harry's volatile on the reverse, which is too muddy, though, to achieve the crisp beat its tempo calls for. Helen sings *Remember* gorgeously, but the arrangement's overdone. The band builds churches, instead of garages, on the fourth, but there's some good James blowing and a nice Jimmy Saunders vocal (Col.).

**SPIKE JONES**

- Clink, Clink, Another Drink* (B+)
- Pack Up Your Troubles* (B-)

Humor as broad and as happy as this is refreshing in these troubled times. Much fun, with banjos blaring and men hiccupping gag codas on the first. The second's in the same vein, but not quite as broad or ingenious (Blu.).

**GENE KRUPA**

- Harlem on Parade* (B)
- Skylark* (B)
- The Marine's Hymn* (C+)
- The Caissons Go Rolling Along* (C)

Roy's open horn and Anita's beat top the first. Roy in a buzz mute and Anita again ditto the second. The other two sides shouldn't have been attempted by a singer who insists upon phrasing a march like a schmalzy ballad (Okeh).

**JOHNNY LONG**

- Papa Nicolini* (B-)
- As We Walk Into the Sunset* (C+)
- Wherever You Are* (C+)
- Cocoanut Grove* (C)

It's not so much the fault of the band as it is the woefully weak material. *Nicolini* has some semblance of life and good trumpets. *Walk* drew very mixed comments from the three critics, one enjoying Bob Houston's vocal and Junie May's piano a lot. *Wherever You Are* is too trite a tune to do anything with, while *Grove* is hopeless rickey-tick (Dec.).

**GLENN MILLER**

- When Johnny Comes Marching Home* (B-)
- On the Old Assembly Line* (B)
- Skylark* (B)
- The Story of a Starry Night* (B-)
- The Lamplighter's Serenade* (B-)
- Don't Sit Under the Apple Tree* (B-)

*Johnny's* an original arrangement that starts off wonderfully, but doesn't quite maintain its pace. Catch the effective sax unison. That good tenor near the end sounds like Al Klink's. *Line* is a unique tone poem in production form, with ingenious chords and effects. The rest are pretty routine Miller stuff, spotting Eberle, Beneke, Marion Hutton and the Modernaires. Of the four, *Skylark* is the most relaxed and relaxing (Blu.).

**LUCKY MILLINDER**

- Fightin' Doug MacArthur* (C+)
- We're Gonna Have to Slap the Dirty Little Jap* (C+)

The first is done better by the band; the second is the more interesting war (Continued on page 26)

# Ina, Brown, Norvo Top Stage Shows

**Hutton's Male Band Pleasant Surprise; New Blood Helps Les; Spivak Shows Much Wealth; Kenton Impact Terrific**

## INA RAY HUTTON

*New York Paramount Theatre. March 6th, 9:30 P.M. Show.*

Ina Ray has herself a good band—a much better band than most people suspect or expect—a band that's at least two full leagues ahead of that all-girl outfit she used to wave in front of several years back.

It's a band of men, of course. A band of males might be a bit more exact, for there are some awfully young-looking faces in the group. And it's the youngsters, as much as the stubbier-bearded musicians, who supply the highlights.

Visual highlight, of course, is still Ina Ray. She gets better as a front-woman as the years go by, for she has learned how to use restraint in arm and torso slinging, in dancing, and in showing off generally before an audience. As a result, you no longer look on her as the gal your mother never did want you to see in the first place, but rather as the attractive, well-mannered and plenty pulchritudinous miss that she is. (Exhibit "A": see front cover.)

Miss Hutton weaved herself and waved her boys through an opening *String of Pearls* that proved at once that her band has a fine beat. Balance trouble brought out too much Phil Sobel lead alto, but this Sobel's tone is so refreshingly liquid that its over-emphasis wasn't precisely annoying.

Then a change of mood; light, attractive Miss Hutton in the background; dark, attractive Stuart Foster in the foreground. He's a singer with a full, natural voice, who does many things splendidly, but who, strictly for stylistic effects, permits certain notes to matriculate into the Strangulation School of Singing. He should forget about all other singers in the field, because in the past he has proved that he's much better than just about all other singers in the field. On this show he sang *White Cliffs of Dover* and *Dear Mom*, phrasing them, especially the latter, so that the words really brought out a message. That's one of the niceties of singing that too many other singers forget about.

Miss Hutton then took over spotlight and mike. She did *Blues In the Night*, did it well, too, bringing forth some very pretty, soft tones. The first trumpeter, who had played so nicely on *Cliffs of Dover*, played just as nicely for her, and young Billy Watt produced a potent beat at the drums. In the light of what followed, and following just good staging sense, it was a shame that Miss Hutton had only this one song to sing.

Hal LeRoy came on next. Sobel's alto shone on the background *Lady Be Good*, and then LeRoy, who's one dancer who does all he can to give his supporting band a break, hoofed hilariously through six choruses of *Honeysuckle Rose*, all played splendidly by a pianist billed simply as "Rocky." The routine brought down the house.

The Hutton band came back en force at this point to prove that it could go stagey. *Dark Eyes* was bombarded with just about every tempo in the books, with Miss Hutton winding it all up banging away on a conga drum while the lads spelled out her

**Mildred Bailey Great Help to Red's New Band; Arrangements Wonderful; Leader's Musicianship Predominant**

## RED NORVO

*Adams Theatre, Newark, N. J. March 4, 9:45 P.M. Show.*

The good news is that Red Norvo once more has a first-rate band, and the most showmanly of the several outfits he has led, too. In this superb stage show, the Norvo musicians were even able to don funny hats and stay within the bounds of good taste. And that's an accomplishment.

For this appearance Red had the collaboration of Mrs. N., the magnificent Mildred Bailey. Her five numbers in the middle of the bill were the brilliant climax to the band's and Red's best solo efforts. They showed off the arranging talents of Johnny Thomson and the performing ease of the whole organization as well as

all the superior virtues of Mildred's own singing. *Mandy Is Two* made incredibly much of a trite tune by its pretty reed voicing (oboe, flute, bass clarinet) and fine use of brass to back an utterly charming vocal. *Somebody Else Is Taking My Place* and *Arthur Murray Taught Me Dancing* were definitely discoursed by Mildred and *A Bee Gezindt* and *Rockin' Chair* were, as usual, delightful and all her own.

Before Mildred Bailey's turn, the band clicked off two straight rhythm tunes, *I Got Rhythm* and *Jersey Bounce* which were notable for a big-toned but not over-blowing brass team in both and Red's xylophone solo in the first-named. *White Cliffs of Dover* brought on Fran Snyder, a tasteful singer whose musicianship showed in the arrangement he wrote to back himself. *Blues in the Night* was deftly scored by Snyder, too, with a straight-forward vocal by Kay Allen.

### White Higgy

And then there were three rings of superlative showmanship. Eddie Bert, a white dead-ringer for J. C. Higginbotham, with all the guts and the inspiration of that great trombonist, sang and played a wonderful Leonard Ware jump tune, *I'm Telling You*, which the audience properly ate up. *Deep in the Heart of Texas* was delivered in cowboy hats by the band in glee club formation, with pleasant singing by Snyder and Allen, an amusing ring dance with Red and Bert combining with the two singers, and an excellent tempo. And then came Red's *Ida*, a slice of xylophonic vaudeville that was as funny as the act of Jimmy Durante which wound up this exciting show.

As you can see from the above, there were lots of credits to be distributed in the wake of this stage offering. But the greatest of these must go to Red Norvo himself, for the musicianship which again distinguishes his band, for the addition of unerring showmanship to the outfit's attributes and to his own fine leadership of the organization, both as a musician and a personality. With Red Norvo and Mildred Bailey working together again, and turning in performances of this topnotch calibre (the only kind they know), two of jazzdom's titans are back in their proper places for all to see and to hear and to be delighted.—B. U.



RED NORVO and MILDRED in a typical April Fool's Day pose.

name with tricky lights. It was fine stage stuff.

But that was about all the band had to do. Joan Edwards came along and the boys helped her adequately while she switched from shouting to tear-jerking and back again, and later on he combined with Jack Haley, who had done an unimpressive solo stint earlier, as he brought down the house and broke up the band with some smart ad libbing. Then the boys wrapped it all up with a fast *Bugle Blues* that highlighted more smart Billy Watt drumming.

The stage show, as a whole, was fun. Too bad they had to put three top acts in competition with Ina Ray, especially pitting Miss Edwards against her. For Miss Hutton's one song was more impressive than any one of Miss Edwards's four or five. Presented as strongly as a singer as she was a band-fronter, Ina Ray would have scored even more solidly than she did. As it was, her band impressed so much, that you still couldn't forget her. But still, Ina Ray Hutton was under-sold, instead of the usual over-selling. Which also wasn't fair to her.—G.T.S.



## LES BROWN

New York Paramount Theatre. March 15, 2:03 P.M. Show.

This Brown band keeps on getting better all the time. Reinforced by the recent acquisition of two key-men, it produced one of the cleanest, best-paced band showings presented on a New York stage in some time.

From the familiar opener, Brown's arrangement of *Anvil Chorus*, the improvement occasioned by the additions of trumpeter Billy Butterfield and drummer Bunny Shawker was obvious. For Billy lent a surety to the brass that it had never been able to capture before (and his great tone helped a lot, too), while Bunny supplied a solid, unstiffened beat for which the Brown boys also had been searching. More obviously highlighted on this number were Wolfe Taninbaum's (Tayne, whenever he gets on the stage) karundayshus tenor, the fine blend of the six saxes, and Abe Most's background humor.

Good humor was obvious through much of the show. It appeared throughout on Brown's likeable puss—in fact, all the lads seemed to be having one helluva good time all the way. Ralph Young, for example, after a 'Tis Autumn that wasn't helped by an abrupt, "we-had-to-cut-it-for-the-stage" ending, kidded coyly and effectively with cute Betty Bonney on *I Said No*, after which Eddie Scheer came through with hilarious gesticulating on *Joltin' Joe DiMaggio*, on which the entire group had a lot of fun running through strictly spring training antics. Young then left the spotlight to Miss Bonney, who did *1-A In the Army* well but who also got no assistance from another too abrupt final chord.

While all this semi-reviving of tunes was going on (the material was a bit on the stale side for orthodox Brown fans), the band produced notable backings. The saxes kicked like mad on parts of *I Said No*, Butterfield and Shawker shone on *Joltin' Joe*, while the muted trumpets and the sax chords helped the Army routine a great deal.

Pops and Louie, a fine colored dance team, broke it up about this time, getting able assistance from the band generally and pianist Billy Rowland especially. Then a medley, featuring Butterfield on *All the Things You Are*, Taninbaum (pardon, Tayne) on *There's a Small Hotel*, pretty trombonist Si Zentner on *Blue Skies* and the entire band on *Jersey Bounce*. All of which was ample evidence for the fine talk that's going around about the band as a whole and about its component parts.

Shortly after that another recent acquisition came up front. Saxist Butch Stone, with his ungirdled dancing and gutteral delivery, broke it up via *My Feet's Too Big*, which had too many choruses for comfort. *A Good Man Is Hard to Find*, on which the band also had fun, and *Zoot Suit*, which the entire bunch really played with. And then a *Marche Slav* at an amazing tempo, amazing not only for its rapidity of beats, but also for its being able to get a bounce at such speed. Credit Shawker for a lot of that, and toss a few quick ones at Tayne-baum and Most for their tenor and clarinet passages.



Focal point of LES BROWN's attention is saxist Eddie Scheer, who helped produce some of the band's fine humor.—Arsene Photo.

That was all for the Brown band. Connie Boswell wrapped up the show. She went over nicely, though her insistence upon jazzing up rhythm tunes in a distinctly outmoded manner turned out to be much of a bring-down for this reviewer. She is fine when she sings softly and directly, the way she did on *I Don't Want To Walk Without You*, but not when she shouts *Sweethearts or Strangers*, *Deep In the Heart of Texas*, nor when she does *White Cliffs of Dover* in a draggy, tear-jerking formula that puts you in mind of nothing better than trying to squeeze out the last bit of tooth-paste from a tube you're pretty dead certain is already quite empty.

But Brown had nothing to do with that. What he and his men did they did well, with polish, without affectations, as they produced smart, clean-cut music and showmanship.—G. T. S.

## CHARLIE SPIVAK

New York Strand Theatre. March 13, 6:10 P. M. Show.

There's a wealth of material in this ever-growing Charlie Spivak band. Most of it was brought out in this opening-day stage show, though not all of it was brought out to best advantage.

The men opened up with *Let's Go Home* (funny title for an opener, isn't

it?), which produced a good beat, thanks mostly to bassist Jimmy Middleton, and ditto contrast for the Stardusters to follow. Here's a vocal quartet that's really great, with splendid blend and intonation. Its initial *Deep In the Heart of Texas* was as good as that song can be sung and clapped, but its *I Surrender Dear* wasn't. This tune is gorgeous in itself. The Dusters busted it with so many embellishments, that most of the beauty and almost all the melodic and harmonic continuity of the song were lost. That seems to be a favorite but ruinous trick of too many vocal groups these days. An outfit as fine as this one shouldn't have to resort to such bad taste to achieve its effects. Only Charlie's gorgeous, open trumpeting saved the number. The ensuing *In the Shade of the Old Apple Tree* was pleasantly sung, with June Hutton's fresh personality pervading.

Then more emphasis upon Charlie. He played great lead horn and emoted a thrilling, straight solo on a splendidly arranged (by Dave Mann) *Blues In the Night*, which also spotted some clear saxes. Shortly thereafter the boys jumped into *One O'Clock*, which spotted most of the men in the band. Don Raphael's vastly improved tenor started it off. Later on Bill Mustarde hammer-threw some potent trombone licks, after which Artie Baker and



CHARLIE SPIVAK's glorious trumpet leads his band through a Strand stage production. The Stardusters are at far right.—Arsene Photo.

Davey Tough combined in a clarinet and drum sequence. Buddy Jaeger's trumpet stint wasn't as effective as the dance he followed with, but Jimmy Middleton's bass was impressive all the way through.

Garry Stevens took it up from there. He's a very personable lad with a fine voice and a sincere delivery that immediately won over the meagre audience at this show. He did what he could with *Dear Mom*, then impressed enormously with *Everything I Love*, which he sang with much feeling in a clear, true voice. Then came the Stardusters to assist him in the Spivak Standard, *This Is No Laughing Matter*. June Hutton, who sings better daily, shared honors with Stevens in an effective presentation.

As a rule, bands don't play shows too well on opening days. The cause is obvious. As a group, therefore, Charlie's boys did only fairly well for The Rogers, a gag dance team. Individually, Joe Ortolano played some gorgeous trombone backgrounds, while the expression on Charlie's face as he led his men while trying to avoid being kicked in the face by one of the Rogers' many flying heels was one of the most incredulous things ever to grace a stage show.

Once the team got off, Spivak became himself again, which meant he played some magnificent trumpet. The opus this time was Massenet's *Elegie*, gorgeously scored and beautifully played mutedly and openly by Charlie. His obbligato on the closing *Remember Pearl Harbor* was equally effective, though as a closer, this tune was horribly ineffectual. So obviously a professional flag-waver, it didn't do justice at all to the otherwise good taste that had characterized almost all the rest of the show. It's a song that has been done to death and which in this instance proved to be much too much of an anti-climax.

Too bad the show had to close on that sort of a note. For, taken all in all, and especially when you consider it was being reviewed on opening day, it was a good stage show, one, which with a few changes here and there, (perhaps more attention paid to moods and less to trying to impress with musical and patriotic tricks), could well turn into a stage show as great as the Charlie Spivak band, itself, gives promise of becoming.—G.T.S.

## STAN KENTON

Flatbush Theatre, Brooklyn, New York. March 17, 2:15 P.M. Show.

This band makes a terrific impact upon its listeners and viewers in a stage show. If this long presentation is a fair guide to its abilities, the Stan Kenton band is just about as good as its enthusiastic and excited admirers have been shouting for the past nine months.

The band played so much and showed so much of its talent in this theatre, that it can't help but be judged upon a basis of this show. The clearest thing about the Kenton crew is its heaviness. Everything is designed toward that end. The low trombone scorings, the wide sax voicings, the blastings trumpets and the hard-working rhythm trio all emphasize weight. Fortunately, with that weight goes a feeling for jazz and an ability

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# Martin, Columbus Airings Atmospheric

**Freddy's Is Social;  
Chris Shows Harlem;  
Ayres, Leonard Give  
Atmosphere Too**

## FREDDY MARTIN

**New Singer Helps;  
Trite Tripe Doesn't**

*Wedgwood Room of Hotel Waldorf-Astoria, New York. MBS. March 17, 11:30 P.M., EWT.*

A last-minute program switch brought only fifteen minutes of this remote into its originally allotted time, but that quarter of an hour proved pretty conclusively that Freddy Martin leads a pleasant-sounding, unobtrusive, hotel-room-styled aggregation.

Following a *Serenade to the Stars* that exhibited better strings than you hear on most remotes and some three-quarter time charm that you seldom get direct from a spot, Martin and freres went into a cutish *Heavenly, Isn't It*, bringing forth the infectious, impish voice of Eddie Stone, backed by a chorus. Neat, light, unpretentious.

Martin's latest acquisition, and a great one, came next. He is Stuart Wade. The directness and assurance with which this lad sings are qualities to marvel at among current dance band vocalists. He possesses a rich, natural quality, and he doesn't ever strain for effect or for notes. His chorus of the none-too-thrilling song, *You Can't Hold a Memory in Your Arms*, was definitely a highlight of the show. So was Eddie Bergman's short but impeccably played violin passage. Too bad the fiddles, who played excellently throughout the broadcast, were lost as much as they were on ensemble passages, such as the one in the last chorus of this number. The tenors, more than any other group, swallowed them.

The strings showed fine precision on the next number, *I Don't Want to Walk Without You*. But that was all that was good on this, the weakest offering of the show. Freddy set an amazingly old-fashioned tempo, and the choppy, unmusical vocal quartet sounded too much like a car you were trying to start after you'd left it out in zero weather all night long.

The *Walk* opus had a good muted trumpet. He popped up again on the finale, *Johnny Doughboy Found a Rose in Ireland*, executing his passage with expert definition. The tune hasn't a brilliant melody, but Clyde Rogers sang it pleasantly and with appropriate feeling.

The show, as a whole, was pleasant, though except for Wade, there weren't many highlights. For one thing, most of the songs were not in keeping with the smart, society sound of the band. Either Freddy is losing some of the good taste for choosing numbers he has shown in the past, or else the song-pluggers have finally overpowered him en masse. A band of this type could and should play plenty of really melodic



Stuart Wade, former Bobby Byrne singer, highlights Freddy Martin's Airshots.

material, such as Kern's and Rodgers and Hart's and Youmans', instead of succumbing to the most obvious and hackneyed tripe.

One more thing: Freddy shouldn't de-emphasize that fine fiddle trio on ensemble. Apparently, it's merely a matter of putting the saxes a bit farther away from the mike. Otherwise the balance was good, with credit going to Mutual engineers for bringing in enough room noise to recreate the actual atmosphere in the spot. And that atmosphere, especially when Freddy's band is playing good tunes as well as it can, is very worthwhile radio recreation.—SIMON.

## CHRIS COLUMBUS

**Everybody Jumps  
At This Spot**

*Elks' Rendezvous, Harlem, New York. W.M.C.A. New York, March 16, 11:30 P.M., EWT.*

This is a remarkable sustaining show which has been going on for a long time over this independent New York broadcaster. The Chris Columbus band is a small colored crew which gets by as much on sheer vitality as anything else. It plays for a bang-up collection of singers and dancers and comedians at the Elks' Rendezvous, and as many of these rhythmic people as possible are crowded into the airing out of the Harlem hot spot.

Willie Bryant is an old standby at the Rendezvous and he m.c.'s all the sustains played by the Columbus crew. He gags delightfully, interrupts the announcer amusingly and does a remarkably inoffensive job of intensive plugging for the cafe. Willie also tosses more than a proper share of bouquets at the little band that got all of five numbers on this half-hour show. But the band does have something that gets across the mike to good listening effect.

Columbus, the outfit's leader, is also its drummer. He and the bassist and the pianist are clearly the crew's greatest assets. They get a mighty beat among them and sustain it effectively

through some out-of-tune alto and just fair trumpeting and tenor work. Even at the merciless tempo they set for the opening *Undecided*, they showed a steadiness, and, in the case of the piano, much excellent taste.

The balance on the show was almost too good. It was so full, you heard almost every comment being made by the cash customers, the waiter, the majordomo, the cook and the bus-boy. But that helped to create an atmosphere. The band didn't play very much. Willie talked a lot, bringing on leader Columbus for a few mumbled words, then conversing with the announcer, then, last of all, introducing the comedian of the Rendezvous, Earl MacGregor, whose West Indian-Irish accent is really very funny.

The atmosphere, as jumping as the drumming, makes this twice-a-week sustaining unique among late-evening airings. With Willie Bryant on hand to keep the verbal rhythm going, and W.M.C.A. doing so live an amplifying and relaying job, the Chris Columbus crew has a wonderful background from which to work. It supplied a fine vocalist in Beverly White, a big-voiced girl, who is featured at the spot, and it in turn supplied a good backing for Beverly. What the band needs most now is good intonation and greater originality. Everything else is there. But even with these lapses, this half hour is one of New York's most amusing and altogether effective sustaining broadcasts.—ULANOV.

## MITCHELL AYRES

**Draggy Rhythm  
Isn't With 'Em**

*New Pelham Heath Inn, Bronx, New York. MBS. March 17, 11:45 P.M., EWT.*

Too bad Mitchell Ayres hasn't an even adequate rhythm section to back up the rest of his band. There's a strong brass team that tries to do something—it carries the entire band by itself at times—but you can't do too much when you've got men underneath it all who drag you down, literally as well as figuratively.

The brass, big and fresh sounding, was impressive on the opening of the opener, *How About You*, but once the tempo started to drag, the team's effectiveness was gone. Meredith Blake, who sang all the vocals on the show, wasn't helped by some queer things happening in back of her. Either somebody was playing some wrong notes, or else the piano was awfully out of tune.

A vocal chorus helped Miss Blake on the ensuing *Oh How I Miss You Tonight*, again played at various tempos (not on purpose). There was a pretty trombone passage, also. Then a very funny, unbilled voice that kept hitting in, helped the lass through *Barrel House Bessie from Basin Street*, all in all a good novelty rendition. The brass shone through again at various spots.

Finally a thing called *Just Jazz* that just wasn't. It was a tough struggle, with the trumpets finally giving up and

hitting bad notes. Somebody came through with a good tenor passage which you had to dissect completely from the rhythm section before you could begin to appreciate it.

And then the theme. And a surprise, too! There was a guitar. That was the first inkling of its presence on the entire show. You heard plenty of drums, a shadow of some bass notes, and quite a bit of piano that wasn't a good sounding instrument.

There was another balance deficiency, too. Trombones and tenor attempted a blend on the opener, a blend that may have been fine in the place, but which came over the air with too much tenor.

The greatest balance deficiency, however, came in the choice of numbers. Until Ayres gets his rhythm section to supply appropriate rhythm, he'd be wise to lay off anything except the simplest of ballads. His outfit phrases those with appropriate schmaltz, paying nice attention to shading and dynamics. Miss Blake sings well and somebody, presumably Harry Terrill, comes through with some (no longer too many) clear alto passages. If Mitch, therefore, were to concentrate on his assets, instead of emphasizing his liabilities, he'd have himself some much smarter radio remotes than this one turned out to be.—SIMON.

## HAL LEONARD

**Neither Fresh  
Nor Foul**

*Kenmore Hotel, Albany, N. Y. CBS, March 17, 12:30 A.M., EWT.*

There's no telling just what Hal Leonard is trying to do with his band. It vacillates so confusingly between the worst taste in the world, clumsy imitations of Horace Heidt, Richard Himber and Harry James, and effective ensemble jazz and clean ballads, that a listener never knows just where he is with Hal and his boys.

The good stuff the band can do was evidenced by the honky-tonk piano that opened *Blues in the Night* and climbed impressively through the overlong arrangement, from measure to measure. Some of the honky-tonk quality of that piano came from the instrument itself, which sounded as if it had lived its first fifty years in the nearby Hudson River. But the pianist indicated again, in the concluding *Curacao*, that he was a jazz-conscious boy of more than ordinary ability.

*Curacao* was another effective number, though also too long for its material. It's an original with the band, cut from the repetitious riff pattern, with suggestions in its chord and key changes of the Don Redman of *Chant of the Weed*. If the arrangement hadn't labored so long over the basic figures, this would have been thoroughly tantalizing and efficient music.

Outside of these two numbers, the musicianship displayed on the show ranged from fair to dreadful. Hal Leonard played a virtuoso, James-like

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# Jimmy Dorsey and Co. Film Click

**Woody's 'What's Cookin' Great Gag Show; Ella Fitzgerald Cute as Usual in Film; 'Ball of Fire' Shows Off Krupa Craftily**

## 'THE FLEET'S IN'

Paramount Picture. Reviewed at the New York Paramount Theatre.

This past year has seen an unprecedented use of name bands in motion pictures. Glenn Miller did very well in *Sun Valley Serenade*. Jack Teagarden scored in *The Birth of the Blues*, acting and singing alongside Bing Crosby. Charlie Barnet, Woody Herman, Freddie Martin, Alvino Rey, Tommy Dorsey, Harry James, Gene Krupa, Ella Fitzgerald, Sammy Kaye have all made or will make films. It's doubtful that any of them can get a better break, by name, in a front-rank movie than Jimmy Dorsey gets in *The Fleet's In*.

In the first place, and that's always a good place to begin, *The Fleet's In* is a sure-fire box-office hit. It has the soldier's svelte siren of the sarong, Dorothy Lamour, in the top role and it's all about sailors. That takes care of the two basic branches of the armed services. It has a bevy of knocked-out vaudevillians to insure effective comedy (Cass Dailey, Betty Hutton, Gil Lamb, Lorraine and Rognan, Eddie Bracken) and it has Jimmy Dorsey, Bob Eberly and Helen O'Connell.

The band's name is first of this latter group to make an appearance. It spins across a moving ballroom sign, just as the first reel, setting the scene, is rolled away. Then, by a series of pan shots, you drop into the super-duper "Swingland" ballroom and onto the bandstand with J. D. The orchestra is playing *Tangerine*, and getting its longest straight musical assignment of the movie. First Bob Eberly, then Helen O'Connell takes the vocal, in the by-now familiar J. Dorsey routine. Bob sings well but smirks too much. Helen is a revelation.

### Helen Film Find

If Miss O'Connell is not snapped up for a potent movie build-up, there's something seriously wrong with Hollywood talent scouting. She is one of the loveliest things to hit celluloid in years and it's not because he's prejudiced in favor of girl vocalists, by editorial policy, that this reviewer says that. Go and see *The Fleet's In* yourself.

The band comes back for several other bits and then does a lengthy background for the concluding festival of comedy that climaxes the movie. The longest break for the two vocalists, after *Tangerine*, comes on *If You Can Build A Better Mousetrap*, with Bob doing his best singing in one chorus of *Not Mine*.

You can't miss the band in this movie. Jimmy only speaks a few lead lines. But he smiles prettily throughout, plays with customary expertness and gets plenty of opportunity to display the shining wares of his outfit. And then, as the picture draws up to its fade-out, up draws the Jimmy Dorsey band bus to the dock (from which the Navy is leaving). Out of its windows stick the familiar faces of the Dorsey musicians. And emblazoned across the bus, in very big letters, by an extraordinary coincidence, is the name, J-I-M-M-Y D-O-R-S-E-Y! Guess what band was in this picture!—B. U.



Woody Herman and a raft of the kids who make his film so enjoyable. Note band members in the back: Haymer, White, Reid, Rosa, Carlson and Lewis.

## 'WHAT'S COOKIN'

Universal Picture. Reviewed at Loew's Ziegfeld, New York.

If you're happily blessed with one of those knocked-out senses of humor that lets you appreciate gags that haven't too much or have no point and which doesn't let you take yourself or anything too seriously, you'll undoubtedly get a big kick out of *What's Cookin'*.

It's not a great picture—not by a long shot. But it's an extremely entertaining film—provided you don't go in expecting too much.

Woody Herman's band is spotted, and well spotted, too. Woody gets a chance to sing and he and his boys do a lot of playing, in background as well as foreground. Woody even dances, though after two steps of that, guitarist Hy White comes running off the stand to hand Woodrow his clarinet. (Might call this scene "Hy White & Handsome.")

The band's playing—it does mostly familiar up tunes—shares some sort of honors with its acting. Woody's very much at ease in everything he does, and the men seem to enjoy facing the camera. That goes especially for drummer Frankie Carlson, whose facial expressions, or unreasonable facsimiles thereof, are especially hilarious when

(1) he enters a palatial mansion to which he's obviously unaccustomed, and (2) he kicks a long-haired drummer off the stand—but fast.

That last episode takes place during the film's climax, when Woody and band and Andrews Sisters and a bunch of youngsters cop the commercial radio show they'd been trying for throughout the picture. The plot isn't deep or thrilling or anything like that, but it serves as an adequate vehicle for showing off the band, the Sisters and the assembled group of kids. Most delightful of the last group is a little tot, labelled "Tag-a-long," who does just

who is very lucky to have this comfort as she goes from saddled horse to saddle-less bronco in her role as a rodeo cowgirl. A lot of cowgirls would be happy to know that they are supposed to have personal maids to ease that pulsing pain that attends, well, bare-back riding. In any case, Ella films fine. And she sings fine. She does the venerable commercial success which shot her into the big time, a couple of years ago, *A-tisket A-tasket*. That's the only complete song she does, and she does it from the back of a rolling bus, as she completes inspection of the bags and baggage of her movie mistress. Then the beat gets the guys and gals in the bus and the Merry Macs sing an enthusiastic accompaniment for Ella.

### Break for Macs

The Merry Macs get an excellent break in *Ride 'Em Cowboy*. They are cast as odd hands around the ranch, which is about fifty per cent type casting. For the Macs look odd in their very neat, unruffled western clothes to do the rough work of cow, bull and broncho tending. But then they never use their hands to do this rough work. Their singing is fine, however, and they get several opportunities to display it.

Ella comes back toward the end of the movie to sing a brief introduction to some even briefer Lindy hopping by eight of Harlem's best. She isn't used as effectively or as much as she could be, but she's just good enough in her bit part so that she gets top featured billing in the movie. Perhaps she'll be given more time and a meatier part in her next motion picture. She deserves it.—B. U.

## 'BALL OF FIRE'

Goldwyn Picture. Reviewed at the RKO Albee Theatre, Brooklyn, New York.

Gene Krupa and his band get only one scene in *Ball of Fire*, but they make the most of it. It comes early in the film, when our professor hero, Gary Cooper, is out seeking the jive and hep talk of musicians' slang. He wanders into a night club where who should be singing but Barbara Stanwyck. Our heroine. And what should she be singing but *Drumboogie*, with which Gene Krupa fans are pretty well acquainted. Only it doesn't sound like Barbara Stanwyck. It may very well be Mrs. Robert Taylor, but it doesn't sound one bit like Barbara's talking voice. In any case, it isn't Gene's regular vocalist, Anita O'Day.

Back of Barbara, the band plays its piece very well, with solo moments mostly Gene's, and with a brief passage allotted Roy Eldridge. Then comes Gene's best break. He moves over to a table with Miss Stanwyck, after she has shilled the cafe customers with a spiel about boogie woogie with matchsticks. They crowd about the table and Gene pulls out a couple of matches. On the rough, striking edge of a safety-matchbox, Mr. Krupa plays a striking solo that ends, logically enough, with the

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that, at the same time stealing top honors with her blank expressions as she gets into everybody's way and does everything exactly wrong.

Throughout there's an intelligent mixture of this sort of knocked-out, pointless comedy and good and fair music. The band plays enough, and, depending upon how well you happen to like them, Woody, the Andrews Sisters and Little Gloria Jean, sing enough, though for this reviewer's tastes, there could have been more Woody.

To repeat—if you don't take yourself too seriously, and don't take the picture too profoundly, you're likely to enjoy it very, very much.—G. T. S.

## 'RIDE 'EM COWBOY'

Universal Picture. Reviewed at Loew's Criterion Theatre, New York.

For the bulk of its reelage, *Ride 'Em Cowboy* is just another Abbott and Costello film, with less inspiration than usual for this name pair of comedians. Its choice of musical headliners, however, is first-rate, and they are, on the whole, well presented.

Ella Fitzgerald looks cute and abashed as ever, if not a little more so, in her movie debut. She's cast as personal maid to heroine Ann Gwynne,

## THE DIARY OF OUR OWN JIMMY BRACKEN

**TUESDAY**—Down to Gordon Wright's home to listen to a fine jam session among guys who aren't too well known. You might keep an ear open, though, for guys like pianist Bob Hartsell, who's got a lot of wonderful ideas and a fine beat, clarinetist Sid Barbato (just joined Dick Rogers) who plays jazz with a kick and who doesn't have the usual, phoney tone or unreasonable facsimile thereof, tenorman Vincent Francescone, who plays with lots of heart, and trombonist Bob Alexander, who's got plenty of good ideas. Then to catch a preview of the Woody Herman, Andrews Sisters picture, *What's Cookin'*, which has plenty of laughs and quite a bit of the Herman Herd, after which over to Kelly's Stables to listen to the second jam session of the evening. Jerry Jerome's bunch was shelling it out, with George Van Eps again amazing on his seven-string guitar, and Sanford Gold showing off a host of amusing piano ideas. Carol Kay (she sang with Woody and Sonny Dunham before becoming Mrs. Billy Robbins) produced a young brother, Stanley, who produced some good drumming on a short sit-in.

**WEDNESDAY**—Dropped in to see publisher Herb Marks, who's running everything while famed pa "E. B." is vacationing, and then over to NBC to engage in the usual interesting conversation with transcription producer Ben Selvin. Caught the Basin Street show later on. Paul Laval's group did some entertaining stuff, and little Mary Lou Howard's turning out to be a real asset. Later on up to Star Record Co. to listen to some interesting, off-the-air waxes.

### Impressive Harry James and a Bar-Tender

**THURSDAY**—Lunch with Axel Stordahl, who returned from the west coast ahead of the Tommy Dorsey band he's arranging for, publisher Mickey Goldsen, and songwriters Ace Laramie and Buck Pincus. They've just penned *While I'm Crying On Your Shoulder, You're Laughing Up Your Sleeve*. Only thing is, their right names aren't Laramie and Pincus. Anybody know? In the evening out to Meadowbrook to find Harry James playing to a prodigious crowd. It was plenty obvious how this band has finally caught on. The trumpet addition has helped a good deal. Harry, though, still would rather discuss the Dodgers. Much bar fun with Rudy, who tends same, while pulling gags on band-fellows. He broke up Helen Forrest, while she was singing, more than just once. They tell me the guy's really become an institution out there.

**FRIDAY**—An afternoon session up at Billy Burton's penthouse apartment, with the Dorsey mgr. reminiscing about the gags the Boswell Sisters used to pull on him and how other bandleaders used to try to yank Artie Shaw out of his Cleveland band. In the evening up to Ina Ray Hutton at the Paramount. Later, a session with arranger, and tenorman George Paxton, whose ambition is to sing HONEYSUCKLE ala composer Fats Waller.

**SATURDAY**—Dinner with Muggsy Spanier, who still raves about the Crosby band and big-man Gil Rodin, and who's making arrangements to add a third trombone. Ran into songstress Mary Lou Howard later on, knitting away, and trying to shake off the effects of the flu.

**SUNDAY**—Quiet day, topped by attendance at the party of Barbara Benedict's, who's celebrating her return to the Fredericks Brothers office. Otherwise mostly gin rummy.

**MONDAY**—Lunch with Teddy Powell and new vocalist Tommy Taylor. Then a table switch to hear from Jack Philbin anent the changed trumpet situation in his Bob Chester band. Then another switch to talk with Willie Feinberg, 802 executive, who has more modern, straight-thinking ideas about musicians and unionism than most labor leaders ever hoped to have. His ability to think entirely in terms of the men who have selected him for his important post gives you a wonderful feeling of confidence in unionism not only as a theory but as a marvelously practicable scheme. Teddy Wilson dropped into the house later in the evening, spending several interesting hours discoursing the merits of Benny Carter (who's one of his idols) and the possibilities contained in quarter, eighth and sixteenth tones.

### An Almost Closing and an Opening

**TUESDAY**—Dropped by the Pennsylvania to see Jimmy Dorsey, but he was out of town because of his father's illness, so just said "hello" to popular head-waiter John, and pogo-sticked on over to see Benny Goodman. The band closes in a few days and is going to take a vacation. Don't be too surprised to find several changes when it goes back to work early in April. Then out to the Top Hat in New Jersey to a very impressive Dick Stabile opening. Billy Burton, who's also managing this outfit, went on a gardenia buying spree, much to everyone's amusement. Gracie Barrie went over wonderfully in her floor show routine. It's great seeing her combine with husband Dick like that. Two wonderful people!

**WEDNESDAY**—Dropped up to Bruno's to help Ina Ray Hutton select the cover picture for this edition. Then to a Teddy Powell rehearsal, to catch the guys going over a Henry Wells arrangement which they seemed to enjoy a lot. Here's a writer who still hasn't achieved his due in that department. Dinner with Peggy Mann, coach Miriam Spier, and Eddie Cunningham. Teddy's new, fine bassist, at the Taft, while holding interesting table talk with various members of Vincent Lopez's outfit. That Grill Room does stupendous business all the time, it seems. After that



MR. & MRS. LES BROWN enjoy JIMMY DORSEY's saxing. Jimmy Bracken witnessed this little episode (cf. page 42).

over to Mecca Temple to catch Allen Courtney's shindig, plus a refusal to engage Benny Goodman bassist and ace checkerssharp Sid Weiss in the game of his calling. Stan Kenton had just come off the stand as I got there and his appearance proved once and for all that there isn't a band-leader who works any harder than he does. There just couldn't be. After that down to George Simon's house with trumpeter Dick Mains, trombonist Jack Satterfield, tenorman Roy Hamerslag, pianist Tony Aliss, bassist Cunningham and vocalist Mann to cut some gag sides and a few good ones, too. Hamerslag proved himself to be the country's "No. 1 Croakalist."

**THURSDAY**—Heard a young lass up at Coach Spier's studio this p.m. about whom you're likely to hear a great deal one of these months. A really natural radio voice. Name's Rosalind Schachtel, or something complex like that. In the evening out to the Log Cabin in Armonk to catch a Teddy Powell opening that wasn't at all well attended. This Dick Mains kid, though, whom Teddy picked up in Ohio, is a real trumpet find. What a wonderful tone, and what fine ideas, even if there may be a few too many that came direct from Harry James. But he's only seventeen, so there's no telling how great he's going to turn out! Regent-Music-head Harry Goodman there raving—no, not about any of his plug tunes—but about the new Georgie Auld band which he plans to accompany on several road trips.

### Committee Lunch and Songstress Dinner

**FRIDAY**—Sat in at a luncheon of that citizens' committee that's raising instruments for volunteer army groups. What a fine, quiet job they're doing! John Torrance dropped into the office later on to report some amazingly queer deals he had gotten from some people you wouldn't think would pull stuff like that. After that over to the Strand to say hello to Charlie and Fritzi Spivak and to engage in drum conversation with Dave Tough, one of dancebandom's most engaging and intelligent personages. Then down to Greenwich Village to a dinner Peggy Lee was giving to inaugurate her new home.

**SATURDAY**—Dropped in to see Les Brown at the Paramount, talking backstage with him while his father waited patiently for his son to stop the gab and engage him in a game of pinochle. So up to see Muggsy at the Arcadia, first hearing Mgr. Hughie Corrigan extol the merits of a Met. scribe's rumba dancing, and then listening to the full tones and fine beat of the band. It leaves the spot soon for the road, with a few personnel changes here and there. Muggsy seems pretty happy about conditions. What couple, closely connected with the outfit, seems even happier than that about natal conditions to come?

**SUNDAY**—Dinner with Mr. and Mrs. Tommy Mack—the former's Glenn Miller's and now Teddy Wilson's mgr.; the latter's a fine cook. Then to a Harry Lim jam session at the Village Vanguard, with interesting notes coming from the harmonica of a young colored lad named Peter Fisher. After that over to Cafe Society to listen to the fine Wilson band and that amazing Emmett Berry trumpet. Charlie Spivak couldn't contain himself about that man's blowing, either. Bar-talk with trombonist Brad Gowans, who seems mighty happy about his intended joining of the new Ray McKinley band and who also tossed in a few raves for Teddy's little outfit.

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RANDY MERGENTROID, JR., in a difficult mood. It's different.

**Randy Mergentroid, Jr.**

(Continued from page 12)

That, in itself, is a bold departure. What he uses, therefore, is different. Note the saxes, for example. Only recently assembled, and using men from all parts of the country, men who had never even played together before, let alone seen each other before, the section already portrays an amazing conception of the jazzier elements of jazz. True, they spend most of the time at rehearsals matching vibratoes, an interesting game, in itself. Randy Mergentroid, III is the best matcher of the bunch, as evidenced by the following:

VIBRATO MATCHING TOURNAMENT

	Won	Lost	Pct.
Randy Mergentroid, III	41	0	1.000
Randy Mergentroid, II	0	18	.000
Randy Mergentroid	0	14	.000
Randy Mergentroid, IV	0	9	.000
Randy Mergentroid, Sr.	0	0	.000

This leaves Randy Mergentroid, III with the only vibrato in the section.

Perhaps even more thrilling is the blend of the saxes. Schooled to the hilt by Frank Chase and Pitts Sanborn, the team now possesses the perfect Chase & Sanborn blend, one that will undoubtedly keep awake the most ardent music-lover through long hours of night.

The amazing part of the sax section, however, is the fact that the men had never seen each other, let alone talked to each other, before being assembled by Randy Mergentroid, Jr., the leader of the dance orchestra being reviewed on these pages. Taking this fact into consideration upon a careful analysis of the crew, it becomes equally amazing. And taking this fact into consideration at all, is even more amazing.

But then, this is an amazing band. In the first place, it's different. It's difficult to say exactly why. Suffice to say, therefore, it's different.

Take the brass section for example. Most modern bands employ five men. Not Mergentroid, Jr., though. True, he does list five men, but that is only for stylistic effect and for union executives. For in Lucius Farganswallow, Randolph, Jr., has himself a truly amazing trumpeter. It's difficult to say exactly why, except, perhaps, that the man is the only

trumpeter in existence who can hold two horns at one time while blowing through only one!!! It is for this feat that he has become known as "The Only First and Second Trumpeter Ever to Play Only Second Trumpet."

The third trumpeter is Jimmy Bracken, a man.

Equally amazing is the trombone duo. In Oliver O. Oogolfoos, Randy has found a trombonist who's corny as hell.

Equally amazing is the rhythm section. This section is different. It's difficult to say just why. Suffice to say, then, it's different.

Amazing thing about the rhythm section is its pianist. In Pinetop Bolden. Mergentroid, Jr. see the *spitting* image of Buddy Smith, whom he thought he also heard play, once, on a record. In one octave, this Klasy Key-tinkler plays just like Smith while in the other he plays just like Bolden. The similarity is really amazingly different.

Equally amazing is the banjo. Perhaps Mergentroid, Jr., has gone a bit too uncommercial here. Followers of "Righteous Jazz" might condone his move, but it's pretty certain that the general public is going to take a long time to accept the two-string banjo, especially when it's played by two men. Buck Pincus and Retread O'Rourke smile sweetly enough as they fight for individual positions on the three-fretted neck of the instrument, but whether the public will catch on is a different matter again.

As for the bass and drums, that's different. It's difficult to say just why. Suffice to say, then, it's different.

Ditto the vocals. Ditto. They're exciting. Ditto. Ditto again. Ditto Gordon Wright.

Taken as a hole, Randy Mergentroid's horns are good things to fall into in case of an air-raid. Taken not as a hole, but rather as component parts of an



LUCIUS FARGANSWALLOW, the only 1st & 2nd trumpeter ever to play only second trumpet! Randy owns him.

aggregation of men and musicians who are doing their utmost to produce the kind of music that they are trying to produce, without sacrificing any of the elements of the music they are trying to produce, while still sticking to the basic formula of trying to produce the kind of music they are trying to produce, this new and up and coming band of Randy Mergentroid, Jr.'s deserves much watching.

For it's different. It's difficult to say just why.—RANDY MERGENTROID, JR.

**Woody Herman**

(Continued from page 12)

One of the best things about the straightforward, almost unarranged use of oldies is its brilliant showcasing of the vocal talents of Woody Herman. Woody is far and away his band's greatest asset. From such fine front-man antics as his Dazy Vance-like windup as he stomps off a tempo, or his trombone motions with nose and two fingers, to his first-rate clarinetting, Mr. H. is an amusing, entertaining and inspired bandleader. But more than all of that, he's a great popular singer. He is this reviewer's favorite of all male balladeers, and way up among his favorite jazz singers. He feels and sells a song with grace, with an excellent voice and style in the magnificent Red McKenzie tradition, and with an abundant musicianship. That's an awful lot for one man, but Woody has it all.

Fortunately, the band back of this man is in almost every way worthy of him. The greatest thrills come from a few fine soloists and a remarkable rhythm section. That latter foursome is just about the best among white bands. With the technically astute and consistent Frank Carlson at the drums, with excellent collaboration from bassist Yoder, guitarist White and pianist Linehan, you couldn't get a steadier rhythm combination. Carlson's humor and booting beat are remarkable things unto themselves. He achieves the beat by sticking to it. And that isn't a platitude or anywhere near as obvious as it sounds. For the practice of building one beat has almost disappeared among the variety-conscious drummers of today. But this beat which Frank builds can be just as moving and a great deal more insistent than the house-building indulged in by most other drummers.

Linehan and White don't solo much, but the opportunities they do get are very well handled, with a facility and a jazz feeling that seem to be the common attributes of all the topnotch soloists in the band.

The trumpets and trombones both play well as sections, losing very little in the way of closeness of attack and rarely fluffing notes. Both spot able leaders (all three trumpeters and trombonist Howard) and far more than just able jazzmen. Cappy Lewis is a versatile trumpeter who is astonishingly without a style. He plays muted a little like Muggsy and open in a series of expressions that range all the way from the simplicity of Hackett to the power-bursting manner of Ziggy Elman. He's facile in all of these styles and thoroughly contagious in his enthusiastic blowing. Neal Reid is definitely styl-



OLIVER OOGOLFOOS, with the horn on which he plays both first and second trombone. Randy owns him.

ized, but he's nonetheless effective because of it. He plays a guttural comedy on his trombone that shines particularly in the blues, but which punctuates such amusing arrangements as *Rose O'Day* or the riff jazz to similarly wonderful effect.

As a section, the saxes are the weakest group in the band. Without Woody, they are a mild-voiced quartet which just doesn't match the brilliance of team tone displayed by the brass trio. Individually, the two tenor men are fine. The addition of Mickey Folus to the band has helped a lot to add power to the section and it gives the saxophone jazz an effective contrast. Herbie Haymer, not as delightfully insinuating in his playing as he used to be with Red Norvo, does parade forth some moving middle and high register jazz, while Mickey clicks off some really lovely pretty stuff (such as his bit in *I Got It Bad*) and some amusing low register jazz.

The girl singers are improving. Carolyn Gray doesn't jitter half as much as she did when the band first came east a few months ago, and she's beginning to relax into what seems to be a naturally pretty voice. She makes a fine appearance in front of the band and gets over to the audience, and that means a lot, too. Billie Rogers, a unique commercial attraction as a girl trumpeter if not an overwhelming musical one, sings with a good beat and some more of the enthusiasm which characterizes the band's best efforts.

Though this is no longer "The Band That Plays The Blues," except upon quite rare occasion, the Woody Herman organization does so much so well, that you're inclined to forget this omission. Arrangements by Lowell Martin and Deane Kincaide, who did *Rose O'Day*, have helped brighten the library of ballads and novelties, the jazz soloists in the outfit live up to the inspiration provided by their robust rhythm quartet, and Woody is in superb form. If the saxes could be stronger and more brilliant and we could hear a few more of the blues, there would be just about nothing to cavil with in this impressive, and now really successful band.

## Evalyn Tyner

(Continued from page 12)

dull banality upon the hitherto pleasant proceedings.

It's setting a straight course between the extremes of jazz and junk that is Evalyn Tyner's biggest problem. The best solution she has made yet comes in the form of a brace of Fabian Andre arrangements. Particularly effective among these are medleys in which the band gets its only real moods. Here, with a four-bar vamp to pull the tunes together, Andre has scored pretty standards and soft pops at a slow and relaxed tempo in a very attractive tonal background for the Tyner piano. Using fiddles very well and getting a fine response from Russ Moss's muted trumpet, the band really achieves something of distinction. Best of all, it plays these slow medleys at a recognizably modern and simple tempo.

The problem of supplying a 1927 bounce should be met better than spotting every other number in a set in that hasty, unregenerate style. This may be the fault of drummer Michaels, who undoubtedly can get a straight jazz beat or keep a steady dancing tempo, but who does play an awful lot with that one-and-two-step dryness. It may be the fault of Miss Tyner for either setting bad tempos or not setting them at all. In any case, it needs fixing. Dick Newman, the bass member of the rhythm trio, contributes a healthy tone and less of the irritating tick than either of the two others.

The saxes work very well within the restricting framework of three tenors. Their scorings are to emphasize heaviness and give the sound of bigness. As a result, they are forced to blow hard and often lose any semblance of prettiness, but just as often they get an effective sectional tone and they spot some really effective doubling on clarinets, flute, bass clarinet and fiddles. Eddie Hellman is the reed specialist with the trio. He should be allowed more time on the divers instruments he plays, just as the brilliance of an alto sax should be injected into the trio, to relieve the monotony of tenor tone. Terry Scharf plays a respectable jazz in the few half- and quarter-choruses he's assigned, and from the big and pretty quality of his tone, it would probably be a good idea to give him some sweet solos as well.

### Moss Top Man

As indicated above, the outstanding man in the band is Russ Moss. His guitar work is technically adroit, with a real jazz feeling that hypnos many a number from something ordinary into something delightful. His open trumpeting is more distinguished by tone and feeling than his muted work, but the latter is competent enough, and both are equally well phrased.

The outstanding woman in the band is, of course, Evalyn Tyner. The aspect of her playing that sets her most pleasantly apart from the run-of-the-society-mill pianist is her strong-man style. She clicks off chords and arpeggios and an occasional glissando with an impressive strength, that displays at its source a fine technical equipment. Her jazz is simple and not overly au-



Left to right, Malven, Evalyn Tyner, Newman, Michaels, Moss, Scharf, Alexander, Hellman, of the Tyner band.—Ray Levitt Photo.

thentic, as she plays more the right notes than with the right shading. But her ballads, her classical reworkings and her Latin specialties are excellently rolled off.

Singer Artie Malven sounds wonderful on the air; in the room he sounds only fair. The reason seems to be an indifferent mike set-up at the Essex combined with a sloppy mike technique. But even through these difficulties, Malven projects a beat to his singing of jazz and novelties and a pleasant, smooth voice in the tenor range.

Obviously, the problems of the Evalyn Tyner band can't be solved overnight. It's a new outfit, and it has scored considerable success among New York's East Side patrons at the Waldorf and the dancers at the Essex. The Tyner piano, the Andre arrangements and the Moss guitar and trumpet are probably responsible for that success in that order. But if Evalyn Tyner wants a broader success in the future, she is going to have to set up more moods in her library, get rid of the tickiness and take greater advantage of the talents in her organization. Then she will be able to claim a thoroughly musical as well as a completely commercial success.—BARRY ULANOV.

## Jerry Wald

(Continued from page 13)

and fine taste, works effectively with Martin. Same for pianist Harry Lojewski, whose few fill-ins and solos are bright spots in the band's delivery.

The Wald brass section is a potent group. There's plenty of brilliance, both tonally and rhythmically, with the trumpets coming through with some hard biting. There isn't a first-rate take-off man in that trio, though young Dick Monson emotes some logic via a plunger mute. This lad is one of those unshavable musicians who's very much worth watching.

The trombones comprise a stronger (technically) trio. There's an able lead man named Ray Simms, whose take-offs on Jack Jenney make pretty listening, and there's also a more blasting hot man named Ralph Pffner who's worth listening to also.

The sextet, though, isn't technically perfect. Its intonation is not consistent, and it sometimes falters on attack. But it produces a spirited musical front for the band that's certainly mighty valuable.

The saxes boast two good tenor-men. Joe Stafford plays some impressive jazz, kicking in Barnetian fashion without sacrificing tone. That's a neat trick and also a refreshing one in these days of super-honkers. Arranger Don Brown's tone is less pure, but he also blows some interesting licks. The intonation of the section is adequate enough, but the blend is slightly less than that. Someone's tenor tone just doesn't get with the rest of the men.

Also in the young dept. are Wald's two singers. Frances Fare's a cute lass who sings with a good deal of feeling and who possesses better tonal quality than Roseland's inadequate p.a. system would have you believe. Both she and Dick Merrick aren't too sure of pitch, tending to sharpness rather than to flatness. The boy, by the way, possesses fine resonance. They make an attractive pair, however, and they give you the feeling that as time goes on they're both going to turn into really first-rate singers.

The singers don't get too much to do. Wald's concentrating pretty much on jump numbers, either originals or revivals of Shaw revivals. He'd be wise to follow the trend of today, instead of the trend of Artie's hey-day, and stock his book with a few less hectic and more melodic works. For the lad, who, by the way, has developed into an extremely personable front-man, has a future with this energetic, hard-working young band of his, a future that he shouldn't risk losing for the sake of trying to revive someone else's past.—GEORGE SIMON.

## Stage Reviews

(Continued from page 17)

to swing. Only occasionally, in lightening changes of tempo, does the beat get lost and the jump disappear.

Stan is an impressive stage leader. His tall, wiry figure carves effective motions through the air in directing the boys through their paces and his resonant voice sounds very well in his intelligent announcements. He established a continuity at this show, designed to inform the folks why and how the band had chosen each of its numbers. Though this once or twice made too-long intros, the general effect was fine, running the numbers on with suspense and distributing the credits as they should have been located.

The high spots, musically were pro-

vided by the opening *Concerto to End All Concertos*, which presented a little of everything in the band, including Jack Ordean's only alto solo, which impressed for feeling and style, though it did run through almost every note of which the instrument is capable. *A Setting in Motion* showed off the big bass talents of Howard Rumsey, whose highly audible humming as he picks his electrified bull fiddle sells like mad to the audience. They demanded an encore. And so he and Kenton knocked out an amusing piano-bass duet.

### Acts Backed Well

*Arkansas Traveller* and *St. Louis Blues* and the vigorous backing the band gave all the acts showed off again and again the powerhouse jazz of which it is capable. On *Easy to Love*, and in back of singers Eve Knight and Red Dorris, there seemed to be a certain uneasiness, possibly caused by the not exceptional singing itself. But the two vocalists got over to the audience on good stage presence alone. And that helped maintain the very high standard set by the instrumentalists in their work.

Much like the Jimmy Lunceford-band in its intensity and power, the Stan Kenton organization puts on a similarly jumping and inspired kind of stage show. It works hard, visibly hard, and it works well. It is fronted by an ingratiating leader and it has a lot of excellent musical and showmanly stuff to offer its audiences. Who could ask for anything more?—B. U.

## ERSKINE HAWKINS

Apollo Theatre, Harlem, N. Y. March 5, 3:20 P.M. Show.

There were few examples of first-rate musicianship or inspired showmanship among the seven numbers allotted the Erskine Hawkins band in this variety bill. But there was, nonetheless, a pleasurable quality about every one of these numbers that pulled steady and admiring applause from the ample audience.

The band worked hard through all of its assignments, and, because of its tireless efforts, it redeemed some extraordinarily tasteless and toneless singing by a girl vocalist as well as a few dancing turns that were otherwise quite inept. About the best of the ensemble band efforts was *Nona*, which got a wonderful beat, lots of enthusiastic brass blowing and excellent showmanship from Hawkins. Erskine, clad to sartorial perfection in a white suit, smiled at everybody as he walked from one end of the stage to the other, not playing at all.

### Fine Piano

Last number played by the band was *After Hours*, a very pleasant Avery Parrish piano solo, built around boogie woogie figures and a casual, knee-crossed stage manner at the keyboard. Avery's very casualness, as he picked out the obstinate bass and the tremolo treble which denote all b.w., sold immensely. An occasional smile to let you know he knew how amusing it all was went over, too. Not knowing whether to get mad at the guy, or to like

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Dick Stabile's Gracie Barrie

## Dick Stabile

(Continued from page 13)

really found himself something fine here.

The rest of the saxes blend prettily. As a group, they comprise the outfit's best section, both when they're playing as a quartet and when they're being led by Stabile in quintet form. Frank Gibson's well-toned baritone helps a lot, as does Joey Stabile's facile doubling on alto and tenor. Hot honors (other than Dick's) go to Andy Fitzgerald, whose biting, unflowing style of jazz comes out with more telling effect through his tenor than through his clarinet.

The brass quintet, 40 per cent new at review time, bears some of the band's stylistic brunt. Arranger Hammett often has the five men playing in hats while drummer Zito supplies solo rhythm on high-hats. The effect is pleasing and identifying.

The section, though, has lots more to do. Playing a great deal of open passages, the boys get ample opportunity to show off their good tones and blend. That goes for all five. Pinky Savitt, moreover, plays a sympathetic lead, especially on ballads, and Vince Badale's big-toned trumpet makes most folks sit and even stand up for his hot passages. Musically, he's more effective when playing relaxed in middle and lower register; commercially, he draws more plaudits when he strains up high. There's your public for you.

On up tempos the brass produces a good deal of ensemble smearing, a trick that attracts. On up tempos, though, the brass is as yet not entirely relaxed, having a tendency to phrase things on the stiff side. Undoubtedly the newness of the section (Badale and Abel just joined) has something to do with this. Whatever the cause may be, Dick would be smart to look into the matter in an attempt to make this section as facile and as well-rounded as the reeds.

The third section, the rhythm, is the best of its kind that Stabile has yet had. Prodigious bassist Clyde Newcomb, with his strong, well-toned beat, has helped plenty. That goes not only for his playing, per se, but also for the effect that he has had on the other three men. The work of drummer Lou Zito, who, by the way, plays on some of the best-sounding cymbals in captivity,

has taken on a new lease of life—and when a drummer takes on one of those leases, the entire band benefits during its duration. Pianist Lou Brown's fill-ins are both rhythmic and tasty, while Paul Warner's guitar helps. The latter's voice helps even more, though, for he sings clearly and straight-forwardly through the veil of an extremely attractive shyness.

### Gracious Gracie

There's another singer, however, who's spotted a great deal more, and who deserves every bit of spotting she can get. She is Gracie Barrie (Mrs. Dick Stabile), one of the most charming and polished performers ever to grace a bandstand. And "grace" is the correct word, in every one of its connotations. It goes for her demeanor on and off the stand and in front of and away from the mike. Her ease and her natural showmanship are qualities you seldom see on a bandstand. So is her ability to sing all kinds of songs without any apparent effort. She can sing fast or slow, tricky or straight, loud or soft. Especially when she sings slowly, straight and soft is she effective in connection with her husband's band. Her more docile notes, especially in her clear-toned upper register, are genuine, musical thrills. The few tricks she uses and her ability to let out without destroying the quality of her voice are also admirable, but they're better suited to the production numbers the band does sometimes than to the ballads which it does more often.

Every once in a while, the Stabile's do a duet, with Gracie of course, carrying the brunt of the attack. Dick's throat doesn't possess much of anything beyond an octave of cracked-bell-like tones, but he gets them off with such pleasant "I know I can't sing but I get such a kick out of working with Gracie that I don't care what anybody thinks" charm, that you can't help enjoying his attempts.

As a matter of fact, as an evening wears on, you find that you can't help enjoying just about everything this band does. And that includes Dick's easy, fronting personality, and the obviously, good fellowship that exists throughout his organization, a spirit that you don't find in too many groups these days. Add to that the basically sound, tasty musical qualities already discussed, and you've got yourself one mighty fine aggregation!—GEORGE SIMON.

## Enric Madriguera

(Continued from page 13)

combine with Madriguera for a very pleasant quartet. Then, occasionally, Enric steps over to the piano and takes up the keys in the promulgation of a conga or rumba or something of that sort and suddenly tosses in a chorus of *Ebony Rhapsody* (Liszt's *Hungarian Rhapsody No. 2* in blackface). Or he opens a *Blues In The Night* with an unauthentic but quite amusing stretch of boogie woogie.

Of the sections, the saxes are the best drilled and cleanest, if only because they are the fullest. In conventional alto, baritone and two tenor voicings, they achieve the same effectiveness of intonation and attack that obtains in

their flute stuff, and though they don't phrase a jazz tune with expertness, they play the right notes in the right key at the same time, which is not as common a quality as it should be among professional dance bands.

The trumpets ad lib as much as they play from set notation. The leader of the pair, Jimmy Carroll, is also the band's arranger, and he may be trusted to give a good account of himself in his improvisations. His work with the harmon mute, that buzz-saw adoption of society crews, is tasteful and far more Latinlike than you'd expect of a non-Latin. Jimmy Migliore is best in open horn solos, of which there should be more. As a matter of fact, there is really too much muted stuff, in solos and in duos, for the variety which Madriguera wants and should have.

Trombonist Jimmy Dillon doesn't take many solos. His playing is, for the most part, with the two trumpets, and in capable harmonizations of the three instruments, he sounds competent.

The rhythm section varies considerably in its effectiveness. On all the Latin music, drummer Miguel Gandia is superb. On fox-trots he comes too close to the tickiness of tempo that first won this dance form its name. On ballads as a whole, his beat is corny and his feeling for modern dance tempos just about nil. This may be because the Biltmore patrons demand a business man's bounce, or it may be a lack of understanding of the difference between our dance music and the South American way. Bassist Frank Carroll is straightforward, and almost buried behind the rather strong drumming and the accordion on his right and the piano on his left. The accordion isn't used much, but when Pasquarelli gets a brief opportunity to display his wares (backing some ice-show moments), he shows off an excellent technique and pretty good taste. Leon Kellner's piano is adroitly attuned to the slender assignments he receives. There should be more of a break for his instrument and himself in Madriguera manuscript.

### Latin Jump

The best rhythm projected by this band is by way of Miguel Hernandez' bongo drums, with Gandia playing very well, in the Latin selections, with the boys in the band glee-clubbing Pan-American exclamations, clicking claves or other percussion associated with this kind of music. Their glee club arrangements, simple and relaxed, are very pleasant in contrast to the singing of the organization's very talented Latin vocalist, Manuel Fernandez.

Fernandez benefits by a fine natural voice, an intemperate tenor with a kind of husky quality. He gets a wonderful beat on rumbas, sambas, etc., and gets across all the feeling that signifies the best of this music. His work with the maracas and his dancing steps on the bandstand are excellent accompaniment to his inspired singing.

Patricia Gilmore makes a beautiful appearance and handles her ballad and novelty assignments with sympathy and feeling. Her voice has a tendency to harshness which was amplified in the huge Bowman Room of the Biltmore to an unholy degree. She's at her best when singing softly and restrainedly, giving



Gene Krupa and Barbara Stanwyck in 'Ball of Fire' (See below)

a perfectly good voice and feeling a fair chance for expression.

As a leader, Enric Madriguera is first-rate. He handles requests and dancers' by-talk and by-play amusingly and effectively. He is a handsome front man and a thoroughly engaging one. He fiddles expertly and plays acceptable piano. Behind him is a band that is really fine—as far as it goes. It doesn't try much that is very ambitious nor does it always achieve the freedom from monotony and the feeling for variety that distinguish its best moments in the Latin groove. It is already head and shoulders above most other bands that play this kind of music. A little experimenting (such as the sets of girl singers Madriguera used to feature) and a little work toward more modern dance tempos on ballads and novelties and this outfit will realize its topnotch potentialities. For it already has made fine progress toward that end.—BARRY ULANOV.

## 'Ball of Fire

(Continued from page 19)

matches bursting into flame. This last bit is muffed, photographically, but Gene's, and the band's restrained contribution is superb.

There have been bigger breaks for bands in the cinema, but few that presented the specific talents of a crew so tastefully and with, on the whole, so good a camera eye to photogenic and dramatic possibilities.—B. U.

## Philly Spot Cuts Cake

celebrating its third anniversary and marking the full-blooded emergence of hot music in the Quaker City. The Down Beat Club had Tommy Tucker down to cut the cake for owner Nat Segall, but Tommy's music was not the key to the groove of the club. Local hot men, Charlie Ventura, Buddy Williams and his orchestra, kicked off the proceedings. Buddy is doing very well in Philadelphia, playing to big crowds at Wagner's Ballroom and set for Hunt's Pier in Wildwood, this summer.—PHILADELPHIA, PA.

## SONG PUBLISHING NEWS

Paull-Pioneer Music Corp., has published a new sweetheart song of Kappa Sigma, the second largest college fraternity in the country. The author is Tommy MacWilliams of the staff of radio station WSIX, Nashville, Tenn., and the composer is Frank Grey, ASCAP writer. The number has been introduced over the networks by the bands of Vincent Lopez, Barron Elliott, Walter Blaufuss, among others, and it is being actively promoted by the 50,000 active members of Kappa Sigma.

\* \* \*

Harry Goodman, general manager of Harman Music, Inc., has obtained the exclusive rights to the popular lyrical adaptation of the orchestral fairy tale, *Peter and the Wolf*, by the world famous contemporary Russian composer, Serge Prokofiev. The adaptation has been made by Harold Rome, composer of FDR Jones, under the title of *The Tale of Peter and the Wolf*. Recordings have been set with the bands of Benny Goodman, Shep Fields, Woody Herman, Horace Heidt, Sammy Kaye and the singer, Maria Green, giving this popular version of a concert hall favorite representation on all the major labels.

\* \* \*

Bregman, Vocco and Conn, Inc., announce that Ira S. Wegodsky, formerly with Paramount Pictures and General Records has joined their music publishing company as business manager.

\* \* \*

The Broadway Music Corporation has effected a tie up with the National Committee On The Observance Of Mother's Day with its new song *Every Day Is Mother's Day to Mother*, which has been adopted by them as their official Mother song. The number was written by Alex Gerber and Jesse Greer.

During the progress of the Mother movement, already started in all parts of the country, the new Mother song will play an important part of Women's organizations, Chambers of Commerce, churches and other groups holding special Mother Day drives and celebrations. Prominent mention of the song will be made in all press releases issued by the National Committee, and buyers and dealers in sheet music and records will be asked to cooperate in helping to convert *Every Day is Mother's Day to Mother* into a Mother's National Anthem.

\* \* \*

Remick Music Corporation is publishing *Latin-American Rhythms for the Drums*, a practical method in the art of playing the Rhumba, The Conga, the Beguine and other Latin-American dances. This book is by Phil Rale who has long been associated with Emil Coleman and for many years made an extensive study of Latin-American music.

\* \* \*

Mr. Rale has been accumulating material and ideas for this book for the past two years and with its publication this book becomes the only one of its kind in the music field.

Whitney Blake Music Publishers have just issued two new morale songs, *Clancy's Gone And Joined The Army* and *Song Of America*. The first is a salute to the Irish in the United States Army, the second is a salute to "this way of life."

\* \* \*

Ira Schuster, Paul Cunningham and Leonard Whitcup, writers of *I Am An American*, have penned a tribute to General Douglas MacArthur, called *Hats Off To MacArthur*. Paull-Pioneer is the publisher of this song, which was first introduced on the air by Vincent Lopez, Blue Barron, The Three Sons, and Irv Carroll.

\* \* \*

Bregman, Vocco and Conn have completed arrangements with the G. Ricordi Co., Inc., which gives them the sole distributing, selling and publishing rights to *Dear Old Pal Of Mine*, written by Harold Robe and Lieutenant Gitz Rice. The Lieutenant, who became famed as a writer of World War One songs, served with the first Canadian contingent in that War. *Dear Old Pal Of Mine* was first published twenty-four years ago, but BVC sees it as a thoroughly timely song, and they are putting a major plugging campaign behind it.

\* \* \*

Accordion music is very well represented in the new publication schedule of Music Publishers Holding Corporation. The raging hit of the day, *Blues In The Night*, heads the list of solos which have been arranged by Roberto Carreno. Victor Herbert's *Gypsy Love Song* and the Cole Porter perennial *Begin the Beguine* are also among the numbers that have been arranged for accordion.

In the folio field the second *Rainbow Album* is being readied for release. The accordion album in this series includes such songs as *Always in My Heart*, *Someone's Rocking My Dreamboat*, *We Did It Before* and others.

This series includes arrangements for other instruments as well as accordion.

\* \* \*

Clef Music Co., 152 West 42nd St., New York, is now publishing a series of orchestrations for small orchestras. They will be known as "Orkeys" with parts for 3 saxes, trumpet, piano, drums and bass. Jimmy Dale has arranged "Orkeys" for *The Devil Sat Down and Cried* as recorded by Harry James and Erskine Butterfield, and bounce arrangements for *Little Brown Jug*, *American Patrol*, *Skaters Waltz* and *Anvil Chorus*. All are priced at 50c each.

\* \* \*

Dinah Shore, Barry Wood and Carmen Cavallaro are the latest additions to Robbins Music Corp.'s list of song and piano folio authors. Already published is Barry Wood's *Hit Parade Of Songs*, which contains the complete words and music of twenty songs he has featured on the Lucky Strike Hit Parade air show. Included among the twenty are some undying standards, as well as the big hits of recent years.



Carmen Cavallaro, who leads his orchestra from the piano (left), has just gathered together a folio for Robbins called *Carmen Cavallaro's Parade of Hits*, which is just that.

Carmen Cavallaro has made a series of piano transcriptions of popular themes which have been collected under the title of *Carmen Cavallaro's Parade Of Hits*. There are fifteen standards in the folio.

Dinah Shore has been signed to compile a folio of her favorite songs which will be published this month. *Yes, My Darling Daughter* and tunes associated with Dinah will be the high spots of the collection.

Best-selling Robbins folio at the moment is *Robbins All-Star Radio Theme Songs Folio*, which contains the words and music of the themes of Kate Smith, Glenn Miller, Horace Heidt, Eddy Duchin, Wayne King, Kay Kyser, Vincent Lopez, Jan Savitt, Ray Noble and eleven others.

\* \* \*

The Songwriters Service, at 113 West 42nd Street in New York City is "A Personal Service For All Songwriters." The firm does recordings, duplicate records, makes lead sheets, song transcriptions, maintains a copyright service, will print copies of songs or have them arranged for orchestra, will match lyricists with composers, analyses songs, edits them, helps to find good distributing and marketing outlets for songs. In sum, it follows its quoted motto.

\* \* \*

Mose Gumble, in charge of the Standard Music Professional activities for Witmark, Harms and Remick, leaves for California on March 25th. He will be away for three weeks.

\* \* \*

W. C. Handy reports that his *Memphis Blues* is still one of his ace tunes. Henry Levine's recording of it for the Victor Blues Album and Guy Lombardo discing it on Decca records have all helped to keep it on top where it belongs. *Memphis Blues* and *St. Louis Blues* are two of Handy's works which will be played for years and years.

W. C. has just returned from a visit to the south, where he acted as one of the judges at the Rural Folk Festival at Fort Valley State College, Fort Valley, Georgia. At these festivals, back-woods folks are encouraged in singing the old folk songs and spirituals, long meters, old time fiddling and guitar and banjo playing.

Paul Laval's original music, heard on his radio program, "The Chamber Music Society Of Lower Basin Street" is now published with orchestrations made by Mr. Laval himself. Already published are *Memoirs Of A Dilemma*, *March Of The Goons* and *Dance Of The Woodwinds*. Orchestrations are suitable for dance, radio or school and concert orchestras. Edward B. Marks is the publisher.

\* \* \*

Marks Music Corporation has just published an orchestral arrangement of Greig's *Piano Concerto in A Minor*. Orchestration was made by Felix Guenter.

\* \* \*

The Marks Music Corporation has just announced the sale of five of its songs to the movies. They are: *The Cowboy Serenade*, *A Gay Ranchero*, *Song Of The Islands*, *My Gal Sal* and *The Marines' Hymn*.

\* \* \*

Oscar Blum, in charge of the promotion activities for the Warner Bros. music companies and formerly associated with the film company's advertising department, has enlisted in the Navy and expects to be called the end of March.

He has a first class seamen's rating and will be with the Harbor Patrol Unit, otherwise known as the M-2 Division. He is taking a short vacation before assuming his new duties with the service.

\* \* \*

The Edward B. Marks Music Corporation has just announced the publication of a new rhumba series for orchestra to be edited by Xavier Cugat. The new series, to be entitled *Xavier Cugat's Rumbaland Series For Orchestra*, will be selected, supervised and edited by Mr. Cugat himself. New arrangements will be made by Fabian Andre.

It will be Mr. Cugat's aim to present, as he states, "the greatest rumbas of all times." That he seriously intends to carry out this policy is indicated by the selections already published. They include such outstanding Latin-American hits as *My Shawl*, *Mama Inez*, *My Sombrero*, *Jungle Drums*, *El Rancho Grande*, *Peanut Vendor* and *Maria My Own*.



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## DISCUSSIONS

(Continued from page 15)

material. Much discrepancy among the critics, especially on the second side, with one assigning it a "B+" rating, and one a "C-". Depends on what you think of the lyric writing, mostly (Dec.).

### VAUGHN MONROE

*Tom Thumb* (B)  
*Me and My Melinda* (B)  
*Don't Tell a Lie About Me, Dear* (C+)  
*All for Love* (C+)

The brass and Arnold Ross's piano are more impressive than the arrangement of *Thumb*. *Melinda's* a cheerful side, mostly because of Johnny Turnbull's unstrained vocal. There are good saxes on the other two sides, but there are other things, that none of the three reviewers can appreciate, to hold down their musical value (Blu.).

### ALVINO REY

*Smile For Me* (B)  
*Do You Miss Your Sweetheart* (B-)  
*Little Hawk* (B+)  
*The Army Air Corps* (C)

Alyce King and the band sing *Smile* very well. The brilliant brass partially offset Yvonne King's affectations on *Sweetheart*. Though dealing with a basically trite figure, the band gets the best beat it has put on wax in a long time through parts of *Hawk*, with Buddy Cole's piano, Johnny Fallstich's lead trumpet, Skeets Herfurt's alto and somebody's kicking sax on the ride-out coping individual honors. *Corps* is production stuff, done fairly well in 6/8 time (Blu.).

### JAN SAVITT

*Jersey Bounce* (B+)  
*Always in My Heart* (B)

Gus Bivona's clarinet and Joe Aglora's tenor shine through a *Bounce* that has too much going on. The total result buries the simple, moving beat of the theme, itself. There are some good Shaw-like reeds on the reverse, which brings Joe Martin (former Isham Joneser) back to wax (Vic.).

### ARTIE SHAW

*Just Kiddin' Around* (A-)  
*Sometimes I Feel Like a Motherless Child* (B+)  
*Hindustan* (A-)  
*Somebody Nobody Loves* (B+)

Some fine stuff on each of this quartet of sides. *Kiddin'* is a happy theme with Artie, Lips Page and the saxes playing especially magnificently, but with unnecessary fiddles and a tempo that drags. Artie plays more glorious clarinet on *Child*, which Lips sings well. More great Shaw clarinet (he's been in rare form recently) on the well-scored *Hindustan*, plus excellent Guar-



Tony Pastor and much-praised singer Eugenia Baird (p. 14).

nieri piano. Fredda Gibson sings a fine vocal on *Loves*, which has pretty strings and impressive passages from Shaw and Auld (Vic.).

### DINAH SHORE

*Skylark* (B+)  
*Good-night, Captain Curly Head* (B)

Dinah's relaxed on the first; less so on the second, which is a pretty obvious tune. Andy Ferretti plays fine trumpet on both, with Gene Traxler's strong bass appearing with strident authority on the first. Two critics scored the first side "A-" (Blu.).

### FRANK SINATRA

*The Night We Called It a Day* (B+)  
*Night and Day* (B-)

Axel Stordahl's tasty arrangements help Frank greatly on his first solo date. The first is especially cozy. Too bad Frank messed up the lyrics on the second. All in all these are fine sides for turning out the lights and feeling pleasantly sentimental (Blu.).

### CHARLIE SPIVAK

*I Remember You* (A-)  
*Arthur Murray Taught Me Dancing in a Hurry* (B+)  
*Angels of Mercy* (B)  
*President's Birthday Ball* (B-)

June Hutton, girl member of the Stardusters, has suddenly burst forth as an immense songstress. She sings beautifully on the first side, which shows off the Stardusters as a truly great aggregation. There's also some marvelous Garry Stevens singing and an extremely pretty, muted Spivak passage. The reverse is more glory for Miss Hutton, the lass this time singing intelligently and with a fine conception. The vocalists and Charlie do well on *Angels*, while bassist Jimmy Middleton and pianist Dave Mann take top honors at

(Continued on next page)



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## Fort Riley Band Spots Names

with a large number of front rank professional musicians at the Kansas Cavalry Replacement Training Center of the U. S. Army. In Corporal Everett MacDonald's band are the following musicians: Harper Young, trombone and arranger formerly with Jimmy Joy; Frank Thames, saxist and arranger with Leonard Keller; Eddie Herzog, guitarist and arranger for Claude Thornhill; Jack Teagarden, Henry Jerome; Bill Fogelson, Tommy Reynolds pianist; Glen Kerr, bass and vocalist with Gary Nottingham; John Hammil, Jerry Wald drummer; John Krell, sax and flute with Stokow-ki's All-American Orchestra.

Also at the Army Camp are a number of other important musicians. Al Baker, former Alvino Rey, Rudy Vallee and Abe Lyman vocalist; Privates Bradley (Dick Jurgens), LaBlanc (Mal Hallett), Jerry Pershaw (Six Hits and a Miss) and Mel Adams, former publicity head for RCA-Victor. Leading the 200 voice choir is Lieutenant A. White, whose vocals used to be featured by Fred Waring.—Private Eddie Gayeski, FORT RILEY, KAN.

## DISCUSSIONS

(Continued from last page)

the Ball. Be sure, though, to listen to that Hutton lass (Okeh)!

### SISTER ROSETTA THARPE

*Precious Lord, Hold My Hand* (B+) *Nobody's Fault But My Own* (B)

The sister's in fine form, vocally and guitarally on these sides. The first gets more of a beat; the second has a bit more feeling (Dec.).

### CLAUDE THORNHILL

*The Lamp of Memory* (B+) *Memory Lane* (B) *Grieg's Piano Concerto* (B+) *I'll Pray For You* (B) *Ya Lu-Blu* (B) *Somebody Else Is Taking My Place* (B-)

The first five sides all have typically rich, Thornhill scoring and phrasing, plus Claude's delicate piano, and, with the exception of *Concerto*, sympathetic Dick Harding vocals. *Ya* has a good Lillian Lane passage. The last side is somewhat of an enigma, with Claude and the boys kidding the song here and there and then actually playing it in other spots. You figure it out (Col.).

### FATS WALLER

*Clarinet Marmalade* (B+) *Winter Weather* (B)

Great Waller organing and Slick Jones druming on the first, which is helped by a trumpet and hindered by a clarinet. Albert Casey's guitar, Fat's humor and the easy tempo make the second worth your while (Blu.).

### PAUL WHITEMAN

*A Zoot Suit* (B) *Well Diggers' Breakdown* (B-)

There's some good stuff on these sides and some not worthy of the King of Jazz. Rudy Novak's trumpet, Alvin Weisfeld's lead alto and the rhythmic singing of Dolly Mitchell and Wingy Manone help the first while there's some good Buddy Weed piano on the second. But the latter's too full of outmoded licks to be really worth-while. It's going to be interesting to see what "Pops" produces on future releases (Vic.).

### D. C. Union Denies

(Continued from page 7)

Schwarz, "enjoys friendly relations with both the Army and the Navy, and the organized programs for entertainment have been credited with the full cooperation and hearty support of professional entertainers in every branch of the labor movement. All bands that follow the regulations will certainly get the D. C. Local's okay to play Army dates."—Carl Mirman, WASHINGTON, D. C.

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**Bunny Broadcasts  
 In Blackout**

achieving a unique distinction among American handsmen which is all too familiar to their British brothers. The Berigan band was playing the Brookline Country Club, near Philadelphia, on March 16, with a broadcast scheduled from the spot for 12:05 to 12:45 A.M. over WCAU. Two minutes before they were to go on the air, the lights went out. This was not due to any air raid drill or test blackout. Just a break in the power supply. But the band was just as stuck as if there were no lights. The lines to the radio station were open and so the broadcast had to go on just as if the men could read their music.

For twenty minutes, Bunny and his boys played from memory, while the Haverford township police carried the torch for the 1,200 dancers, playing flashlights over the crowd at intervals to keep the place from going completely dark. The dancers thought the whole thing was part of the show, according to the manager of the Brookline, and took the blackout as just so much fun, averting panic and trouble for everybody but Bunny Berigan and his enforcedly faking musicians.—PHILADELPHIA, PA.

**Numerous Band Changes**

(Continued from page 9)

a week, other changes are expected. He is on the look-out for a new drummer and jazz clarinetist.

**Jimmy Walsh Passes Away**

The coast lost one of its most popular leaders when Jimmy Walsh passed away unexpectedly. A dance for the benefit of the late leader's wife and children was held at the Casa Manana and proved quite successful, with approximately 1,500 people attending.

Also out west, Bill Depew, former Goodman saxist and now a potent jazz clarinetist, organized a band spotting pianist Matt Dennis, trumpeter Brodie Shroff, trombonist Bruce Squires, tenorman Al Harding, drummer Johnny Freeland, bassist Tiny Berman, arranger Buddy Baker and singer Betty Van.

The Freddy Slack band that had been reported heading east is still very much on the west coast. Another pianist, Phil Ohman, of the famed Ohman and Arden team, has organized a band that includes a girl quartet, the Four Belles, who will handle vocals and hum as a sax team.

**Smack Junks; Then Grabs**

Back in the east, Fletcher Henderson rid himself of his all-802 outfit and grabbed himself a bunch of boys out of Pittsburgh. With them he is slated to battle the International Sweethearts of Rhythm on an eastern tour. Hot Lips Page, who recently left Artie Shaw, has himself a fourteen-piece outfit that's going over big in theatres, while Georgie Auld, another Shaw refugee, is killing everybody with a new jump crew that's drawing hosts of raves. Also in the big-band class is Hank D'Amico, Red Norvo and Bob Crosby clarinetist, whose enlarged, upper New York state crew has signed with William Morris.

# Luisetti's Annual Review of Sax, Clarinet Books

By PETER LUISETTI

This month, I am again reviewing new and valuable clarinet and saxophone books in answer to numerous requests from readers including students, teachers, and professional players of the clarinet and sax. who report that they clipped out my last year's Feb. and Mar. columns to serve as a purchasing guide of study material and solos throughout the year. Those readers living out of town without access to a large music store in which to browse around have especially asked for such a list.

## Two by A. Shaw

Robbins Music Corp., one of New York's leading publishers, has especially endeavored to supply dance band students with suitable study material. Among the latest books written by our most competent dance men and pub. by Robbins, is Artie Shaw's *Clarinet Method*. This book is presented as an added supplement to the studies of students who wish to enter the dance field, and especially for those who have already acquired a good, legitimate foundation on saxophone and are ready to begin the study of clarinet.

Mills Music, Inc., N. Y. C., has published an excellent series of separate duets with piano accompaniment called Mills Student Series and including such favorites as: Tschaikowsky's Piano Concerto No. 1, *Moonglow*, *Dardanella*, *Stardust*, and many others. These can be obtained for either two clarinets or for alto and tenor sax. *Shepherds Melody*, by Eric Zeisl, also published by Mills, is a good clarinet solo with piano accomp. *Air*, *Minuet* and *Sarabande* by J. Mattheson for clarinet trio, as well as *Petite Suite from the 18th Century* for woodwind quintet are two of Mills' very fine ensemble works called *Pipes of Pan* Woodwind Series. Artie Shaw's *Concerto for Clarinet*, by the same publisher, is an intricate solo made up of many typical A. Shaw phrases and cadenzas and makes very interesting style study.

## Two by Concert Artists

If you read the January 1942 METRONOME, you may have seen advertised *Top Tones for the Saxophone*, written by the well known concert saxophonist, Sigurd Rascher, and published by Carl Fischer, Inc., of N. Y. C. The author's purpose is to extend the range of the

sax to four octaves by the use of certain fingerings which adjoin each other in such a way as to lessen complication while retaining perfect intonation. Rascher offers practical advice on strengthening the embouchure to master the higher register. This is a valuable book for the student who feels restrained in the ordinary two and a half octave range limit of the saxophone.

Gustave Langenus, famous concert clarinetist, has arranged a group of Fritz Kreisler individual clarinet solos with piano accomp. These clarinet solos, pub. by Chas. Foley of N. Y. C., include *Midnight Bells*, *Caprice Viennois*, *Andantino*, and others. They are all beautifully arranged and masterfully phrased by the artist, Langenus.

## Classical Material

Belwin, Inc., of N. Y. C., has published *Clarinet Method* by Clarence V. Hendrickson. This book is excellent for beginners and intermediate players. *Saxophone Method*, by Lucien Caillet, is published in two books by the same publisher and both books contain instructive pointers as well as some very fine classics arranged in duet form. For ensemble studies, I would like to recommend the *Clarinet Quartet Album* arr. by J. Skornicka and M. Rusch and containing a varied selection of fourteen excerpts chosen from Bach, Hayden and other such masters.

Rubank, Inc. of Chi. Ill., has published a very valuable book named *Organizing and Conducting the Student Dance Orchestra*, written by Ted Hunt for the purpose of aiding directors and young musicians in the organization of a successful student dance orchestra. It includes a listing of character and ability qualifications necessary for one wishing to be a member of such a group as well as a description of the roll each musician must personally fulfill in the band while all strive for teamwork. Exercises for each instrument are taken from stock arrangements of dance numbers and set forth with practical study suggestions to be mastered individually and in unison. A good book for clarinet quartet is the *Ensemble Classics for Clarinet Quartet*, written in score form by A. Voxman, also published by Rubank. There are two parts to this book, one for four B flat clarinets, the other for two B flat, alto and bass clarinets. Harvey S. Whistler's *Modern Pares Foundation Studies for Clarinet*, pub. by Rubank, presents the Pares scale exercises in various forms and patterns in revised fashion plus a section of minor key studies and further technical material. This book should prove helpful to the clarinet student seeking fundamentals.

Peter Luisetti will conclude his literary survey in next month's METRONOME.

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A fox trot novelty that sounds real Indian, arranged by Helmy Kresa
- **PUSSY CAT AGONY FIVE**  
An excellent fox trot rhythm tune, arranged by Larry Wagner
- **POUND YOUR TABLE POLKA**  
A novelty selection as different as its title, arranged by Jack Mason
- **TOMMY'S MUSTACHE**  
A South American Hit in bounce tempo arranged by Henri Rene

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## Various Forms Of Trio Tuning Analyzed

By EDDIE ALKIRE

In the February column I mentioned the "EHA" Trio Tuning. To those who have expressed an interest in this tuning, I would like to suggest that they also experiment with the fifth string raised a half step to D and the sixth string a tone to B. Here on six strings you have all of the important features of two special tunings, E7th and C2 minor. I call this particular form of the Trio Tuning, E13th.

If you do not have the February column, I might mention that the sixth string was to be replaced with a plain treble A string. The reason is simply this: In professional playing the more three-string chord forms you can secure, the more effective your playing. You don't need the low sixth string. By replacing this with a treble string it immediately becomes of much use to you. For players who have extra strings I might add there are various ways of tuning these scientifically and believe it or not there is music arranged in professional three-string harmony for eight string guitars. Interested players are requested to write for further information.

### Reprints

Each time I receive a letter from a new reader of this column it renews my desire to make all past columns available to interested readers. It was almost five years ago that METRONOME introduced this Hawaiian Guitar service column. At that time there was no magazine or column where players might have their questions and interests discussed. In the past 60 columns the questions, suggestions and ideas would amount to hundreds. Out of a score of questions that any new reader might ask it is doubtful there would be one that hasn't been discussed in a previous column. I do not want to bore my older readers by repeating this material (furthermore, paper and space is too precious today). To give readers an idea of the variety of subjects that have been covered we are mimeographing a complete list of column titles and sub-headings. This list will be mailed you on receipt of 3c postage. Examine it and if enough of you would like to catch up with your back columns we will have them reprinted for your handy reference and study. For that matter, I believe even the older readers would like the columns attractively assembled under one cover. These columns cover an important period in the development of the Hawaiian Guitar. It is true that five years is but a day in the history of a musical instrument, but the past five years have been of the most importance to the Hawaiian Guitar and its players. Let us hear from all you who are interested.

### NEW BRITAIN SHOWS

present name bands at Conn. town's Roxy Theatre. Opening bill starred Bob Chester and Gene Krupa.—NEW BRITAIN, CONN.

## Reverse English On Press Agency By Irate P. A.

By DAVID O. ALBER

Success they say—is a matter of doing the right thing—or the right person—at the right time. We've been dishing out a lot of advice in this column to bandleaders, suggesting ways of improving their publicity. This month, we sum up some of the major points—in fact, they're so pointed, you may get stuck with them. Read on at your own risk.

First, bear in mind that your publicity man is only a flunkey who does as little as he can get by with. (Never end a sentence with a preposition—end it with two.) Kick your p.a. around. He will respect you more. Never give him any information. He will only distort it anyhow. In fact, tell him you don't want to see his ugly face around. If he needs anything, have him contact your drummer—he ought to be able to drum up some items.

If your press agent sets up a date for photos or an interview, never be on time. Keep 'em broiling. In fact, don't show up at all. That will teach them to hold you in awe and reverence. If you do show up, don't bother to shave first. Show 'em you're the he-man type. Don't even wear a clean shirt. It's a sign of foppishness. You don't want to be a fop, do you?

When you talk to columnists or newspapermen, let them know who's boss. Tell 'em just what to put into their columns and threaten them—with a wag of your finger under their noses—with dire consequences unless they come through with rave reviews. Never thank them for any editorial favors. That's a confession of weakness. No matter how many nice things they say about you, tell them they could have done better.

Get people to talk about you. That's the best type of publicity. When you're in a restaurant, talk plenty loud—so everybody will know you're there. Give the waiter a piece of your mind without delay. Establish yourself as his superior immediately. No matter what they serve you—send it back as unsatisfactory. Demand to see the manager. Yell your head off at him. This will attract attention—which is what you are after.

When people—especially young boys and girls—ask for your autograph—tell them to go jump in the lake. Tell them they're morons. Shoo them away—they're such nuisances!

If you have a secretary taking care of your fan mail—fire her. Why bother with the mail? Most of it consists of requests for autographed pictures. If they want pictures, let them get in touch with your photographer and buy them. Look at all the money you'd save.

The main thing is—be independent. Don't give a damn for anybody except yourself. As a matter of fact, you can get ahead without publicity—it's only your genius that counts. Be smart—step all over the other fellows—a guy with your talents can't miss.

Oh, yeah? A happy April Fool's Day, everybody!

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# TRADE NEWS

## SPECIAL MARTIN SAX NOW AVAILABLE

The "Centennial Model" Martin saxophone is now available. It was first announced and displayed at the 1940 Music Trade Convention, to commemorate the 100th Anniversary of the invention of the saxophone by Adolphe Sax in France in 1840. However, complications arose in the matter of tooling up, due to defense work already getting under way, and so it was decided to hold the horn back a bit and, in the meantime, a few changes and further improvements were incorporated. E. J. (Joe) Gillespie, prominent New York saxophonist and saxophone engineer who is distinguished for his past work in designing and improving his playing instrument, an important member of the original Martin Committee, has been in charge of the development of these new model Martins.

## ARRANGEMENTS MADE FOR TINY BANDS

The Music Dealers Service, Inc., at 799 Seventh Avenue, is making available some remarkable arrangements by Jay Arnold for what he calls "Junior Orchestra." Small bands, which have in the past had to loot stocks for the four, five, six or seven necessary parts, may now play from scorings specifically designed for their instrumentation and their needs. The basic four-piece band for which all these arrangements are designed consists of alto and tenor saxes, trumpet and piano. To these parts may be added parts for third alto, drums and bass. All seven parts are available in folios for twenty-five cents each, which should be some kind of balm to the tiny budgets of tiny bands. In the series of Jay Arnold Dance Arrangements for Junior Orchestra are the following standard numbers: *Martha, Dark Eyes, Oh Marie, Cibiribin, Jingle Bells, Liebestraum, Marche Slav, Minuet in G, La Cucaracha, Song of India, La Cumparsita, La Cinquantaine, Hungarian Dance, Little Brown Jug, The Kerry Dance, Blue Danube Waltz, Come Back To Sorrento, Song of the Volga Boatmen, Tchaikovsky Piano Concerto, When You and I Were Young Maggie* and medleys of waltzes, American patriotic songs, and Music For All Occasions. Jay Arnold has also done streamlined, up-to-date editions of the basic saxophone and clarinet methods of Klose, at 75c and 50c respectively, and Gatti's 83 Selected Duets For Two Trumpets, which is available at a \$1 from the Music Dealers Service.

## IMPROVED PADS FOR WOODWINDS

For the second time within a year, Eugene Sander has been granted a patent covering an invention improving the lot of the woodwind instrument player. His first applied to the Padless Saxophone. Now comes U. S. Patent No. 2264591 on the Tonex Pad, an advancement over those formerly used in clarinets, flutes, and saxophones.

Actual laboratory tests of Tonex Pads have shown three definite advantages. On a "Wear-Out Machine," while exposed to both heat and moisture, Tonex Pads outlasted ordinary types more than two to one. In immersion tests, Tonex Pads floated for over 90 hours, compared to the 7 to 10 minutes ordinary pads floated. Hydraulic gauge tests showed Tonex Pads definitely reduced leakage, sealed tighter.

Though the patent has just been issued on Tonex Pads, they have been on the market for several months, and their development reaches back for several years. Musicians who have replaced ordinary pads with Tonex definitely claim better and more trouble-free performance, and repair men claim they are easier to install because they need not be heated to crease for proper seating in a wind instrument.

## TUNE-DEX, POCKET MUSIC LIBRARY

This new "pocket" music library offers comprehensive details of popular music—past, present and future—on index cards only 3 by 5 inches. The service, conceived by George Goodwin, can be subscribed to only by those in the trade. It has the cooperation of the majority of Tin Pan Alley's publishers.

Each subscriber enrolls for a year at a fee of \$15, which entitles him to a minimum of 100 cards monthly. These cards, miniature professional copies giving full chorus and lyrics, tell the name and address of the publisher, date of copyright, names of the composers, respective keys printed for vocals, orchestrations or specials, arrangers names, prices for the music and other data important to performance.

In addition to the new releases, Tune-Dex is servicing two sets, 500 each, of "old-timers." The subscriber must apply for the new tune service before he is eligible to receive the old timers. Fee for each of the sets of "old timers" is \$5, or \$9.50 for both.

## AMRAWCO TOM TOM KIT FILLS PRESENT NEEDS

The American Rawhide manufacturing Company has stepped up production of their Tom Tom Craft Kits. Taking care of present demands has been solved through working out a system of double production that is linked to regular drum head as well as to government orders, according to Howard Emery, secretary treasurer of the company.

Recent studies of child reaction to war and bombings indicate a bigger general demand for Tom Tom Kits will soon be expected. Students of child psychology are finding that musical toys and especially percussion instruments tend to provide an excellent nervous release for children subjected to the strain of war conditions. A constructive type of play is also furnished in Amrawco Tom Tom Kits because of their unique creative craftsmanship features.

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# Don't Neglect To Study Top Drummers

By GENE KRUPA and BILL WEST

The old axiom "Learn by Experience" is all well and good for those in a position to get the experience. However, many of the young drummers living out in rural districts are hampered by the fact that the number and variety of bands are limited and therefore their range of experience is smaller. Now, we're not advising a migration of all potential musicians to the large cities. You can learn just as much by staying at home for a while and you won't run the risk of starving in some cruel metropolis.

Listen attentively to phonograph records and radio broadcasts. Develop the ability to hear exactly what the drummer is playing. This sounds difficult because the other instruments seem to over-shadow the drumming but

keep at it and you'll soon be able to pick out every beat. Whenever you have the opportunity to see one of the name bands in person, focus your eyes and ears on the rhythm section. Through continued observance you will soon become familiar with different styles of drumming as played by the top-notch tub thumpers. There is a good reason for making a study of these top-notchers at work. You can imitate their playing to a fairly high degree of accuracy and thus, they become your teachers. In due time you can develop a style best suited to yourself, but in the meantime try to copy their work. We are all imitators at one time or another, and from this practice we form our own ideas and conceptions.

We have asked to write out some snare and high hat beats for playing behind the band. There are a few below which you may find useful. Several letters have come in asking for more rudimental exercises so we have included another for your collection. It is an exercise combining the three forms of paradiddles. The important points are the proper use of up and downstrokes, and correct "sticking."

(For fast tempos) (Use 7, 9, or 13 stroke roll, depending on tempo.)

(For Hi-Hats) (With "Jump" beat added) (Use 7-Stroke Single)

## 'ALL THREE'

SINGLE, DOUBLE, TRIPLE PARADIDDLES

## Letters to Editor

(Continued from page 4)

their historical due, without the extravagant, unbalanced hysterical adulation that distinguishes all the critical efforts of the Bechet cult.

(8) As you can see, we have printed the letter complete.

BARRY ULANOV.

## READER ANSWERS AUTHOR

Messrs. Smith, Ramsey, Russell and Rogers, authors of *The Jazz Record Book* (reviewed in March issue) are either imbued with an immense sense of humor or else have been in hibernation since about 1927. Certainly their disc-

list suggests that they jotted it down, un-auditioned, from some road house "juke-box" listing. *Henderson Stomp*, *Nobody* and *Oh Look at Me Now* are tunes that Goodman fans (writer included) would rather forget. Made by B. G.'s '41-'42 band in its infancy, there is absolutely nothing in these platters to justify a jazz rating. To be candid—they smell.

Bechet I would rather not discuss. To say "corny" is being polite and considerate.

Teddy Wilson—a really great pianist. Why mention Billie Holiday at all?

"They Still Play Jazz" does not suggest boogie-woogie to this swing fan. B-W is merely "riff" piano and not creative jazz at all.

(Continued on next page)

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# Good Embouchure Depends on Closed Lip Formation

By WILLIAM COSTELLO

Many students of brass instruments are discouraged by the belief that a good embouchure cannot be attained in a reasonably short time. This is not a fact—but the secret lies in what is called a "closed lip" formation.

The young student is usually advised to play long tones in the lower register and told that in time the high tones will develop with little effort. The popular phrase with reference to the upper register is "It will come later"! But will it? Naturally, it is much easier to play low notes with open lips, but anyone utilizing this formation will be unable to produce high tones with any degree of assurance or volume. He must satisfy himself with a very limited range, and while execution in the middle and lower registers will be comparatively simple he will invariably tell you that high notes are not essential. Perhaps he really believes this, or possibly it is a sort of consolation.

### Teacher Needed

It is characteristic of most students to believe they possess inherent talent and can successfully teach themselves. While it is true that each and every one of us is born with a certain amount of talent, eventually most of us realize that the guidance of a teacher is indispensable. By this time many incorrect habits have been formed which must be broken before the rebuilding process will become effective. Usually the muscles in the lips have been relaxed for so long that it is exceedingly difficult to close them properly. However, if muscular contraction is possible

and the lips are not paralyzed, I believe the correct "closed lips" can be applied. As long as the facial muscles can be moved, there is no such thing as paralyzed lips.

Demands for the upper register have been greatly criticized and ridiculed by teachers who literally flood the country with their pupils who are unable to meet this requirement. The high register is to be found in our modern arrangements, because composers are aware of its potentialities and have definite knowledge that certain teachers and performers are capable of executing it.

### Appraise Your Progress

Let me urge students of brass instruments to take inventory immediately before it is too late. If you honestly believe you are on the right road and that you are producing a full, true tone on the correct formation, then you may be sure that anything you practice will be of help to you. But when a formation is used that just happened, or "grew", then you are wasting your time regardless of what exercises you practice. You will frequently hear of musicians who spend hours in diligent practice but admit they seem to be at a stand-still, or else are sliding backwards. Strive towards your goal—establish a correct formation—and stick with it.

How quickly you realize that you are on the wrong track depends entirely upon yourself. Some individuals are satisfied with very little—others, less than that—and some are never satisfied. We also have with us the player who adopts the attitude—"Oh well, what's the use?" Such is human nature. But if you are not producing, and are sincere in wanting to, don't let anyone convince you "It will come later!" You must DO something about it.

Below you will find another finger exercise—for which I have had many requests.



### Letters to Editor

(Continued from last page)

Thanks METRONOME—you know your stuff—keep on deflating 'em.

BILL BRUCE.

Toronto, Canada.

P.S. I would like to correct your Culver City correspondent. Jackson T. had Jimmie McPartland in the band when he played Toronto early in February. So J. M. didn't "join" Big Gate in Culver City.

### MAD ABOUT McGARRITY

I consider METRONOME the best music mag. on the market and it has brought me many hours of pleasant reading. Of course, I have read some things I didn't agree with, but everybody is entitled to their own opinion.

However, what I am writing about is not something I read in METRONOME; it is something I didn't read. Every time I read a review of the new All-Star record, all I see is Higginbotham and not a word about Lou McGarrity. I am now the proud possessor of a copy of said record and I think a grave injustice has been done Mr. McG.

Lou's clean, crisp style and tremendously big tone comes very close to cutting Mr. J. C. right out of the picture. It's true that Higgy's chorus is fine but I think it is overrated when compared to Lou's. Lou can play horn for my money any day. How could the critics let a fine chorus like Lou's slip by without so much as a word? I believe it is only right to give a little credit where credit is due.

JOHN GARVIN,  
Lakewood, Ohio.

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## Hank Karch Plays With Cincinnati Symphony Orchestra

in two concerts given last month at the organization's headquarters, Music Hall in Cincinnati. Karch had previously appeared with the orchestra in 1935. This time, his appearance was to perform the solo banjo passages in Arcady Dubensky's Variations and Finale on Melodies of Stephen Foster.

The banjo is scored for in the Finale "for muted horns, a flute solo, a cadenza for solo-violin followed by *Beautiful Dreamer*, and a bridge-passage for banjo, leading to the theme, *With My Banjo on My Knee*, better known as *Oh, Susanna*. The full orchestra swings into the theme merrily. It is gaily developed. Another song follows, for violins and woodwinds. A sustained passage brings back *Oh, Susanna*, with the banjo in the middle, more and more madly danced." Thus do the program notes for this Cincinnati Symphony performance describe the setting of Hank Karch's banjo solo with that organization.

Hank won considerable praise from Cincinnati critics for his work—and landed squarely in the midst of a hot controversy about the banjo's place in American music. Lieutenant-Commander Eddie Peabody of the Navy has begun an ardent campaign to bring back his instrument, the banjo, to widespread popularity again, and use in dance bands. He has engaged the sympathies of a great many fellow banjoists as well as leading newspapermen and just general sympathizers. Ashton Stevens, Chicago music critic, took up the cudgels for Peabody and his instrument and coined the phrase, "Pick yourself a banjo—Play American!" Hank Karch likes this phrase so much he has asked that it be adopted as the slogan for the Current Year Book of the American Guild of Banjoists, Mandolinists and Guitarists.

## CHORUS, ACCORDIONS DO CONCERT

at the Logan Square Masonic Temple. In participating groups were the Bjornson Male Chorus and the Rizzo Piano-Accordion Ensemble, the latter under the direction of teacher Andrew Rizzo. The program included a large number of distinguished solos by accordionists.

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## 24 Years Afterward Clarke Student Thanks Teacher

for his preparation in the groundwork of his profession and his instrument which have helped to make him a success in his native Wyoming. Mark Jackson wrote veteran trombone teacher Ernest Clarke last month to tell him what a tremendous amount of help his trombone method, which Jackson had written for twenty-four years earlier, had been in establishing him as a successful trombonist. To quote from Jackson himself:

"I absorbed everything possible from your fine instructing method, which seemed the ideal method for me. I was just about fifteen at the time. I studied from your one book for about a year, then I played with town bands, orchestras, etc. Today I have my own nine-piece dance band, considered one of the best in the state of Wyoming, and I am also Director of the 40-piece City Band. So I am very much satisfied with what I have accomplished. I feel my foundation, which means everything, was the teaching you gave me.

"I have always been rated as a good trombonist, either for band or dance work . . . double on trumpet in my own dance band . . . I'm not bragging . . . You probably have thousands of students who have done far better than I have. But I felt you would like to know how I've been doing."

## Volpe Guitar Club Meets

at the studios of Harry Volpe. First business decided by the group was to make all draftees honorary members. Then the club got down to the musical portion of the meeting. Guest artists for the evening, last month, were Anthony Antone, well-known guitarist and METRONOME columnist. Antone played a combination of classical and popular melodies. Then came the Roth and Narvaiz accordion and guitar trio and Al Caiola, CBS guitarist. In response to the guests' playing, Harry Volpe's two-guitar, violin and bass quartet, known as the Hot Club of New York, played some jazz.

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# Ninth Chords on First Five Strings of Guitar Shown

By ANTHONY ANTONE

The diagrams and notations shown below are a continuation of the various ninth chords shown in my last article, but notice however, that these forms are on the first five strings, instead of the last five strings. To become capable of applying these ninths, or, in fact, all chords properly when occasion arises, it is essential that the construction of each one be thoroughly memorized. These are all F formations. It is an easy matter to learn them in all other keys by ascending some forms and descending others a semi-tone each time. Now then, the construction of the first forms, or of the F augmented ninth is Root, F—major third, 9—perfect fifth, C—min, seventh, E flat and Aug. Ninth. G sharp. The second forms are those of the major ninth chords. These include the same root, third and fifth, however, the E being natural becomes the Major seventh and G natural becomes the major ninth. In the third forms or minor ninth chords we have the same root and fifth but the A flat becomes instead the minor third. E flat the minor seventh and G flat the minor ninth. The last forms are those of the Dominant ninths. It should be possible for you now to know its construction by observing the notations below each diagram. Try it. For use in orchestras, and chord solo playing, though difficult, the best method in mastering these chords is to change as quickly as possible from one form to another.

Forms on Five outside strings. Frets 1 A E <sup>b</sup> G C P	Forms on Five outside strings. Frets 2 A E G C P	Forms on Five outside strings. Frets 3 C G <sup>b</sup> A <sup>b</sup> E <sup>b</sup> F	Forms on Five outside strings. Frets 4 A E G C P
C P A E <sup>b</sup> G <sup>#</sup>	C P A E G	C F A <sup>b</sup> E <sup>b</sup> G <sup>b</sup>	C P A E <sup>b</sup> G
E <sup>b</sup> G <sup>#</sup> C P A	E G C P A	E <sup>b</sup> G <sup>b</sup> C F A <sup>b</sup>	E <sup>b</sup> G C P A
F A E <sup>b</sup> G <sup>#</sup> C	F A E G C	F A <sup>b</sup> E <sup>b</sup> G <sup>b</sup> C	F A E <sup>b</sup> G C
A C F G <sup>#</sup> E <sup>b</sup>	A C P G E	A <sup>b</sup> C F G <sup>b</sup> E <sup>b</sup>	A C P G E <sup>b</sup>
G <sup>#</sup> C F A E <sup>b</sup>	G C P A E	G <sup>b</sup> C F A <sup>b</sup> E <sup>b</sup>	G C P A E <sup>b</sup>
A E <sup>b</sup> G <sup>#</sup> C P	A E G C P	A <sup>b</sup> E <sup>b</sup> G <sup>b</sup> C P	A E G C P

Use 3rd or 2nd finger

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## Erskine Hawkins

(Continued from page 22)

aim for this affectation of casualness, you decided to do the latter, and went along with the rest of the happy audience.

Jimmy Mitchell's singing of *Some-one's Rockin' My Dreamboat* and *St. Louis Blues* was of a piece with the Parrish piano, lopingly delivered and smartly contrasted with the heavy battery of brass and the intensive tenor

solos that backed, preceded and followed him.

Parrish, Mitchell and Bascomb were the top men of this theatre turn, but the Erskine Hawkins band as a whole deserves credit for its contagious, unmistakable enthusiasm in selling its music. It made up for lots of poor intonation, some sloppy work by the show's dancing principals and other lapses in an uneven offering. It showed how strongly the vaudeville bill of today depends on an orchestra.—B. U.



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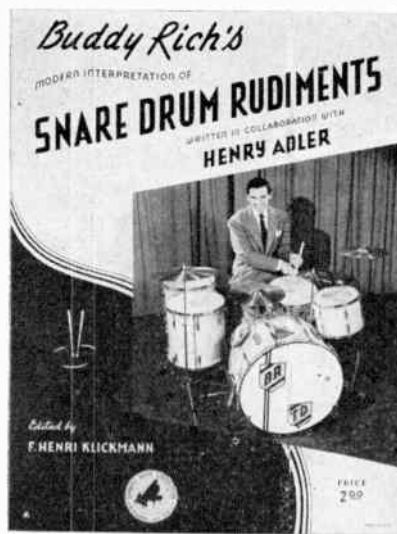
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### 1<sup>st</sup> Alto Sax.

Musical score for 1<sup>st</sup> Alto Saxophone. The score is in 4/4 time and features a melodic line with various articulations and dynamics. Key markings include *Soli*, *tu. ti*, *pp*, and *unis. Soli.*. The score is divided into sections labeled A through J.

### 2<sup>nd</sup> Trumpet

Musical score for 2<sup>nd</sup> Trumpet. The score is in 4/4 time and features a melodic line with various articulations and dynamics. Key markings include *pp*, *Solo ad lib.*, and *tutti*. The score is divided into sections labeled A through J.

### Piano { Guitar: upper line Bass: lower line 8<sup>va</sup> higher

Musical score for Piano. The score is in 4/4 time and features a harmonic accompaniment with various chords and articulations. Key markings include *Edim.*, *pp*, and *tutti*. The score is divided into sections labeled A through J.

### 3<sup>rd</sup> Trumpet

Musical score for 3<sup>rd</sup> Trumpet. The score is in 4/4 time and features a melodic line with various articulations and dynamics. Key markings include *pp* and *tutti*. The score is divided into sections labeled A through J.

1<sup>st</sup> Trumpet

Musical score for the 1st Trumpet part. It consists of ten staves of music. The first staff is marked with a box 'A'. The second staff has a box 'B'. The third staff has a box 'C'. The fourth staff has a box 'D' and includes dynamic markings *sfz* and *pp*. The fifth staff has a box 'E' and a fermata. The sixth staff has a box 'F' and a fermata. The seventh staff has a box 'G'. The eighth staff has a box 'H'. The ninth staff has a box 'J'. The tenth staff is marked *Solo*.

2<sup>nd</sup> Tenor Sax.

Musical score for the 2nd Tenor Saxophone part. It consists of ten staves of music. The first staff is marked *Soli*. The second staff is marked *tutti*. The third staff has a box 'B'. The fourth staff has a box 'C' and includes the instruction *Solo ad lib.* and a *C7* chord. The fifth staff has a box 'D' and includes *F* and *F7* chords. The sixth staff has a box 'E' and includes *F* and *Bb9* chords. The seventh staff has a box 'F'. The eighth staff has a box 'G'. The ninth staff has a box 'H' and is marked *unis. Solo*. The tenth staff has a box 'J'.

1<sup>st</sup> Trombone

Musical score for the 1st Trombone part. It consists of ten staves of music. The first staff has a box 'A'. The second staff has a box 'B'. The third staff has a box 'C' and includes dynamic markings *sfz* and *pp*. The fourth staff has a box 'D'. The fifth staff has a box 'E' and a fermata. The sixth staff has a box 'F' and a fermata. The seventh staff has a box 'H'. The eighth staff has a box 'J'. The ninth staff has a box 'J'. The tenth staff has a box 'J'.

3<sup>rd</sup> Alto Sax.

Musical score for the 3rd Alto Saxophone part. It consists of ten staves of music. The first staff is marked *Soli*. The second staff is marked *tutti*. The third staff has a box 'B'. The fourth staff has a box 'C' and includes dynamic markings *sfz* and *pp*. The fifth staff has a box 'D'. The sixth staff has a box 'E'. The seventh staff has a box 'G'. The eighth staff has a box 'H' and is marked *unis. Solo*. The ninth staff has a box 'J'. The tenth staff has a box 'J'.

4<sup>th</sup> Tenor Sax.

Musical score for the 4th Tenor Saxophone part. It consists of ten staves of music. The first staff is marked *Soli*. The second staff is marked *tutti*. The third staff has a box 'B'. The fourth staff has a box 'C'. The fifth staff has a box 'D' and includes dynamic markings *sfz* and *pp*. The sixth staff has a box 'E'. The seventh staff has a box 'F'. The eighth staff has a box 'G'. The ninth staff has a box 'H' and is marked *unis. Solo*. The tenth staff has a box 'J'.

2<sup>nd</sup> Trombone

Musical score for the 2nd Trombone part. It consists of ten staves of music. The first staff has a box 'A'. The second staff has a box 'B'. The third staff has a box 'C' and includes dynamic markings *sfz* and *pp*. The fourth staff has a box 'D'. The fifth staff has a box 'E' and includes a *Opt.* marking. The sixth staff has a box 'F' and a fermata. The seventh staff has a box 'G'. The eighth staff has a box 'H'. The ninth staff has a box 'J'. The tenth staff has a box 'J'.



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## Barroom Style Of Improvisation Greatly Limited

By WALTER GROSS

With this article, Walter Gross, eminent Columbia Broadcasting System and recording pianist, harpsichordist and bandleader, begins an authoritative analysis of the principal piano-playing styles of jazz.

There seems to be a great deal of confusion among musicians and fans regarding the real meaning of the word improvisation, and its true place in the setting of modern dance music.

The fact is that 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. You would also have to be completely nerveless, which nobody is.

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. The musician improvises the choice of where to use these notes rather than improvising the notes themselves. For example, take some of the recordings by the greatest improvising geniuses in jazz today, such as Art Tatum or Teddy Wilson. You will find certain technical runs, certain grace note effects and arpeggi, which occur from time to time in varying forms and places, and are merely fitted into the pattern of the particular number being played.

### Use Old Material

In the case of Fats Waller this is even more noticeable. He may use a whole bar or more, in the identical manner, for a chorus on the latest popular song, which he used years ago in ad libbing on *Honeysuckle Rose*. Yet his solos are considered representative of hot jazz.

This is one of the main reasons why so many musicians prefer to improvise on a familiar theme. They have less trouble fitting in their own set ideas on the simple structure of *Dinah* or *Nagasaki* than they would if you were to confront them with something on the lines of *You Go To My Head* or *All The Things You Are*. 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.

This doesn't mean that such a policy is to be condemned. Every pianist equips himself with a supply of frills and runs. The fact that they are conserved in the head doesn't mean they can't be played from the heart. On fast tunes particularly, it would be ridiculous to expect anything terrific or even halfway effective to come out, unless it were set in advance to some extent.

However, it's even better to devise something which doesn't contain a single familiar run, thus achieving an entirely original creation, than to improvise a solo which is replete with

these familiar embellishments. As you probably know, Tatum works out a treatment on almost every number he plays, and usually adheres to it, note for note, every time he plays it. Yet the first time you hear it, it's hard to believe the whole thing isn't improvised, because it has the same spirit and gives the same impression as a spontaneous piece of hot jazz.

For the pianist playing in a band, there is an additional advantage in setting the routines like this. The rest of the rhythm section can be prepared, so that special effects and unusual chord changes can be worked out with the bass and guitar to produce something strikingly original, which could otherwise be done only at the risk of clashing with the basic chord sequence to which the others are adhering.

### Empty Improvisation School

Of course, there are more problems than mere chord changes involved in an improvised solo. Tone, execution and finesse are among the factors that make Tatum and Wilson great. You don't get all these qualities in the average improvising jazzman. There's a particular lack of them among the so-called Dixieland and Chicago pianists, who represent a school of musical thought that seems to rely more on its glamorous background than its actual ability. Even more than the average pianist, they avoid anything but the simplest chord routines, because they are scared to get even their left hands involved in anything beyond *Jazz Me Blues* and *I Found A New Baby*.

When they make records, they are just like all the others, afraid to record anything they haven't already played together hundreds of times. They usually cut a lot of waxes before getting a satisfactory one, but on the job they don't even put in any effort to improve. I'm sure that not one of them cares whether he played *Jada* better last night than the night before. One of the few pianists in this groove (they might be described as barroom pianists) who have really studied the instrument

## Transcribing Piano Part to Accordion Not Very Hard

By CLIFF SCHOLL

Perhaps the most interesting part in a stock dance band arrangement is the piano part. This part is really a work sheet from which we can get the chord background, bass parts and cue-in melody. In most cases an accordionist is handed the violin or guitar part. Consider yourself fortunate if you are permitted to use the piano part (only possible in small combinations where a piano is not used).

Frequently the rhythm chords found in the treble staff can be altered by changing a major chord to a major 6th, giving it a modern touch. If the chord is written in root position for an extended period, and they often are, invert it frequently changing octaves etc. Below is a good example of what can be found in the last eight bars of anything in F. The upper staff is typical of the piano treble part, the lower staff illustrates a method of improvising the piano chords. Notice the frequent use of the glissando, an embellishment that can make or break a piece according to how it is used. The gliss is used below, in the last eight bars of a hot number in fast tempo will really add to it, especially in the climax. To properly execute a descending gliss, a sliding motion of the tip of the thumbnail with the thumb at right angles to the keyboard is necessary. Ascending use the nail of the index finger in the same fashion. If the side of the finger is used it will constantly catch on the edges of the keys thus providing a very bumpy ride for the finger and causing it to swell from such rough treatment. Accent wherever indicated. Observe all signs for best results. Don't hesitate when called upon to play a real fortissimo. Anything wishy-washy will never do.



seriously, and can thus offer something clean and musical, is Bob Zurke.

I used to be a barroom-style pianist myself, playing everything just the way I felt it at the moment; but a few years of radio experience makes one realize that this technique has its limitations. No matter how well you equip yourself with technical embroi-

deries like Tatum and Teddy, this isn't the highest attainment of a pianist playing popular music. You've got to know your instrument, and know music, as well as feeling a tune or feeling the chords.

Just listen to some of your favorite piano recordings again with this in mind.

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# Cesana Analyzes Use of Strings In Dance Band

By OTTO CESANA

With the mounting number of bands that are adding strings, it seems proper at this time, to discuss the various ways this new section may be used.

Let us assume that we have five strings, three violins, one viola and a cello. This enables a string section to be utilized more or less in the same manner as the other sections in the band—that is, the reeds and brass. Of course, the amount of players may be increased to any amount. For instance in a symphony orchestra there are perhaps thirty violins, twelve violas, ten celli and eight basses. With such quantity of instruments, more players are placed on each part and the amount of parts may also be increased. Thus, it is not unusual to have as many as eight, ten or even more individual parts in a setting. However, for our purpose we will confine ourselves to the five strings mentioned above.

### Range of Instruments

Before proceeding, let us examine the range of instruments in the chart given below. While strings sound well in any register, care must be exercised when they are required to play very high passages. In such cases it is necessary that the melody be doubled an octave or more below. This gives body to the upper high notes which in such extreme registers develop great brilliance but very little sonority.

### Strings Alone

Strings can first of all be used by themselves as an independent section.

When so used, they are usually written in harmony. To best demonstrate the various possibilities, various settings are given of the fragment shown below.

### Solid

Example No. 1 shown a setting for the strings playing in close position. This is very solid and is particularly

useful for very rhythmic phrases when they are played in this register.

Example No. 2 shows the harmony in an open position. The opening of the harmony is obtained by moving the second note from the top an octave lower. While not as solid as Example No. 1, this setting is more sonorous and very appropriate when a broader tone and more body is desired.

### Open Harmony

Example No. 3 is another version of open harmony. This time, the open effect is obtained by moving the 3rd note from the top an octave lower. When the pattern of voicing is established, it is generally carried out throughout the prevailing phrase. Trying out each individual chord is a great waste of time and in actual performance very little difference is noticed between a setting where each chord is chosen and where, after the type voicing is planned in the first chord, the pattern is carried out thruout. In fact, the latter, because of its uniformity is more apt to sound smoother. This principle applies not only to string writing but also to reeds, brass and ensembles as well. (See "Voicings" in Course in Modern Dance Arranging).

### Open-er Harmony

Example No. 4 shows a still greater opening of the harmony, this time the opening is obtained by moving the 2nd and 4th notes from the top an octave lower. The additional opening of the harmony is necessary for two reasons, first to prevent the viola and cello from being placed in too high a register, and second, because of the necessity of keeping these instruments in a lower register where their tones are more sonorous, so that they may thus impart more body to the upper tones of the violins and to the setting as a whole. (Copyrighted 1942 by Otto Cesana. International copyright secured. All rights reserved.)

(To be Continued)

# Many Factors Muffle Tone Of Winds

By M. GRUPP

Up to this point I have brought to light in this series a number of factors that influence inconsistency in playing in the cases of certain players, namely, reactions due to the breaking of Nature's laws, upset lips and breath control. In this article I propose to present still other factors.

### Drum Sounds Muffle Tone

Another of the factors that upsets a wind-instrumentalist's playing may be the spot where he happens to be placed in the orchestra setting. For instance, when a trumpeter sits next to, or in front of, a drummer, the drum beats sound—especially when played loudly—may deafen the trumpeter's hearing to an extent where his tone will sound muffled to himself; sometimes to a degree where he will hardly hear his own playing, while to others it sounds as usual.

### Innocuous Factors Blamed

Unfortunately, not realizing the reason for his tone sounding muffled, the player blames the lips or some other innocuous factor, and thus usually begins adjusting his lip formations and commences over-blowing, thinking that it will eliminate the muffled tone and help him play louder. This action upsets his lip formations to an extent where the resulting reactions are such that, after playing a few numbers under these circumstances, he reaches the point where his playing becomes a torture to himself as well as to the listeners.

### It Sounds as Usual to Others

On the other hand, when the same instrumentalist knows the reason for his tone sounding muffled, he performs to the best of his ability under the conditions, being satisfied that no matter how muffled his playing may sound to him, it really sounds as usual to others.

### Head Cold May Affect Hearing

Of course, this type of player has similar experiences when other loud instruments are played too near his ears. It should be mentioned here that a head cold very often also affects an instrumentalist's hearing to an extent where his tone sounds muffled to him.

### Sound Absorbing Material Hinders

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**A**  
Agnew, Charlie—Sherman Cafe, San Diego,  
Calif.  
Allen, Bob—Eastern Theatres—GAC.  
Allen, Henry—Apollo Theatre, Harlem, N. Y.  
Armstrong, Louis—Casa Manana, Culver City,  
Calif.  
Arnheim, Gus—On tour—MCA.  
Astor, Bob—On tour—MCA.  
Ayres, Mitchell—Pelham Heath Inn, Bronx,  
N. Y. C.

**B**  
Bailey, Layton—H. Wardman Park; Wash-  
ington, D. C.  
Bardo, Bill—Nu Elms B., Youngstown, Ohio.  
Barnee—H. Shoreham; Washington, D. C.  
Barnet, Charlie—On tour—MCA.  
Barron, Blue—One-Nighters—CRA.  
Basic, Count—On tour—WMA.  
Becker, Bubbles—Henry Grady H., Atlanta,  
Ga.  
Beckner, Denny—Van Cleve H., Dayton, O.  
Beecher, Gene—Mayflower H., Akron, Ohio.  
Berrigan, Bunny—West Coast—MCA.  
Bernie, Ben—On tour—MCA.  
Bestor, Don—Totem Pole, Boston.  
Bondshu, Neil—Blackstone H., Chicago.  
Borr, Mischa—H. Waldorf-Astoria; N. Y. C.  
Bradley, Will—Eastern one-nighters—WMA.  
Bradshaw, Tiny—Dave's Cafe, Chicago.  
Brandwynne, Nat—Copacabana, N. Y. C.  
Breese, Lou—Roosevelt H., New Orleans.  
Brigode, Ace—Chicago Territory one-night-  
ers—F. Bros.  
Brown, Les—Eastern Theatres—JG.  
Busse, Henry—On tour—WMA.  
Byrne, Bobby—On tour—GAC.

**C**  
Calloway, Cab—Opening April 8th, Sherman  
H., Chicago.  
Camden, Eddie—Henry Grady H., Atlanta,  
Ga.  
Cappo, Joe—Knickerbocker Gardens, Flint,  
Mich.  
Carrol, Irv—Dempsey's, N. Y. C.  
Carter, Benny—Apollo Theatre, Harlem;  
Opens Apr. 10.  
Casa Loma—Meadowbrook, Cedar Grove,  
N. J.  
Casino, Del—Chanticleer, Baltimore, Md.  
Cavallaro, Carmen—On tour—MCA.  
Chester, Bob—Eastern tour—MCA.  
Coffey, Jack—Biltmore H., Dayton, O.  
Compton, Munson—Stark H., Alliance, Ohio.  
Courtney, Del—Mid-West Theatres—WMA.  
Crawford, Jack—Gulfport H., Biloxi, Miss.  
Cromwell, Chauncey—Wright's Casino, Plain-  
ville, Conn.  
Crosby, Bob—On tour—MCA.  
Cugat, Xavier—On tour—MCA.  
Cummins, Bernie—Muehlebach H., Kansas  
City, Mo.  
Curbello, Fausto—Stork Club, N. Y. C.  
Curbello, Herbert—La Martinique, N. Y. C.

**D**  
Dale, Marvin—Oh Henry, Chicago.  
Davis, Johnny—Theatre tour, MCA.  
Day, Bobby—On tour, MCA.  
D'Amico, Hank—Greystone B., Detroit.  
Dickler, Sid—H. Ritz and WFSW, Pitts-  
burgh, Pa.  
DiPardi, Al—On tour, MCA.  
Donahue, Al—Palace H., San Francisco.  
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Stabile, Dick—Top Hat, Union City, N. J.  
Stoeffler, Wally—Wayside Inn, Springfield,  
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Straeter, Ted—On tour—MCA.  
Strong, Benny—Hollywood R., Toledo, Ohio.  
Strong, Bob—Chicago Radio Studios.  
Sudy, Joe—H. Carlton, Washington, D. C.  
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30 Rockefeller Plaza, New York  
City.  
F. Bros.—Frederick Brothers—1270  
Sixth Avenue, New York City.  
GAC—General Amusements Corp.—  
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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—Moe 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—Restau-  
rant. T—Theatre.



# Theory, Harmony Problems Receive Careful Answers

By JIMMY DALE

Answer to R. B. of Pittsburgh, Pa.

**Ques. 1.** In harmonizing a melody, I have trouble in finding the correct progressions, especially the chromatic tones as the C# in my example. Would like some data on progression that may help me.

**Ans.** Primarily, Harmony teaches one correct progressions. This is to better and train the ear, so that when you have thoroughly completed the course, you must apply these progressions to given melodies, which are not according to theory. I say this because popular music nowadays is not constructed according to theory, but by writers who have good taste and a good ear for music. And by the same token, you are to apply your ear and knowledge of theory, in scoring an original melody. In short, you discard the rules, which taught you progression, and apply the ear. The C# in your example according to harmony, is an interval of an augmented 5th; therefore the chord must be of the augmented form. See example I. The rule of resolution for this progression is as follows. The natural or regular resolution is into the subdominant chord. The root is the best note to double. See my example II.

**Ques. 2.** How may one tell which notes of a melody are chordic tones, after-beats, suspensions and passing tones?

**Ans.** The above are individual subjects, and studies, which I can't explain here because it will take the space of a book to explain these subjects. As an illustration of what I mean, in a book I have completed on harmony, etc., passing tones and passing chords alone have taken up sixty full pages.

**Ques. 3.** In my next example, why does the 7th of the C7th chord, leap to the root of the F chord? Doesn't

EX. I shows a melody line with notes G, A, B, C, D, E, F, G. Below it are two chord diagrams: one for a C7 chord (x32310) and another for an F chord (132111). EX. II shows a similar melody line with notes G, A, B, C, D, E, F, G. Below it are two chord diagrams: one for a C7 chord (x32310) and another for an F chord (132111). The diagrams are labeled with Roman numerals I, F+5, and IV.

the 7th of a chord, when not retained (binding tones) resolve downward to the next degree?

**Ans.** You are correct. The rule is, the 7th of the dominant 7th chord descends a half step, into the 3rd of the tone, etc. This as I have explained in your first question, is fundamental or rudiment progression, which is to acquaint your ear and eye to good form and progression. Then the rules are no longer required. In short, a student cannot apply the rules every time an arrangement is to be made. This would take a year. In your example, you do know that the lead note (A) is an inverted interval of the chord of F. In short, in every day harmony, the chord of (F) irrespective of its leading voice generally follows a (C) seventh chord.

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## Spotting the Bands

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Thompson, Denny—*On tour—MCA.*  
Thompson, Lang—*On tour—F. Bros.*  
Thomson, Billy—*Plantation, Niagara Falls, N. Y.*  
Thornhill, Claude—*Palladium, Hollywood, Calif.*  
Tosti, George—*On tour—SZ.*  
Trace, Al—*Happy Hour Cafe, Minneapolis, Minn.*  
Tucker, Orrin—*Blackhawk R., Chicago.*  
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Domestic and Foreign Correspondents are Listed on Page 4.

59th Year

APRIL, 1942

New York

## MUSICIANS ARE GLAD TO HELP WHENEVER THEY CAN!

In *The Overture*, official publication of Local 47 of the A. F. of M., there recently appeared an article by J. K. "Spike" Wallace, president of that musicians' association. It ran as follows:

"The other day an Army Colonel commanding a regiment stationed near Los Angeles phoned for an orchestra to play "free" music at an entertainment for the soldiers. This was just one of eight or ten requests for free music that we receive every day of the year from Army and Navy groups, Civilian Defense and charity organizations, but it was a little different in that the Colonel did not want to take "no" for an answer. He insisted it was our duty to come out and entertain his men.

"Well, the Colonel was right. It is our duty to entertain the soldiers. Soldiers need music. It is just as essential to their well-being as comfortable living quarters or well-prepared food. Of course they could exist in any kind of living quarters, and they could exist upon any kind of food, but the Army knows that men who have a few comforts are much happier and therefore much better soldiers. The Army also knows that soldiers who have music and entertainment have much higher morale and are, therefore, much better soldiers. Thus, I repeat, it is our duty to entertain the soldiers.

"There was only one thing wrong with the Colonel's argument. He wanted us to give away the only commodity we have to sell—the only means musicians have of making a living—the means whereby we are able to Buy Defense Bonds, give to the Red Cross, and support other war activities. It was pointed out to the Colonel that it is also the duty of carpenters to build cantonments, of mechanics to build airplanes, of shipbuilders to build ships, but the government does not ask them to work for nothing.

"Everyone working in Defense Industries today is being paid except musicians. Our contention is that music is also an essential part of the defense program and should be figured in the budget the same as housing, clothing, and equipment. Some people might object to this expense upon the grounds that music is intangible. When they buy a tank or build barracks they have something they can see and touch. Music, as far as they are concerned, flies off into the air and disappears, with nothing to show for the outlay of money. Because they can't touch it, they don't want to pay for it.

"But music is tangible. It lives on in the hearts of everyone who hears it. The soldier marching into battle with a song in his heart is an irresistible fighting machine. Even the primitive savages realized this truth because they marched to war to the beat of tomtoms. The Scottish Highlanders in their colorful kilts, known as the fiercest fighters of the last great war, marched into the mouth of machine guns and cannon with the strains of the bagpipe ringing in their ears. Soldiers must have music.

"And civilians must have music too. One evidence of this fact is the countless requests we receive from all money-raising organizations for music. They have found from experience that music gets results. The Treasury Department has figures in black and white to show that at the Victory House in Pershing Square the sale of Defense Bonds and Stamps falls off to almost nothing when there is no entertainment, and sky-rockets immediately when the band music we furnish them gets onto the stand.

"Let us hope that the U. S. O. will greatly increase the number of musical units which they are sending out and that other agencies concerned with the building of morale, both of service men and civilians, will soon realize

that music is a defense industry, and will make the necessary financial arrangements to provide it in the needed quantities."

"Spike" Wallace is right in one point, especially. That concerns his obvious objection to the telephonic Colonel's insistence that it was the duty of the men to come out and play for the soldiers for nothing. Apparently the Colonel was not too tactful. In a democracy, no man has the right to DEMAND that another give him or anybody something for nothing.

But we hope that Mr. Wallace's article, which is being circularized in reprint form, won't give to the Army, the Navy, the Marines and the rest of the country, a wrong impression of how musicians feel about playing for the men in the armed forces.

Musicians are glad to entertain the fellows in the forces whenever they possibly can—and to entertain them for nothing. We found that out after talking with hundreds of them. It gave us a big thrill to find it out, too. And they want to do all they can to brighten the lives of those fellows who soon will be risking their lives for the folks in this country. And those folks include musicians and their families!

The Army and the Navy and the Marines do pay for music right now. They pay for it wherever they believe it is absolutely essential.

Musical entertainment, for all its Morale Building values, is not as essential to the actual winning of this war as are airplane and tank and ship building, and food and clothing and guns. It helps a lot, there's no getting away from that, but if it's a matter of assigning funds, even we, as close as we are to the music industry, wouldn't want to take one penny away from the production of the most essential products.

If the Army and Navy Departments find that they can afford to take money away from some other fields and spend it on music instead, because they feel that music is that essential to eventual victory—well and good.

And if the U. S. O. can and does raise enough funds (we wish, by the way that this organization would spend a little less money on itself—but that's just a thought for another editorial) for the express purpose of paying musicians to play for soldiers and sailors—well and good, again.

But until such times, we hope with all our hearts that musicians the land over will continue to offer their services with the same thrilling willingness that they have shown thus far. For the more we feel honestly, deep down inside of us, that it's up to us to show our Morale as well as our Music, and the more we show our boys, by our spirit and by our actions, that we feel that way, the sooner are we going to assure for all of us the peace and the permanency every single one of us is striving to achieve!

## Jimmy Bracken

(Continued from page 20)

MONDAY—A p.m. session with song-writers Alec Wilder and Alfred Simon, who are mutual admirers of each other's writings. Later in the evening up to Woody Herman's well-attended, official New Yorker opening, at which the band sounded fine. Turned out to be reunion evening for the lads, what with Joe Bishop, Saxey Mansfield and Vic Hamman all very much in evidence. There's a refreshing, almost family-like spirit in this group that makes you want to be around it an awful lot.

TUESDAY—Dropped in to catch Leonard Keller's new band at the Edison Hotel. It's a young outfit, but it's got a lot of fine material, especially a couple of alto saxes and a first trumpeter. Leonard's sane enough not to want to rush things. Then over to the Paramount to gab with Les Brown and wife, Claire, and then the three of us went down to the Pennsylvania to engage in table conversation with Dorsey mgr. Burton. Les seems a bit perturbed about the coming loss of Abe Most, his great clarinetist, to the Navy, and also the possible loss of recently-added drummer Bunny Shawker to the Army—not to mention his own brother, Warren, going to the Army, too.

WEDNESDAY—Lunch with Mrs. Bob Chester, who's equally excited about her A.W.V.S. uniform and about the number of defense bonds she has sold and is trying to sell. Phone call at the office from Arcadia mgr. Hughie Corrigan to state how tickled he was with the job Mugsy had done for him and how he hoped for more big things from Johnny McGee, who's due to come in soon. In the evening over to Roseland to engage in tabletalk with Clyde Lucas. He's planning quite a few changes in his band. The fiddles are out already, you know. GAC biggie. Milton Krasny, there looking over two of his prides, Lucas and young Jerry Wald, whom he's priming for a Lincoln Hotel opening this month.

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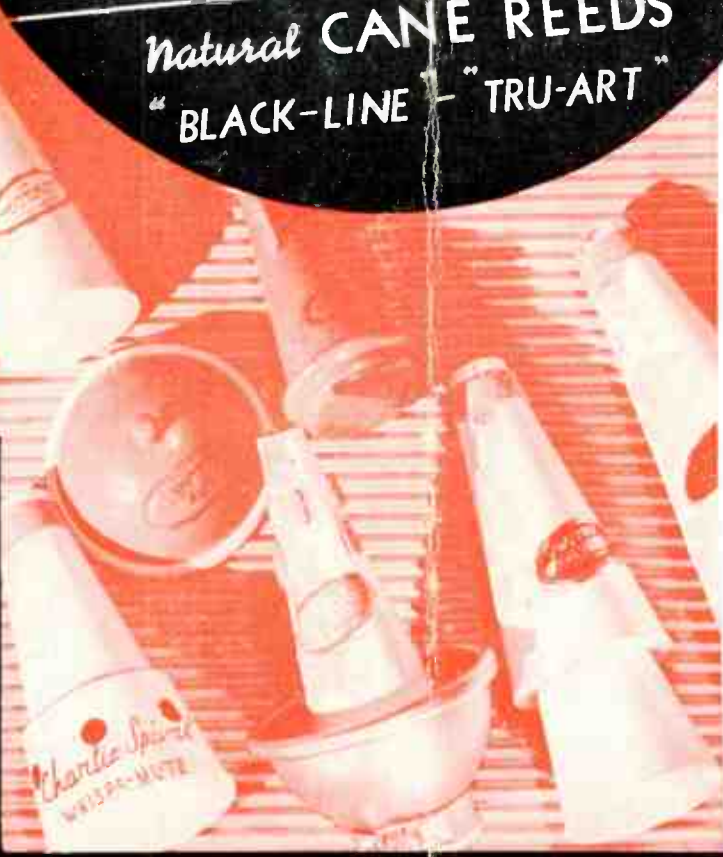
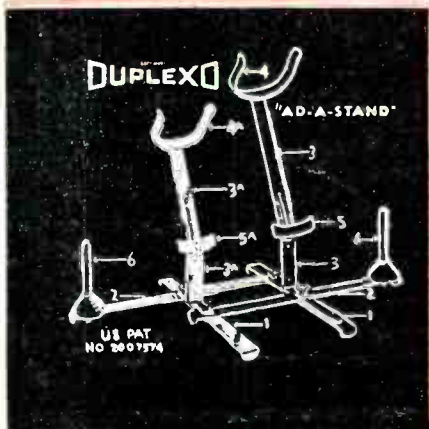
\* \* \*

As long as there is a MICRO "BLACK-LINE" or MICRO "TRU-ART" reed, cane reeds will be preferred. . . .!

\* \* \*

The "MICRO" trade-mark stands for quality and value. That's because the product has been laboratory tested thoroughly. No "MICRO" label is ever put on any product until such tests show absolute perfection. A "MICRO" product is your best guarantee of satisfaction.

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