

DOWN BEAT

CHICAGO, SEPTEMBER 15, 1943

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MCA PAYS OFF FOR SINATRA

TD Aroused by Demands and Conduct of Men

Fired Whole Band To Prove They Can't Push Leader Around

Los Angeles—The real story back of Tommy Dorsey's "firing" of his entire band last month is that it was designed to let TD's bandmen know once and for all that Tommy was still boss and that he wasn't going to be pushed around by his sidemen, notwithstanding the wartime scarcity of musicians.

Tommy's statement that he was planning to create a "wonder band" for his opening at the Hotel Pennsylvania, New York, (October 4) made a good story and was also one that fitted in with his stand that there were still enough good musicians available at the right price to put a whole new organization together if necessary. The "wonder band" will be pretty much what Tommy has had in the past year, with the personnel trimmed from radio and picture requirements to hotel measurements.

As this was written Tommy (Modulate to Page 2)

Yeah, That's a Telephone Booth



Hollywood—That wire netting looks screwy to us, too, but they claim it's a telephone booth. That's Hollywood! They also claim that Frank Sinatra is calling his wife here, to tell her that he owns himself, having just paid Tommy Dorsey and others \$60,000 for the privilege. But a band agency, MCA, put up the cash. You figure it out. *Acme Photo*

Agency Puts \$60,000 On Line to Dorsey et al, Against GAC Pact Finis

By Mike Levin

It is my personal, prejudiced, and profane opinion that when it comes to music, the press of this country registers like Casey on the third strike—the desperate lunge, the anguished expression, and the complete miss of the point at hand. Three weeks ago *Life* magazine came out with a sharp jitterbug cover, and a story of Frank Sinatra's concert at Lewisohn Stadium.

Henry Luce's weekly has been unfair to many people in the past, but seldom have I seen it scuff up the muck as thoroughly (Modulate to Page 17)

Los Angeles—The Swami of Swoon is out of escrow at last, following the filing of a series of "I-want-my-cut" suits, all of which were settled at conference tables here, over which attorneys huddled as the man who tosses the well known Sinatrance prepared to embark on his movie career at RKO.

The newspaper stories said that Frankie is his own boss again, after buying out the interest held by Tommy Dorsey and Leonard Vannerson for a sum placed at \$60,000.

What actually appears to have happened is this: MCA, which has had longing eyes on the Great Swooner for some time, negotiated a re-financing deal in which the Stein agency put up all or part cash to buy out the Dorsey-Vannerson interest. (RKO is also said to have put up some money and Frankie, himself, may have chipped in with some of the dough to get himself out of hock, but the singer (Modulate to Page 3)

Union Fights Draft Ruling About Cafes

New York—AFM representatives went to Washington last week to argue ruling that cafe workers are non-essential and should be diverted to work or fight status. AFM claims that bands working cafes cannot be classed strictly as cafe entertainers because that is only one small part of their business activities. For example, Tommy Dorsey's band working the Pennsylvania could be classed as cafe entertainers under this ruling and be made to take war jobs.

Count Basie For Lincoln

New York—Count Basie will play his first New York hotel booking when he opens at the Lincoln on November 5. Basie, set for eight weeks, is the first colored band to play the Lincoln and at a price reputed to be the highest ever paid by Maria Kramer for any previous attraction. Basie's last New York downtown date was at the Famous Door on 52nd Street.

Henry Jerome, current at the Lincoln, may have to hold over if the Paramount Theater will not allow Tony Pastor, who opens there on October 13, to double into the Lincoln starting October 19.

Kay Kyser Band Heads Hollywood Bond Cavalcade

Hollywood—Kay Kyser headlines a unit made up of top flight movie personalities which was slated to train out of Hollywood Sept. 5 on a cross-country tour in the interests of the Third War Loan drive.

Among those who joined the bandleader and his musicians in forming the "Hollywood Bond Cavalcade" were Fred Astaire, Olivia De Havilland, Dick Powell, Lucille Ball, James Cagney, Judy Garland, Walter Pidgeon and other well known players.

The tour was scheduled to open officially in Washington, D. C., with a Kay Kyser broadcast on Sept. 8. It moves from the Capitol to Philadelphia, Boston, New York and 10 or 12 other cities to be announced later.

Park Central Books Barnet

New York—Charlie Barnet and his band will replace Mal Hallett at the Park Central Hotel here on September 23. Band, featuring Virginia Maxey on vocals, is set for several air-shots a week over both Mutual and CBS. Future Barnet bookings include a December date at the Strand theater here.

George Brunis Back to Lewis

New York—George Brunis, after an absence of several years, has taken his tram back to the Ted Lewis orchestra.

Donahue Finds Him a Swooner

New York—Al Donahue and his band, who opened on September 7 at the Terrace Room in Newark, N. J., brought in a new male singer named Don Barry, signed while the band was finishing up a date in Boston. According to Frank Walsh, the Donahue mentor, Barry, a six-foot-and-over handsome Irishman, should impress the ladies and develop into strong Sinatra-Haymes-Como opposition.

USO Fires All Bands, Starts Big Scramble

New York—All bands on USO camp tours will receive notices the end of this month due to the army's cutting down its budget. This throws sixteen outfits back in the mad scramble for bookings, including Barney Rapp, Dick Rogers, D'Artega, Gray Gordon, Al Sears and similar class B units. All USO band dates will have to be free ones volunteered by bands. Goodman and Jimmy (not Tommy) Dorsey, plus Sammy Kaye and Woody Herman, have promised USO dates. Traveling expenses only are to be paid by USO.

Philly to Hear Duke Concert

New York—Duke Ellington will play a concert September 30 at the Academy of Music in Philadelphia and may complete plans to play one at the Constitution Hall in Washington, D. C.

Cozy and Hank Join Miff Mole

New York—Cozy Cole and Hank D'Amico left Raymond Scott's CBS band to play in Miff Mole's Sextet, which opened at the Top Hat Club in Toronto September 10. Specs Powell replaced Cole in Scott's band.

Redman Gets Hamp Trumpet

New York—Emmett Berry, trumpeter out of Hampton's band, played with Teddy Wilson a week and then joined Don Redman's band.

WLB Decision Could End Ban On Recording

New York—Latest development in the recording ban dispute, which has been brought up for consideration by the War Labor Board by seven transcription firms, is that although the WLB has come to no decision yet as to whether or not the refusal of the musicians to do any recording constitutes a strike, the Board was ready to meet here on September 6.

It is assumed that the WLB will call for a series of talks with both the transcribers and the AFM before coming to any conclusion. Should it be decided that the ban is a strike, it is within the power of the Board, as an official governmental agency, to order the musicians back to work, that is to say, to resume making records.

Dig the Dinah On the Cover

Shore, Shore, Shore! My, my, my! You'll know Dinah, as dainty a dish as ever delivered the decibels! Fave pin-up gal of the army, the navy, the marines and the coast guard. Take another peek at the cover and you'll know why. A Victor recording star, of course, an alumna of the Eddie Cantor radio show, and not a stranger to the movies. Let's see what else—oh, yes, she sings like crazy. If there's anything finer, just leave us know.

BLUE NOTES

By ROD REED

Manpower shortage has made it necessary to employ female letter carriers. These are known as Postal Peckin' Mamas.

Werner Jansson gave up his baton for an aircraft workbench. He knows music hath charms, but who wants to be charming to Hitler?

Icky Vicki thinks *Paper Doll* is about a girl reporter.

Certain musicians hate to work for B. C. because he gives 'em the ray—the ultra violet ray.

Anything for a living. Some people rob widows and others do singing commercials.

Gloria Makes a Wreck of Art Kassel In One Afternoon's Frolic



Art Kassel and his winsome vocalist, Gloria Hart, take an afternoon off from band chores at the Bismarck hotel and visit Riverview Park. Here they start with popcorn, ice cream and pandas.



Art looks just as happy as Gloria when they shove off in the Strat-O-Stat. Wait'll we get up in the air though, man, you'll wish you'd skipped the popcorn.



He isn't bashful, Gloria, he's just a little backward about coming on with that Blue Streak. Can't get out of that thing once it starts, you know. Fellow can't be too careful!



Kassel is about to kollapse. For shame, Art, and on The Whip, too, which even the little kiddies ride. Pert Gloria, pinafore and all, tries to comfort her unhappy boss. Too bad, huh?

TD Aroused by Conduct of Men

Fired Whole Band To Prove They Can't Push Leader Around

(Jumped From Page One) had already started to re-engage members of his present band, all of whom had been given 30-day notice which was to expire September 8. However, names of those who were to continue on the payroll were not revealed. It was believed the reed and brass sections would be essentially the same with the strings due for re-organization and considerable curtailment.

Leonard Vannerson's, Tommy's No. 1 aide-de-camp, personally confirmed that the Dorsey "death-ray" act was a disciplin-

ary gesture. He said that Tommy was "fed up" with demands for more money and with the "indispensable man" attitude taken by some of his musicians.

Bad Boys on Set

MGM studio informants also confirmed the rumor that Tommy had been finding it difficult to "maintain discipline." One story was that the final blow-up came during the shooting of the band scenes in *Broadway Rhythm*. For every interesting moment of movie making there is a long, tedious wait during which lights must be adjusted, camera set-ups checked, props put in place and innumerable details worked out.

The exact moment at which actual shooting can start is unpredictable but when the time comes everyone must be in his spot ready for the "take." Studio workers said that on one occasion Tommy had to make a personal search of the MGM lot to round up several members of the band who disappeared from the set.

Studio Ork Threat

Tommy let it be known when the wholesale notice was given his boys that most of them could return if they wished—but on his terms and with the understanding that there would be no more monkey business. He also let it be known that if he finds it too difficult to maintain the kind of musical organization he wants under present conditions he will scrap his entire band for the duration and confine himself to radio and picture work, using free-lance musicians as he needs them.

Lunceford to Loew's State

New York—Jimmie Lunceford and his band are set to open for a week at Loew's State Theater here on September 23, after which they subway up to the Apollo for a week's date in that theater.

Grant in Statler At Washington

New York—Hildegard, backed by Bob Grant and his orch, opened for a two week date at the Embassy Room of the Hotel Statler in Washington, D. C. on September 8 after finishing an engagement at the Copley-Plaza Hotel in Boston.

Auld to New York

New York—Georgie Auld's bookings at present are indefinite. He will play the Rialto ballroom here September 21 and possibly the Commodore hotel, following Vaughn Monroe later in the fall.

SITTIN' IN



SWOONER

What makes you swoon,
You silly girls—
The voice?
The bony frame??
The curls???

Paul Whiteman In New Office

Los Angeles—Paul Whiteman, Blue Network music chief, headed for New York Aug. 30, after completing his stint in Warner picture *Rhapsody in Blue* and other coast commitments. He will make his headquarters at Bluenet's New York plant until further notice.

Whiteman was accompanied by his wife and Mike Pingatore, only original member of PW's band and now his general assistant.

Dean Hudson Seeking Men

New York—Dean Hudson, recently released from the army, and reported to be forming a band is still nowhere, due to lack of available sidemen.

Cavallaro Not To Woo Swing

New York—Carmen Cavallaro, whose plans of a few weeks ago called for the junking of his stringed, hotel style band in favor of a swing outfit has changed his mind. Latest word from the master of the suave piano has it that Carmen will retain his old band after having experimented for a few days with a stringless group and finding that it wasn't exactly what he wanted.

Cavallaro did make a couple of changes in his band during the brief transition period; he dropped two of his strings and will try to keep as full a voicing as in the past, he says, by using the strings along with reed voicings, and he acquired a new male vocalist, Alan Dale, to take the place of Larry Douglas, who has left the band business for a fling at Broadway show work.

Petrillo Split



Chicago—Mrs. Mary Petrillo, 22, was awarded a divorce here from Leroy J. Petrillo, 23, son of James C. Petrillo. She received \$30 weekly alimony and the custody of their two young sons. Acma Photo

Norvo-Bailey Unit Unlikely

New York—Red Norvo and Mildred Bailey played a date together over Labor Day at the Million Dollar Pier in Atlantic City with Red using a small band. Stories that Red is forming a large band for theater work with Mildred are pretty much unfounded.

Philly Ballroom Can't Find Band

Philadelphia—The Metropolitan ballroom, set to open the middle of this month, is having trouble finding a desirable band available to start the season. At press time, none had been booked.

Harriet Clark Dances Again

New York—Perry Como opened at the Copacabana September 9 and Harriet Clark, Charlie Barnett's estranged wife, who was a dancer before she was a singer, is in the line on the same show.

Model Chirps For Straeter

New York—Ted Straeter, who opened at the Persian Room of the Plaza hotel here a week ago, brought in a new girl singer, Lory Jones, who replaced Kitty Carnes. Lory, an ex-Powers model, will use the tune *Have You Met Miss Jones?* as her signature.

Alsab's Still a Champion



Providence, R. I.—One of the greatest money makers of all time, Alsab demonstrates the breeding that made him a champ by refusing to be annoyed, or elated, by the ocarinas with which Leslie James, pretty vocalist, and Enoch Light, band leader, are serenading him. Enoch could have fetched his fiddle, yet, and it still wouldn't have bothered the champ.

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Morris Office Loses Fishman

Organizer of Band Department Resigns After Five Years

Los Angeles—Ed Fishman, often rated as the best band salesman in the business, resigned from the William Morris Agency here, effective September 2, following an association of five years and two weeks.

Fishman organized the band department in 1938 for the agency, which had concentrated in theatrical, motion picture and radio fields before that time. He headed the department until 1941, when he was transferred from New York to the Hollywood office.

Among the many clients he signed for the agency were Vincent Lopez, Henry Busse, Ozzie Nelson, Duke Ellington, Paul Whiteman, Carl Ravazza, Del Courtney, Neil Bondshu, Freddie Slack, Noble Sissie, Ran Wilde, Adrian Rollini and Ben Pollack.

Fishman states that he intends to take a vacation before mulling over several propositions for the future.

Barry's Clary Is No Gag



New York—By now you know that Benny Goodman also sings, so this is no surprise. But did you know that Barry Wood played in the reed section of several name bands before he became a vocal star? S'fact. Now read the very human appraisal of BG by Helen Bliss in the adjoining columns.

Perfection, to Goodman, Is Just Around Corner, Which May Explain Him

by HELEN BLISS

In re: the puzzling B.G. The slugging bee is on. Again. No holds barred. Any number of tickets, apparently, to the annual ball of the National Association for the Advancement of the Annihilation of Goodman can be had for free. Joe there at the door will help you. The man in the zoot vest behind the cigar. Just show him a solid piece of lead pipe and you're in.

All of which may lead you to suspect that I'm not liking the current palaver about Benny. Well—it's having its usual effect on me. First I get mad at Benny and go out and buy myself the prescribed length of pipe and then in the blue of evening, with my blood pressure back to normal, I throw the thing away and start getting mad at the guys who are mad at Benny.

Simple Not the Word

Simple is not the word for the whole thing. But then—simple is not the word for Benny either. Let's pull ourselves up some well-padded chairs and relax while I go into a routine here. And leave that piece of pipe with Weatherby. The kitchen sink drain is busted, and what with priorities and all—!

Now—about Benny. All this he's up, he's down, he's a louse, he isn't, he's a genius and they're always a little nuts, okay but that's no excuse stuff. Correction, friend. It should be no excuse. It would make talent so easy to explain, and I wouldn't be knockin' myself out. Bound on all sides by Emily Post, talent would then be reduced to the simple mechanics of button-pushing and the simply awful consequence of mediocrity.

Talent would be so nice to come home to, instead of waiting on the front stoop with a mental rolling pin and a portfolio full of complexes. Talent would never get mad, or glad, or heartbroken or confused enough to try to get rid of those emotions and confusions on a breath taking canvas, in an ageless piece of writing, an unforgettable bit of acting, or a pulse-assaulting clarinet improvisation. Is everybody happy—in a dull stifling sort of way?

Talent Has Its Curse

Yeah—I know. Benny starts all these investigations into Benny by being difficult as all get out. I hear you talkin'. But find me a great talent, worth his salt, who isn't a problem child to his generation, and more important, to himself, and I'll listen. Sincere talent is cursed with an acute awareness of almost anything. The lulling beauty of twilight haze. The way people look blowing their noses. The measured elegance of a Mozart sonatina. The swift strike of dynamic dissonance. The way the guy at the next table chews his soup. The sting of rain ripping across your face. The dismal damp of it sloshing through the hole in your last pair of shoes. It is forever impatient with imperfection. It gets but a fleeting lift from perfection. And it stands in constant need of encouragement, and I don't mean the Broadway variety.

Great talent is burdened with the sacred and frightening responsibility of never giving with less than its best. (What books

have I been reading lately? Someone a lot smarter than I am said that a long time ago.) Then, as though that weren't enough, a life long price is put on talent's head. The gifted are different, and they sense it. So does the world. But the world is tough and hard. No time for all that balderdash. Get on with the doing and the hell with how it's done. The sensitive are unwise. They run from the world. They get shy. But the world shoves shy people around. Being shy, therefore, doesn't work, so they get tough, and that works fine—sometimes. Care for a nice hunk of talent, brother? Nothing to it.

Typical Benny Poses

Face Benny with the foregoing, ask him if it's applicable to him and he'd probably grin with embarrassment and change the subject, or walk away. I think it is applicable. The changing the subject and walking away stuff are a couple of Benny's poses for the world. I don't think he does it to be what it looks like he's being—rude, but effective. Another one, is wielding the big stick. Being the man who says what goes, i.e., hiring and firing, and re-hiring and re-firing ad infinitum. And still, perfection, to him, is always just around the corner.

Iring Kolodin once wrote an article titled "Benny Isn't Hungry Anymore". I'd like to borrow that phrase for a slightly different use, and re-hash it to read "Benny isn't being shoved around anymore". He's where he wanted to get. Okay—so why doesn't he stop returning the shove? Ah—h—h life! It would be so much fun, if two and two always made four. So would people. The only sure thing about people is at best a hackneyed generality. What you were born with plus what happens to you adds up to what makes you tick. You can't safely predict the quality, quantity, or speed of effect of the same things on different personalities.

And you can't expect an immediate and complete character change from a bank account and a place in Americana and a house in the country and a good wife and a new baby daughter. They would have their respective refreshing effects—like a cold shower the morning after. But if the hangover is bad, it lingers on. Only time and the application of a little common sense can kill that. Here's hoping Benny applies a little.

James Baby Due in Spring

Los Angeles—If Harry James is called into the armed forces, he will leave behind him not only a war bride but a war baby. The bride is, of course, Betty Grable, whom Harry married July 5. The baby, Betty's first, is expected to arrive long about next May, by which time there is a strong likelihood that Harry may be leading a band for the army, navy or marine corps.

The trumpeter player has two children by his former wife, Louise Tobin James. Betty had no children by her first husband, Jackie Coogan.

Barney Plans New Nitery

New York—Cafe Society's Barney Josephson will open a Latin American nitery in New York.

Hal McIntyre Band Set For 'Hey, Rookie'

Hollywood—Hal McIntyre band was added to the still growing list of those signed for movie jobs as Columbia tagged the ex-Miller man and his crew for a featured spot in *Hey, Rookie*, picturization of the service men's stage musical, which had a long run in Los Angeles.

McIntyre and his men will appear as an army camp band playing for soldier entertainments, etc. They were expected to arrive in Hollywood around September 1, according to the studio.

See Harry James, featured in M.G.M.'s "Best Foot Forward", and his Selmer trumpet . . . plus his complete Selmer trumpet and sax section. *Adv.*

MCA Payoff To TD et al For Sinatra

(Jumped from Page One) couldn't have put up more than a few thousand at most.)

GAC Still in There

However, Tommy Rockwell's General Amusement Corporation, is still in there for 10 per cent. Under the terms of the deal as it now stands, GAC will continue to share in Sinatra's earnings for the balance of the Sinatra-GAC contract. Some informants said that GAC would cash in on this for seven years, others that the pact has a life of only 14 months.

MCA Takes Over

The actual handling of Sinatra has been taken over by MCA. MCA execs claim that the agency will "earn nothing on Sinatra" except the "prestige of handling him" until his GAC pact expires. However, it is believed that GAC figures only in the singer's RKO deal, a contract under which Sinatra can make one "outside" picture. MCA could easily get its money back on one such picture.

Nevertheless, MCA isn't a sure winner. Many a shrewd observer of the music and entertainment business sees a strong possibility that the publicity build-up of Sinatra has been overdone. They believe there is a good chance that the Sinatra bubble has been blown up to the point where it may disintegrate with a pop into thin air, or just deflate as the public finds new stories in the headlines.

Boxer's Brother Leads New Band

New York—The Moe Gale Agency has signed another new band fronted by Eddie Robinson, brother of the prize fighter Ray Robinson. The leader, a former Earl Hines side-man, opens with his outfit on September 17 at the Howard theater in Washington, D. C.

Vallee to Wed Young Actress

Los Angeles—Rudy Vallee, now leading a coast guard band at San Pedro, Calif., where he holds a commission as lieutenant, s.g., is engaged to marry Betty Greer, young Hollywood movie actress. She's under contract to Howard Hughes, but is not active at present.



Hollywood—It was a thousand ships that were launched in the case of Helen of Troy, we're told. We'll call it a thousand songs for this lovely face, that of Helen Ward, who recovered from her appendectomy, rejoined Hal McIntyre and came to Hollywood last week to appear with the band in the Universal picture, *Hey, Rookie*.

Cummins Cutie



Chicago—Jeanne Bennet is the singing sweetheart with the Bernie Cummins orchestra, now making a theater tour.

If Your Beat Is Late

It's due to conditions beyond our control. We're shipping copies earlier than ever, but wartime transportation is uncertain—and often civilian shipments must be halted to allow war supplies to go through, which is as it should be to speed the day of Victory!

So Teddy Got That Rich Feeling!

Former Bad Boy of the Band Biz Reforms and Is Headed for Success

It was a couple of years before Wall Street laid that famous egg in *Variety* . . . 1927 was the year, Jack, if you must be exacting. The scene was the entrance to the always fairly ritzy Ambassador in Hollywood, out under the portico, as I believe it is designated in the terminology of the *haute monde*.

Anyhow, fellas, up glides a Cadillac phaeton (with twelve cylinders, believe me), with a righteously togged colored boy at the wheel. A beret was barely visible in the spacious tonneau of this extra special job. What was under the beret?

The car slid to a well-oiled stop. The chauffeur jumped to the rear door . . . and attention! And what do you think fell out? One lousy banjo player . . . with instrument!

This was Teddy Powell, friends, just nonchalantly coming to work with the Abe Lyman orchestra, featured that season at the Ambassador, (the orchestra, not Teddy).



Teddy Powell

Teddy Explains All
Last week at the Chicago theater, where Teddy Powell established something of a record by play-

ing three successive weeks with his own band, he explained that "rich feeling," which almost wrecked his life, to say nothing of his career.

"It was Abe," says Teddy. "Anyone who ever has come in contact with the fabulous Lyman will understand me. He was my idol, and his generosity made it possible for me to mimic him. Abe smoked cigars. I checked on the brand, bought them for myself, and did I get sick, trying to learn to smoke them!"

"Abe wore tailored clothes that were the last word. I went to the same tailor, and he didn't do bad by me either. Then I dug Abe's Rolls-Royce!"

Settled for the Cad

Following the same pattern, Teddy went to Abe's dealer and asked him to toss off a little number similar to Mr. Lyman's automobile. When the dealer quoted figures in excess of twenty gee's, the intrepid banjo player realized that he was stuck. But the dealer wasn't.

"Here's a twelve thousand dollar job," he told Teddy. "Been through an accident, but still will roll for you . . . and \$8,700." That's how Powell acquired the

Cadillac.

That rich feeling! It didn't last long. Abe Lyman took Teddy literally by the scruff of the neck and told him to lose the automobile, and the chauffeur . . . or his job. Teddy kept on working.

He's a Native Son

If we must be factual about this, and I suppose we must, Teddy Powell was born in Oakland, California, on March 1, 1905. He was the son of a tailor, is justifiably proud of it, and has two sisters and one brother, whose only connection with show business has been that of paying patrons.

It is a matter of record that Teddy was a member of the Ray West orchestra on the Pacific coast when Lyman first heard him, and hired him in 1926. Since then he has been more or less inextricably identified with the fabulous character, who still occasionally exhibits unreasoning jealousies concerning his protegee.

Teddy played banjo, later guitar, and sang with the trio in Lyman's band from 1928 to 1934, when Abe made him an executive in his advertising agency, to take charge of production of approximately ten Lyman commercial programs, at a reputed salary of \$750 weekly.

Writes a Few Songs

Came a creative period in Teddy's life, when he penned such pop songs as *Boots and Saddles*, *March Winds* and *April Showers*, *If My Heart Could Only Talk*, *Bevildered*, *I Couldn't Believe My Eyes*, *Snake Charmer* and others.

Came also a period when Teddy began to tote five, ten or fifteen thousand dollars in currency on his person, and to exhibit same in reaching for a table check, or extending a comparatively small loan of a century or so to a pal.

That rich feeling!

Then the inevitable. Teddy must have his own band. With a fast \$68,000 of the coin of the realm, and with an intimacy with most of the names in show business, what else could be the answer?

Opens at Famous Door

So he built one . . . but a good one, and opened at the Famous Door on 52nd Street in 1939. Every star within commuting distance was on hand for the premiere, and those who couldn't make it came around later.

That's when Teddy became a real stinker!

For about three years that Powell person piled up a reputation that even a mother couldn't love. Lyman quit speaking to him, that's how tough it was. He made the rounds of the band booking offices . . . and sneered at them all.

That rich feeling!

First show of public sympathy was when the Rustic Cabin in New Jersey burned to the ground. Teddy had been there for nine months, and the fire occurred the day before his closing. The library and the instruments went (with no insurance) and nobody but Teddy knew that this was the end of prosperity.

But the beginning of Teddy

Breese Beaut Bedazzles



Chicago—Lou Breese has a potential singing star in Blossom Lee, 17, now featured with his band at the Ches Paree. The new vocalist was recommended to Lou by Louise Gilbert, who coaches many name radio singers, and he is very happy with his discovery.

CHICAGO BAND BRIEFS

Returning for a repeat engagement within two months, Les Brown opened at the Hotel Sherman last week, with Roberta Lee, Hal Derwin, Butch Stone and the rest of the gang. Ernest Byfield is busy with plans for the remodeling of the Panther Room, during which period the ballroom of the hotel will be utilized.

The band stand will be enlarged, the dance floor will be rearranged to run across the room, instead of north and south, and space will be added. The changes are chiefly to eliminate all possible fire hazard, but they will result in improved appearance and better opportunity for band and show presentation.

The new autumn show in the Powell.

Starts to Get Wise

He began to discover the axiom laid down by some observer (Winchell knows whom), that you meet the same characters going down that you met coming up . . . and fluffed. Starting with the pal who gave him two bucks for eating money.

We can have the decency to skip the panic period, because Teddy honestly is a nice guy, and modulate quietly to his association with Joe Glaser about eight months ago. Joe is no miracle man, but he has ideas stemming from personal experience.

So what's the pay-off? So Teddy Powell's band ranked second only to Jimmy Dorsey in the list of seven which cracked the \$30,000 mark at the Earle in Philadelphia this season.

Clicking Everywhere

So Teddy Powell rang up an all-time high at the Grand theater in Evansville, Indiana, with an \$11,000 gross in a house that averages \$7,500.

So Teddy Powell, (with the help of Virginia Weidler and a film called *Dixie*, he insists) piled up \$63,000 the first week, and more than \$50,000 the second . . . and stayed for the third at the Chicago theater.

And Teddy is set for the Panther Room of the Hotel Sherman in Chicago and for the Palladium in Hollywood. Watch him because . . .

That rich feeling? "Performance," says Teddy. "I don't want to be the No. 1 band. Let me give the public what it wants, and rate among the first ten bands, that's my ambition. And friends . . . ?

"Don't lose 'em!"

Empire Room at the Palmer House, which also had its premiere last week, was the ninth to come under the baton of Griff Williams. On December 12, Griff will commence his 39th consecutive week, thus upsetting the records of 38 weeks held at the spot by Veloz and Yolanda.

Maria Kramer, visiting Chicago, got interested in the Boyd Raeburn band for one of her New York hotels. Mrs. Kramer finally decided not to submit a bid for the Stevens hotel here. . . . Buddy Lester, comedian, gets a new contract at the Latin Quarter on October 4, for four more weeks at \$800 per.

Buddy Robbins set *Woody Herman* for a radio plug and learned that the tune had been pushed off by a commercial program from the west coast. Then he recalled having wired Tommy Dorsey on the song for the same evening, thus becoming opposition to himself. . . . Connie Russell is getting raves at the Blockstone, but she still goes back to the Ches Paree after work to thumba to the rhythms of Lou Breese.

Lillian Roth began an engagement at the 5100 club, where Mark Fisher and his band come with the lease . . . More rumors about the opening of the old Harry's New Yorker club on Wabash as a smart Latin American spot . . . William Morris office signed *Miss Chicago*, titian-tressed Margie Nelson, and will screen test her before she has a chance to compete for *Miss America*.

New York—The Greenwich Village Inn reopened on September 10 with pianist Fats Waller as the star of its first fall show. Other performers at the Inn include singer Evelyn Brooks and Ned Harvey's orchestra.

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Danny O'Neil Contender For Top Vocal Honors

Chicago—If fan mail can be used as an honest yardstick for measuring the popularity of the nation's leading vocalist contenders for the Sinatra throne, Chicago has a definite threat in its new romantic tenor, Danny O'Neil. In less than one month after his audition with Chicago's Columbia station, WBBM, Danny was signed to a contract and starred on three sponsored shows for nine appearances weekly.

Besides his commercial chores, he is heard regularly on several local sustaining programs and is featured vocalist on Columbia's network musical, *Forty Chicagoans* with Caesar Petrillo's orchestra, and is featured in the



Danny O'Neil

Empire Room at the Palmer House in person.

The local fan mail began pouring into WBBM immediately following his first appearance on the station's local bond selling program *Victory Matinee*. Since then the mail has grown in proportion to the number of his broadcasts and the shows on which he appears have shown a decided increase in listening audiences.

Danny was in the navy, but in an accident on board ship at Pearl Harbor his back was broken by a swinging crane. Three days before the Jap attack he received a medical discharge from the service.

Ben Pollack Opens Office As Manager

Los Angeles—Ben Pollack has set up band management offices in Hollywood's El Capitan theater building. Veteran bandsman still denies that he has retired as a bandleader, but indication is pretty strong that Pollack, who spent the past year as manager of a band he organized to back Chico Marx on a stage tour, will devote his future activities largely to management and booking.

Pollack's first deal was the setting of Dale Jones, formerly with Will Osborne and recently released from the ferry command band at Long Beach, to open at the Palladium September 7 with an alternate band of six pieces.

Jones plays bass and was also featured by Osborne as an entertainer. Imogene Lynn is doing the vocals with his new combo.

Music Council Seeks War Song

New York—The Music War Council, headed by Oscar Hammerstein, 2nd, is on the look-out for songs for morale for the second world war. Specifically, the Council is looking for one big tune, comparable to Cohan's *Over There*, which has become synonymous with the first world conflict.

Brothers Fall In Together



Camp Grant, Ill.—Draft boards sent John (left) and Cecil Read here on the same day. Cecil organized a band im-

mediately and John went into the trombone section, naturally. John was staff trombonist at station WBBM in Chicago for three years, while Cecil was staff trumpeter at station WGN for five years. The band includes—front row, left to right: Cecil Kead, John Nugent, Fred Kalte, Vic Bowne, Jerry Keller, Bernie Steppner; back row, left to right: John Read, George Butner, Fred Englehardt, Wally Soffer, Jerry Marks.

Kay Clicks



Nashville, Tenn.—Kay Armen, 24, sang around Chicago in several clubs, but had to come to Nashville for recognition of her talent. Beasley Smith and Jack Stapp of radio station WSM gave her the break which has attracted attention of CBS execs.

Composer Lifts Brows Over Bob Crum's Claim

Hollywood—Warner Brothers' ace Composer Max Steiner, only two-time winner of the Motion Picture Academy award for outstanding movie scores, would take issue with Pianist Bob Crum, who, according to the article about Bob in a recent issue of *Down Beat*, claims that a theme he sold to a Hollywood music firm later

turned up in the score to the picture *Garden of Allah*.

The score to *Garden of Allah*, Marlene Dietrich starrer of several years ago, was entirely original with Steiner, said the movie composer, when asked if he had any comment to make on the item.

Steiner, who had just returned from the east where he conducted some of his own picture scores in concert presentation, was too busy on his latest scoring assignment for a personal interview, but his secretary passed on his statement, which was:

"Mr. Steiner would like to know just what part of the *Garden of Allah* score Mr. Crum thinks he wrote."

So, the next move is Bob Crum's.

Landlady Collects \$450 From JD's

Los Angeles—Former landlady of Mr. and Mrs. Jimmy Dorsey who sued them for \$4,070 in connection with a claim that valuable furnishings and draperies in the home she rented to them here last year had been damaged during their occupancy, was awarded \$450 by the court.

Mrs. June Price, the landlady, put much of the blame on the Dorsey's dogs and some on the Dorsey's "musician friends".

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Jose Iturbi Knocks Himself Out With a Fine Batch of Boogie



One of the most amazing scenes in MGM's *Thousands Cheer* is this one, in which Jose Iturbi plays boogie accompaniment to a song by Judy Garland.

Iturbi, noted conductor and concert pianist, took special instruction on the boogie beat from a Hollywood expert in this sort of jive.

Dig the changing expressions on the Iturbi pan as he really begins to roll it, and Judy gets on the beam. Here he starts to feel it!

Out of the world, old man! Jose roars aloud as the number builds up to a smashing climax. Another convert to the ranks of boogie cats.

Lucky Charges Sister Tharpe Pulled Sneak

Everybody Upset When Singer Quits Without Notice

Los Angeles—"Sister" Rosetta Tharpe, who left the Lucky Millinder troupe to move into the Streets of Paris cafe here, cre-

ated quite a furore among her various bosses, bookers, and asserted employers.

Millinder claims that the good Sister, who can put more spirit into a spiritual than anyone before or since, surreptitiously withdrew her numbers from his library during the latter part of his engagement at the Casa Manana, hired a boy to move her trunks (of costumes) and bobbed up the next night at the Hollywood Blvd. hottery, without rendering due notice of her intent and without showing proper respect for a contract for her services held by the Moe Gale office, which also handles Millinder.

Joe Zucca, who bought the Millinder troupe as a "package deal" that included Sister, figures that he was considerably damaged when she departed—and not without good reason. Rosetta is a big feature anywhere she appears. Zucca brought up an interesting point by calling attention to the fact that he had engaged the band under the well known AFM "form B" contract, which supposedly makes the owner of a nitery the actual employer. Therefore, says Zucca, he himself was entitled to something in the way of notice.

Meantime union officials were preparing to refer the facts to the AFM's national office.

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Opening of the fall season finds Alvino Rey, after doing a successful late summer stint for Harry Schooler at the Aragon, moving into the Zucca Brothers' Casa Manana, the deal being set just as reports recently added the Old Plantation to his nitery enterprise, is joining the Zuccas in some sort of merger.

Mitch Ayres, as we announced in our previous column, took over the stand at the Aragon. . . . Benny Carter, who has been holding the fort for the Zuccas at their Hermosa Beach Terrace, was scheduled to move out Sept. 14 for a tour that will include a location stand of some weeks at the Randevu in Salt Lake City and a series of short termers and theaters in the north west. Carter's proposed jaunt back to New York is out, due to strong likelihood Benny will be tied up on the coast for some time by picture commitments.

It's Les Brown and then Harry James following Spivak (opened Sept. 7) at the Palladium. Meantime the Palladium has a new alternate combo in Dale Jones' newly formed unit, which was set to open with Spivak.

Zuccas Pull Another
We get tired of writing about the Zucca Brothers in this department, but, after all, they do make news. The latest is that they were, as of this scribbling,

planning to scrap their "Hollywood Cotton Club", the Negro floor shows they introduced at the Hollywood Casino, and put in white burlesque.

Future plans for Rex Stewart, who has been playing for the Hollywood Cotton Club reviews, were still to be worked out. Indication was that he would be moved down to the Hermosa Beach Terrace to replace Benny Carter.

Joe Reichman plays a return date at the Biltmore Bowl following Frankie Masters, current musical attraction there. . . . Paul Martin's local crew into the Trianon Sept. 1, replacing Louis Prima, with Bob Chester coming in Sept. 29. . . . Teddy Powell deal for Trianon seems to have been scratched. Would like to see Powell play an L. A. spot. He's a local boy who got his start here playing guitar with Abe Lyman.

Meade Into Swannee
For those who like it low-down the big news was the return of Meade "Lux" Lewis to the Swannee Inn, the cosy little jivery on La Brea Ave. where Joe Sullivan has been holding forth. Meade came in Aug. 26 for what was announced to be a stay of eight weeks.

Other spots continuing to draw their share of the jazz business are the Three-Thirty-One Club with the King Cole Trio, the Swing Club with Louis Jordan, the Babalu with Wingy Mannone, and the Streets of Paris with Jimmy Noone's quartet and Sister Rosetta Tharpe, a great combination there.

Notings Today
Sharon Pease, *Down Beat* feature writer, in L. A. for vacation during last part of August. Spent much time with his friends Bob Zurke (still at Hollywood's Hang-over Club) and Joe Sullivan. . . . Georgie Auld reported to be in our city, but we haven't seen him. . . . Bob Mohr, the band-leader, is not taking over Charlie Arlington's job as remote broadcast announcer, as reported by

Free AFM Sympho Concerts in West

Los Angeles—Free symphony concerts are to be presented in five of Southern California's smaller communities, under AFM sponsorship, according to plans now being worked out here by local union heads as part of AFM's program of bringing free music to parts of country that heretofore have never had "live" symphony music.

Managers of Southern California Symphony association said they had been contacted as to use of Los Angeles Philharmonic orchestra for the concerts but that no actual steps had been taken at this writing.

and other trade reporters. The lad who took over is Bob Moore, who is not a bandleader.

Incidentally, Mohr's appearance at the Casino Gardens swing shifters' dance Sept. 9-10 made him the record holder for these dates. He also holds record for greatest number of appearances at Pasadena Civic Auditorium.

Sud Sudderman, one of the Billy MacDonalld bandmen who was in Honolulu on that Dec. 7, 1941, reported to Uncle Sam on the last day of his recent 12-day run at Universal studios. . . . Herman Bernie (Ben's brother) has joined the William Morris office here. . . . Ray Linn, trumpet, formerly with T. Dorsey, joined J. Dorsey at the Palladium, replacing Slim Davis.

Reg Marshall signed management contract with Ceelle Burke, whose recording *From Twilight til Dawn*, waxed for the Little L.A. firm, Excelsior, and recently taken over by Capitol, is on its way to becoming one of the latter company's big hits. . . . Irene Daye, widow of Corky Corneli-ous, Casa Loma trumpeter who died recently, in Hollywood to resume her professional career as a singer under management of Happy Godday.

Ersine Butterfield soloing as singer-pianist at the Florentine Gardens. . . . Heinie Gunkler, longtime saxman with Kay Kyser, joined the Big Parade, reporting to Ordnance Depot at Pomona, Calif. . . . Phil Moore, Lena Horne's arranger and musical director, to New York with the singer for her Capitol theater date.

Big publicity campaign has been launched for Irene Brooks, rhythm songstress currently featured at Gravel's Lodge. We haven't heard her, but if she can sing anything like she shapes up in those pics that reached us—well, she doesn't have to sing! Billy Berg's Swing Club sustained its second fire within a month. This one, like the first, licked up \$5,000 worth of liquor and started in the shelves back of the bar. Must be potent stuff Billy serves.

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In the Army Brotherly love within-main a have b-duction sented (two sto how Th celved timers ing Be Yip, Yip I; the soldier is afraid (Joan L her a w port. Ju eral la the latt rather t no war, lie chas him to t embarr Music the scr quite— Brother glossy l settings army m- ture but regular granted orchestra pear in "side-lin clans at as mem All of number were ret essential the the perform Hollywo Songs li Jones; Can Ste the Stag lost the new so What D cially fo Frances tant. C briefly My Cou More the inte of God introduced by mere tion of It's not isn't a p quence tation o singer a U. S. li- the re- was wr years ap army sh having a Another America appeara singing cery, Oh, Hou Morning

SITTING

Each He p Bu He



MOVIE MUSIC

by Charles Emgo

In transferring *This Is the Army* to the screen, Warner Brothers fell back on their favorite formula, the familiar "show-within-a-show" expedient. The main acts from the stage show have been telescoped into production numbers which are presented in the course of telling two stories. One is the story of how *This Is the Army* was conceived and carried out by old-timers who participated in Irving Berlin's first army show, *Yip, Yip, Yaphank*, of World War I; the other concerns a young soldier in today's Army show who is afraid to marry his sweetheart (Joan Leslie) for fear of leaving her a widow with a baby to support. Judging by this guy's general lack of spirit, we'd say the latter eventually would be rather unlikely. Anyway, war or no war, who can watch Joan Leslie chasing a guy around begging him to marry her without feeling embarrassed?

Musically, *This Is the Army* on the screen is almost—but not quite—just another Warner Brothers' film musical, even to the glossy Ray Heindorf orchestral settings, recorded not by the army musicians seen in the picture but by civilian musicians at regular AFM rates. The union granted permission for the TITA orchestra of service men to appear in the picture, but only as "side-line" (atmosphere) musicians at whatever pay they get as members of the TITA unit.

All of the important musical numbers from the stage show were retained and are presented essentially as they were done in the theater by the same soldier performers but with the usual Hollywood elaboration of effects. Songs like *This Is the Army*, *Mr. Jones*, *I'm Getting Tired So I Can Sleep*, *I Left My Heart at the Stage Door Canteen* haven't lost their freshness. The one new song written by Berlin, *What Does He Look Like*, especially for the picture (sung by Frances Langford) isn't important. Gertrude Niesen gets in briefly with *Your Country and My Country*.

More interesting musically is the interpolation in the picture of *God Bless America*, which is introduced simply and logically by merely reproducing that portion of a Kate Smith air show. It's not great music, and Kate isn't a great singer, but the sequence is an effective documentation of what the song and the singer are as an integral part of U. S. life. Also worth noting is the re-telling of how the song was written by Berlin over 25 years ago for his World War I army show, but tossed out as not having enough punch.

Another good piece of musical Americana in the picture is the appearance of Berlin, himself, singing asthmatically, but sincerely, his World War I hit—*Oh, How I Hate to Get Up in the Morning*. And for a minor but

pleasing little musical touch, catch this one: strains of *When I Lost You* (written by Berlin shortly after his first wife died) coming from a hurdy gurdy in a New York street scene of 1917.

Casa Loma Pic Released

Dance bands have received worse treatment in better pictures than the Casa Loma band gets in Universal's *Gals, Inc.* The "plot", which has to do with a wealthy old playboy (Leon Errol) who sets up his showgirl friends in a nitery of their own, is a natural for a film musical, even though it is, at times, reminiscent of those two-reel comedies of 25 years ago.

The musical score is pretty much a sound track record of a floor show, with the Casa Loma band supplying the music for all these sequences and drawing one feature spot in *Take It and Git*. It is passably photographed and its members were not forced to go through any wholly ridiculous antics to satisfy some director's

passion for "action". Hutchenrider, the late Corky Cornelius, Pee Wee Hunt and the other C. L. solo men get in some good shots, while "Spike" (Glen Gray) presides over it all in that benign manner of his that is a Casa Loma trade mark.

Casa Loma fans and others should get a twang on the heart strings from this picture, for several of these boys have disappeared from the line-up since it was made. Pee Wee Hunt has retired, to settle down in Hollywood as a disc jockey; and Corky Cornelius, that fine little trumpet player, put his horn in the case for the last time just a few weeks ago. You get an odd feeling while watching him blow it out in this picture. Hard to realize he's not with us any more.

The rest of *Gals, Inc* is pretty ordinary stuff—songs by Harriet Hilliard, Lillian Cornell (doing *Brazil*, the best song in the picture), Grace MacDonald (whose vocals we believe were dubbed by an uncredited singer), Jo

Stafford and the Pied Pipers, who stand out in *Can't Get Stuff in Your Cuff* and a revival of one of the better songs of yesterday, *What Can I Say Dear, After I Say I'm Sorry*.

Good musical touch: the fanfare—opening strain of Meyerbeer's march from *Le Prophete*—used to herald Leon Errol's wobbly entry to the nitery he has financed.

(We hope that march is Meyerbeer's. The last time we mentioned a march in this column we credited the NATIONAL EMBLEM to John Philip Sousa. Thanks for all those letters calling attention to the error. It's gratifying to know we have readers. Nevertheless, we shall continue to credit all unidentified marches to John Philip Sousa. It's easier than looking them up and we're bound to be right most of the time).

New York—Rubinoff is set for two half-hour shows with a forty-five piece band on the Blue Network. Time is 4:00 to 4:30 p.m. September 19 and 26. Two shows are experimental and if successful, will be a regular feature.

J. Dorsey to 20th-Fox for One Picture

Hollywood—Jimmy Dorsey, who was to report to MGM for his second picture (his first for MGM was *I Dood It*, to be released soon) reports instead to 20th Century-Fox for a picture arranged for him on a "loan-out" deal by MGM.

Tentative title of the picture is *Command Performance*. It is based on the experiences of Kay Francis, Martha Raye and other prominent movie performers who visited the front lines during the North African campaign to entertain service men.

JD and his boys, who recently completed a stand at the Hollywood Palladium, do a theater tour of the coast before reporting for their movie stint.

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- 5 What extra precaution should valve instrument players take with their valves after a parade or outdoor concert?
- 6 Should piston be used to lap out a dent in the casing? Why?
- 7 What happens to valves when musicians chew gum while playing?
- 8 Can all kinds of lacquer be removed with alcohol?
- 9 What is a quick and easy way to keep a loose post in a wood instrument from turning?
- 10 What is a quick, easy way to tighten a clarinet tenon or bell ring?
- 11 Should a clarinet or other key instrument be laid on its side during a playing engagement? Why?
- 12 What are two precautions every clarinet and oboe player should take to avoid broken tenons?
- 13 What are the standard meanings of the following: knuckle, crook, port, venturi, spatule, ligature, bit, sticking, baluster?
- 14 Should brass instruments be stored near the furnace room? Why?



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DIGGIN' the DISCS WITH JAX

Many record buyers have been complaining lately over the plethora of popular albums. To some extent, their grievance is justifiable. Often they are forced to purchase several waxings that seem to them undesirable, in order to get hold of one or two they really want. Worse, sometimes they even find it necessary to duplicate platters they already possess, just to obtain a few new ones. Both situations are, of course, lamentable!

On the other hand, followers of jazz today find the music packaged in these albums some of the best on the market. This is especially true for disciples of *le hot*, who are having a belated field day over Milt Gabler's Decca releases on the Brunswick label. What if they did have one or two of these distinguished discs before they were revived? The other rare items, now offered for the first time in ten or fifteen years, more than compensate for the comparatively infrequent repetitions.

So, again this month, Gabler and his Brunswicks lead the parade. . . .

Hot Jazz.

Barrel House Piano, B 1008

This album includes eight great piano solos, great without exception, by four pianists whose styles, widely divergent, have one thing in common. Peculiar to the playing of each is the strictly barrel house atmosphere of his (or her) work. Of this Eugene Williams, who did the notes for the booklet which accompanies the set, wrote at some length, and fine!

The first coupling shows clearly why the late Frank Melrose was for so long confused with the late Jelly-Roll Morton. That in itself is quite a dis(c)inction! In *Pass The Jug*, Frank plays down-to-earth, back-room stuff with as solid a beat as one man will ever get from an upright. Righteous is the word for Melrose! *Jelly-Roll Stomp* is an obvious salute from the Chicago white

man to the New Orleans negro, a number which has all the low-down intimacy and forthright fire long associated with Morton's name. Frank Melrose understood and appreciated Mr. Jelly way back when the rest of the boys were still passing him right by.

The second offering pairs two of Jimmy Johnson's best efforts, *Jingles* and *You've Got To Be Modernistic*. James P. and his piano spelled eastern jazz years ago, and these numbers tell the whole story. Less relentless and more refined than Melrose's playing, Johnson's work was nevertheless sufficiently barrel house to demand immediate inclusion in this unusual album.

The third platter is the only excellent example extant of the way Mary Lou Williams whipped the keyboard in her early days. There are distinct traces of both Hines and Waller here, but *Drag 'Em* and *Night Life* are downright wicked piano compared with Father's spirited exuberance and Fats' playful capers. "The lady who swings the band," they called her once. But she's also mighty fine on her own as a solo act. Farther from real barrel house than Melrose or Johnson, this, farther but not too far!

The fourth disc reveals a new insight into the unauing gifts of the late Alex Hill. A band leader, a composer, an arranger, his was truly a triple-threat talent without even mentioning his pianistic at all. His 88 work merely made it four-fold, clinched it once and for all. *Stompin' 'Em Down* is barrel house all the way, while *Tack Head Blues* is really the blues with a touch of modern thrown in for good measure. Made in Chicago against a background of digging drums, this pair should bring Hill a quick post-mortem rep with the hep.

Harlem Jazz, 1930, B 1009

These four records, dating back more than a dozen years to the hey-day of Harlem, furnish ample proof that Ellington, Redman, Henderson and Russell helped along the cause of swing as much as did those two giants from the midwest, McKinney and Moten.

First, the Duke again! *Jolly Wog*, one of Ellington's own compositions recorded in September, 1929, features in rapid succession Barney, Tricky, Cootie, Johnny, and Harry. The maestro himself comes in for a brief piano passage, and the ensemble is as col-

It's a Family Affair Now



New York—That's Paula Kelly instead of Marion Hutton with the former Glenn Miller group, the Modernaires. From left to right it's Bill Conway, Hal Dickinson, Mrs. Dickinson ('ats Paula), Bill Green and Ralph Brewster. Green's another new member of the group. Edward Osern Pic

orful as always. Barney's *Double Check Stomp*, waxed eight months later, finds Carney, Braud and Hodges all in top form. There's also some accordion work by some Joe, Joe Cornell to be exact, that Timme Rosenkrantz likes a lot. You can have it, Baron, you can have it!

Redman cut both his sides in 1931, just a month apart. *Chant of the Weed*, with the little giant all over it, is still today a delightful interpretation of a delightful number. Don's best perhaps. *Shakin' the African* shows what

three men from the New Orleans school can do to Harlem jazz. Red Allen on trumpet, Fred Robinson on trombone, and Manzie Johnson on drums all stand out even in such an outstanding unit as Redman had back then. Inez Cavanaugh credits the composer with the clarinet get-off on *Chant*. Wouldn't you settle for Ed Inge, Inez?

Also recorded in 1931, the two Henderson sides showcase the individual talents of his star-studded aggregation. On *Radio Rhythm*, Benny Morton, Russell

Procope, Claude Jones, Rex Stewart, and Bobby Stark all perform with savage force. On *Just Blues*, Jones and Stark and Stewart and Morton reappear to blow the blues down. It's Coleman Hawkins, however, who walks off with the honors this time, not a new habit for the Bean!

In December, 1930, with a New Orleans background and a New Orleans nucleus, Lulu Russell recorded two numbers that set even Harlem on its ears. *Saratoga Drag* spotlights the trumpet work of Red Allen, while *Case On Down* throws the torch to Higginbotham, so J. C. and his trombone really blast forth. Both these sides sounded terrific back then. They sound pretty good today too, my friends!

Swing

Duke Ellington, Victor 20-1528

Here are the Duke's latest, *Sentimental Lady* and *A Slip Of The Lip*. Neither stacks up with the best of the Ellington output, but both are better than average sides in a day when good swing platters are rarer than hen's teeth. The first, an E. K. scribble, is Hodges' all the way, with the Rabbit in a very wistful mood indeed. The reverse, written by young Mercer Ellington, finds Johnny coaxing more heat from his trusty alto, but it is Ray Nance who shines, delivering the topical and timely lyrics with more spontaneity and enthusiasm than they deserve.

Erskine Hawkins, Bluebird 30-0813

In *Bear Mash Blues*, the self-styled 20th Century Gabriel has finally come through with a worthwhile pressing. The beat is mellow, the band is full, the soloists are ripe. *Don't Cry Baby*, sung by Jimmy Mitchell, is something else again, but one good side is probably enough to expect these days.

Dance

Glenn Miller, Victor 20-1536

Well, look who's back! How long *Blue Rain* and *Caribbean Clipper* have been languishing on the RCA shelves, is hard to say. Ray Eberle was there, way back when these were cut, to enunciate the words of the first, and the rest of the Miller Machine was on hand to fashion the second along the old familiar lines. Two in the traditional Miller pattern, take them for whatever they're worth. . . .

Shaw-Martin, Victor 20-1537

Here are two dance tunes with two different vocalists and two different bands, one a swing band and one a sweet band. Both sides, though, are sweet only. Artie plays *Now We Know* and surprises by supplying a vocal by none other than Martha Tilton herself. Freddy plays *All Or Nothing At All*, and Clyde Rogers discovers that dogging the steps of Swoon King Sinatra is no easy task.

Freddy Martin, Victor 20-1535

From *Suicide Squadron* comes still another version of *Warsaw Concerto*, this time by a specialist in adapting such stuff for dance purposes. Jack Fina plays the piano, but the composition scarcely measures up to a Grieg or a Tchaikowsky. Also heard are Bob Haymes and the Martin Men, from *Twilight 'Til Dawn*, although even three minutes is a trifle too long!

Vocal

Bing Crosby, Decca 18561

First in this department whenever he enters a starter or starts an entrée, is the Groaner himself. Reactionary, huh? From *Dixie* but not from minstrel Emmett, come two tunes of middling interest, *If You Please* and *Sunday, Monday, Or Always*. The songs are just so-so, the Ken (Modulate to Page 9)

Popular Band Vocalist Selects the MOST PLAYED RECORDS!

Mary Jane Dodd

(Down Beat invites a pretty band vocalist to act as guest conductor of the department each issue, and to select the most-played phonograph records in the coin machines of the nation, having at hand the current lists supplied by the major operators in cities from coast to coast. This time it's Mary Jane Dodd, vocalist with Del Courtney.)

Song	Artists	Label
1—You'll Never Know	Dick Haymes	Decca
	Frank Sinatra	Columbia
2—Sunday, Monday or Always	Bing Crosby	Decca
	Frank Sinatra	Columbia
3—In The Blue of Evening	Tommy Dorsey	Victor
4—It Can't Be Wrong	Dick Haymes	Decca
	Sinatra-James	Columbia
5—All or Nothing At All	Jimmy Dorsey	Decca
6—It's Always You	Tommy Dorsey	Victor
7—In My Arms	Dick Haymes	Decca
8—Paper Doll	Mills Bros.	Decca
9—I Heard You Cried Last Night	Harry James	Columbia
10—Comin' In On A Wing And A Prayer	Song Spinners	Columbia

OTHER FAVORITES

Pistol Packin' Mama	Al Dexter	Okeh
Put Your Arms Around Me	Dick Kuhn	Decca
Wait For Me Mary	Dick Haymes	Decca
Johnny Zero	Song Spinners	Decca
Boogie Woogie	Tommy Dorsey	Victor

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Bing Cuts Two More Sides as All-Vocadiscs

Position of Union Singers in AFM Strike Not Clear

Los Angeles—Bing Crosby has cut two more sides for Decca backed by all vocal-group. Songs were from stage show *Oklahoma*. Singer was accompanied by a glee club of 12 voices built around the Sportsmen, a quartet, and featuring Trudy Erwin, girl singer featured by Crosby on his air show.

Crosby has been making all-vocal discs under "special permission" granted by the AFM's Jimmy Petrillo, a curious situation inasmuch as it infers that AFM claims jurisdiction over its members when they perform other than instrumental services. Crosby is listed as a drummer.

It is generally held that the AFM holds jurisdiction only over instrumentalists. Jurisdiction over singers is held by three other AFL-affiliates, AGVA (initery and stage singers), AFRA (radio singers) and SAG (motion picture singers). There is therefore good ground for the contention that Petrillo should have no more control over Crosby's activities as a singer than he does over Crosby's activities as an actor.

Position of union singers in the AFM disc strike has never been quite clear. Some reports have it that under a "request" by Petrillo they have refused to co-operate in the making of all-vocal discs. Fact remains that union singers (such as The Sportsmen Group mentioned above) have been making records since the AFM ban went into effect in August, 1942.

Diggin' the Discs—Jax

(Jumped from Page 8)

Darby Singers better than that, and old Harry Lillis best of all.

Frank Sinatra, Columbia 36678

The Sneaker, the boy who pulled the sneak play of the year, finds that here at least Decca Dick sneaked out ahead with *You'll Never Know* and came in

Out On Bail



New York—The transfer from the danger list at Roosevelt hospital of Eduardo Chavez, rumba band leader, brought about the release on bail of Dolores Lila Bettus, cafe photographer, who had been held in custody on the charge of stabbing Chavez in his Seventieth street apartment last month. She also is known as Dell Carroll and as Dolores Lopez.—Acme Photo

Pied Pipers and Casa Loma



Hollywood—This is a scene from the Universal picture, *Girls, Inc.* (reviewed in the Movie Music column this issue) with Glen Gray and the Casa Loma band accompanying the Pied Pipers, left to right: Jo Stafford, John Huddleston, Charles Lowry and Clark Yocum.

first, standing up! *Close To You*, which is presumably the way all of Frank's admirers would want him, is too lofty to be intimate and too intimate to be lofty. Yet, I suppose, the King can do no wrong . . .

Perry Como, Victor 20-1538

Como is the RCAnswer to Columbia's question, "What have you got to the Sinatra?" Actually Perry has been on a Crosby kick for a decade and hasn't forgotten it altogether on *Goodbye Sue* and *There'll Soon Be a Rainbow*. Perry is a very pleasing singer, gals, give him a chance!

Bea Wain, Bluebird 30-0816

Beware Bea Wain, all you canaries, she's a thrush with a voice like a robin! Dropping the ornithology for the nonce and turning to things more earth-bound and Gross, the slick accompaniment Walter provides for *Blue Rain* and *Hello, My Lover, Goodbye* should come in for a brief bow and a hearty hand. Also the Queen Bea, for her dulcet treatment of the one and her happy rendition of the other.

Novelty

Louis Jordan, Decca 8653

A switch from false sobs to honest chuckles is just the crossover from Tin Pan Alley to Tympani, rather to Louis Jordan and his Tympani Five. Here, with vocals and everything, Jordan's boys get the jump on *Five Guys Named Moe* and then advise each other in no uncertain terms *That'll Just 'Bout Knock Me Out*. Cute? Yes, and that ain't all!

Basie Gets With Organ

Wichita, Kansas—Jack Todd, of local station KANS, remembered very well when he worked with Count Basie on station WHB in Kansas City. So, when the Count came to Wichita for a week's engagement at the Orpheum theater, Todd persuaded him to play two 15-minute programs on the organ at the Miller theater, broadcast through KANS. The last time the Count played the organ was in Kansas City ten years ago, but he hasn't forgotten how to make it jump.

Following Benny Strong into the Blue Moon, Ted Fiorito premiered his new *No Name Waltz* for Wichitans. . . . Captain Harold W. Newman, former dance band leader has been promoted to the rank of major.

—Irma Wassell

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Beat Called It on Discs

A little more than a year ago when the record ban began to bite and the shellac supply started dwindling, *Down Beat* predicted that in spite of extravagant forecasts by other trade papers to the contrary, the over-all record production for the following year would be cut less than 15 percent. Estimates of the other sheets ranged from 50 percent to 75 percent and even higher. The other journals also reported sorrowfully that the ban would cause a reduction in the number of jazz records released because the disc firms would concentrate on the popular numbers exclusively. Now that the figures are all added up and the reports all filed, it turns out that not only did the *Beat* hit the reduction percentage of record releases right on the noggin, but there have been more jazz discs, including full albums, issued during the past year than in many a moon.

'Pork Chops' Kills Georgia Crowd

Savannah, Ga.—"Pork Chops", of Cab Calloway and Noble Sissle fame, otherwise known as Pvt. Herman Listerino of Hunter Field, wowed 'em as part of the revue *The Chocolate Soldier*, an all colored show put on by Hunter Field.

Returning for a second performance (by popular demand) is the ork of Denny Beckner, playing at the Brass Ball at Savannah Beach. Beckner played originally with Coon-Sanders.

—Charles Slotin

Capitol Buys Master Disc By King Cole

Los Angeles—Capitol has purchased the master of a disc made here by the King Cole Trio for a small Hollywood recording firm known as Excelsior. Platter is *All for You*, backed by a jump novelty, *Vom Vim Veelde*.

Disc was recorded by Excelsior just before the AFM ban went into effect last year and has had a steady sale locally. It is figured that with the promotion which it will be given by Capitol and the firm's nation-wide distribution set-up, the platter stands a good chance of jumping into the best-seller lists.

One of the interesting features is that the bass player on this recording is Red Callender, not Wesley Prince, Cole's original bass man. Sides also contain good examples of the best work of Nat Cole, pianist-leader, and Oscar Moore, guitarist.

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Sidemen Are Piling Up Post-War Grief For All Musicians!

We had a letter from a thinking musician in the service last week. He asked us a question in an intelligent manner which started us off on a train of thought that probably would not otherwise have occurred to us. This is our answer to Sgt. Charles E. Luntz, Jr., of the army air corps, who was a drummer known as Charlie Elliott in civilian life. He queries: "What sort of a routine will we face as musicians when the war is won and we return to civilian life? Will it be possible for us to pick up where we left off, or must we start from scratch and fight to regain whatever progress we may have achieved before we donned a uniform?"

The sergeant, of course, is speaking as a sideman. He is not concerned, primarily, with what name bands will be on top when the shooting stops. Or whether the Millers and the Duchins will step back into the same measure of popularity they enjoyed before they, too, donned uniforms. All he wants to know is whether the average musician can grab his horn, find a job with this or that band, and hope to rate a salary commensurate with what his talent and his reputation brought him before this mess started.

With one exception, Charlie, we believe that post-war prospects are excellent. The nation, even the world, will be conditioned to music as never before in history. But that single exception is a serious one.

Normally, we side with the sidemen. They are the boys that blow the notes that make Joe Blow a big name. But in many years of close contact with the band business, we never have witnessed such short-sightedness as is prevalent in the field today.

We use the term *prevalent* advisedly. If it merely was the report of one or two disgruntled leaders, we'd skip it and forget it. But it happens to be the combined squawks of more than a dozen name leaders, the majority of whom have reputations for fair dealing with their men.

The boys are having a field day, sergeant. Taking advantage of the shortage of capable sidemen, they not only are making almost impossible salary demands, but many of them are either insolent or indifferent, neither of which qualities contributes materially to the success of an organization.

Although pay-rolls have been expanded to almost fantastic proportions, and the Heidts, the Goodmans and the Dorseys have been most generous in sharing their prosperity, this is not what gripes the rest of the leaders.

It's the cocky boys—and we don't mean the young newcomers, but the lads with a 4-F or some similar reason for feeling important—who miss rehearsals, show up late, don't feel like playing after they get there, woof about everything from taxes to train time, and dare the leader to make something out of it.

The war will end eventually, of course. And it will not bring about too drastic a change in the line-up of the first ten, or twenty

Musicians Off the Record



Chicago—All engrossed with the intricacies of the bass viol here are Jayno Walton, vocalist, and Holly Swanson, whose 6 feet 10½ inches give him the rating of one of the tallest of musicians. Both are members of the Lawrence Welk crew, which is filling its eleventh repeat engagement at the Trianon.

Master of Both



Guantanamo Bay, Cuba—Sergeant Lee T. Masters, who once had his own swing band in Michigan, but has been a marine since July, 1941, relaxes beneath a palmetto with his rifle and his trumpet. Lee can handle either with equal proficiency. Official U. S. Marine Corps Photo



"—and now we bring you a genuine phonograph record, not an orchestra!"

CHORDS AND DISCORDS

(Editors Note: If all the letters received concerning what vocalist or bandleader-crooner sings better or is better looking than so and so, and vice versa, etc., etc., etc., they would not only fill this column but the entire paper. However, we did read all those letters about Frank Sinatra, Dick Haymes, Bing Crosby, Bob Eberly, Ray Eberle, Vaughn Monroe, Perry Como, Bob Allen, Harry Cool, Buddy Moreno, Johnny Mercer, Harry Babbitt, Gene Williams and Danny O'Neill, so let's get on with the business at hand.)

Double Double Talk

Camp Gruber, Okla.

To the Editors:
The bunk warmers who are passing this story around say it actually happened. It took place in an army band barracks one morning while the Warrant Officer bandleader was on leave. A sergeant was conducting rehearsals.

A high officer, coming around to see that the band was doing its duty and not loafing, entered the room during the grandioso ending to a standard overture. Very much impressed at its ending he smiled and said "Carry on, Sergeant." The sergeant saluted and then got a very pained and artistic look on his face. Turning (Modulate to Page 11)

Father plays sax with Johnny Long's ork. CROSS—A daughter to Mr. and Mrs. Chris Cross, August 11, in New Rochelle, N. Y. Father is bandleader. MILLIKEN—A son to Mr. and Mrs. Bob Milliken, August 16, in Pittsburgh. Father is with Jan Garber's ork.

TIED NOTES

FREEMAN-GARCIA—Bud Freeman, tenor saxist, now at Ft. George Meade, Md., to Estelita Garcia, August 21, in New York. BUTLER-SPIEGEL—Irving Butler, tenor saxist with Henry Jerome's ork., to Belle Spiegel, recently, in New York.

LOST HARMONY

JORDEN—Doris Day Jordan, former vocalist with Leo Brown and Bob Crosby, now with Jimmy Wilbur's orchestra, from Albert Jordan, trumpeter with Bob Brannan's orchestra, July 27, in Cincinnati, Ohio. PETRILLO—Mary Petrillo from Leroy J. Petrillo, son of James C. Petrillo, head of the AFM, August 27, in Chicago.

FINAL BAR

HOLDEN—Alex Holden, 42, manager of Bob Allen's band and formerly associated with the late Hal Kemp, Janet Blair and Skinny Ennis, August 26, in New York. GOULDING—Paul Goulding, 66, formerly with Sousa's Band and in the pit orchestra at the Warner Theater, Bridgeport, Conn., August 10, in Bridgeport. KERN—Dr. Francis X. Kern, 92, musician and conductor, August 14, in Fenton, Mich. LEWIS—David Lewis, 36, colored musician known as Babe Lewis, August 16, in Des Moines. CRISTANI—Serafino Cristani, 47, cellist with the New York Metropolitan Opera orchestra, August 17, in New York. FLOUBERT—William S. Floubert, 81, musician and songwriter, August 14, in Nanter, N. Y. BOTTI—Edmond Botti, 61, trumpet player in the Metropolitan Opera House. (Modulate to Page 11)

RAGTIME MARCHES ON

NEW NUMBERS

COLE—A 6 lb., 11-oz. daughter, Christina Yvonne, to Mr. and Mrs. Buddy Cole, August 14, in Hollywood. Father is pianist with Alvino Rey and mother was one of the King Sisters. KITSIS—A son, Jeffery Allan, to Sgt. and Mrs. Bob Kitiss, August 14, in Chicago. Father is former Gene Krupa pianist. ALBURN—A daughter, Nancy Lynn, to Mr. and Mrs. Otis Alburn, July 12, in Springfield, Mo. Father is trombonist with Glen Gray. LINK—A daughter, Judith Ann, to Mr. and Mrs. Walter Link, June 12, in Chicago.

or fifty hands. The stick welders who have carried the burden of these headaches are unhappy now—and won't get any happier. And the leaders coming out of service will not be much more sympathetic.

Frankly, Charlie, we are worried about the lot of the sideman, when sidemen become plentiful again. Those leaders won't forget the pushing around they are taking now—and believe us, they are taking it. What really makes us sad is the fact that many decent musicians, now serving in the armed forces, will fall back into a very lousy situation, one which was not of their own making!

Unfortunately, there isn't much we can do about this definitely wrong riff, sergeant. About all the satisfaction we can hope to derive is the knowledge that when a leader says: "Seventy-five on location, bud, and a century on the road. Take it or leave it!"—that's the best deal that the rest of these current jerks can find—then!

Chords and Discords

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Chords and Discords

(Jumped from Page 10)

to a second clarinet player he said, "Corporal, you completely missed the crescent in the fourth bar of letter E. If this happens again you'll have to put some new cork in your b flat key. We'll try it once more and I want to hear plenty of pocusapslitz." And to the bass horns, "Basses, play a shade more mezzo contrapundy in the last movement." The band ran through the selection again and at its conclusion, the sergeant commented, "That's better, men, now get out your finale folios and we'll run through some trapezoids." The officer seeming well satisfied turned and left the room. The band broke up as soon as the door slammed.

Sgt. SAM WOODGATE

Likes Lefty

Westfield, N. J.

To the Editors:
From my birdseye view of the bands in this country, I think one of the most up and coming bands is that of the left-handed fiddle player Johnny Long. I think one of these days the little southerner will be at the top.

PATSY BRAHAM

We're Inclined, Too

Baltimore, Md.

To the Editors:
I'm afraid I'm inclined to disagree with Linda Vecchitto's article in your Aug. 15 issue. On the other hand, I'm inclined to agree with her also. I admit Benny Goodman beats Harry James (The poor man's Bix Beiderbecke). Then she said that she didn't think the Duke was so great. In my opinion, the Duke is one of the most outstanding figures and pioneers of the jazz era. Anybody who doesn't like Duke's music and appreciate it, is a square!

BOB KINSEY

Explains for Muggsy

Chicago, Ill.

To the Editors:
As one of Muggsy Spanier's loyal friends, I would like to answer the indignant letter from Cpl. Geo. Sideris from Camp Tyson, Tenn.
He complains of the indifference of Muggsy's two USO appearances there in May. This is to let everyone know that Muggsy was on the verge of a nervous breakdown and that he is still under the doctor's care. Remember that Muggsy nearly died in 1938 and is only able to carry on by taking extreme care of his health.
Muggsy is still the tops on his instrument and here's hoping for many more years for him.

ALICE BURNHAM MOLITOR

Thanks to All

Alberta, Can.

To the Editors:
Let me say thanks to the grandest people I have ever met. I recently spent my three weeks leave in New York and never in my life have I had such a swell time.
I would like to say thanks to Russ Morgan for doing everything possible to make my leave enjoyable. Although working five shows a day at the Roxy, he spared the time to introduce me to some fine people and take me to some swell places. I could never wish to meet anyone better.
To Russ Case, Billy Butterfield and Yank Lawson, without whom I could never have seen the things and people I did. All the artists who had previously been just names that I had never more than hoped to meet were all brought to me. These three gentlemen were really grand.
To Capt. Glenn Miller, Brod. Crawford and Cpl. Tony Martin, and all the boys of the Glenn Miller orchestra. Maybe I will get my chance to return the wel-

come when you all get over to England.
To Frank Sinatra, who everyone knows is a fine person. Frank must be one of the busiest men in the theater but he certainly found time to do a great deal towards making me enjoy myself.
There are so many others, each of whom ought to be thanked individually. To everyone else I met, I would like to say thanks to you all for being so decent. It isn't easy to put in writing just how grateful I feel to everyone for making this holiday the one I shall remember all my life.

BARIL FOSTER

Mix Is Sensational

Chicago, Ill.

To the Editors:
Thanks veddy, veddy much, Mike Levin, for your incomparable, peerless, supercallfragillistic opus on jazz in the Aug. 15 issue. The wonderful way you cut Westbrook the Square to the ground is nothing compared to the marvelous job you did of explaining jazz and the emotions related to it. I really enjoyed it. I am a lover of jazz and all music and every statement you made coincides with my deepest beliefs. Thanks again for giving us such sensational stuff. Keep it up!

DICK GORMAN

Tribute to Corky

Omaha, Neb.

To the Editors:
I've just finished reading the shocking news of the untimely death of Corky Cornelius in the August 15 Down Beat.
I am thinking of his last visit to Omaha while playing with Casa Loma. I was with Corky much of the time. He went out of his way to talk to me and autograph his photographs for all the members of the fan club which was formed in his honor. These are little things, but they proved to me how swell Corky really was. I'll always have a tear in my eye for the guy I was so proud to call my personal friend, Corky Cornelius.

AL BRAMSON

We Hope Not

Los Angeles, Cal.

To the Editors:
Being a Yard Engine (Army slang for officer's daughter), I found myself quite puzzled when I saw the picture of Mel Powell in the Aug. 1 issue of Down Beat. The paragraph below the picture mentions that Mel is now a corporal, and yet he wears a Crusher with what appears to be a Warrant Officer's insignia. Maybe I'm crazy.

HELEN ANN NUDSON

Ragtime Marches On

(Jumped from Page 10)

New York, August 21. In Woodside, Queens, N. Y.
LINDNER—George Frederick Lindner, 65, concert violinist, composer and teacher, formerly with the Theodore Thomas orchestra in Chicago, August 23, in Atlanta, Ga.
LINDSAY—George L. Lindsay, 55, director of music in Philadelphia public schools and author of several music books, August 25, in Ocean City, N. J.
MARTIN—William Henry Martin, 60, member of the Kansas City (Mo.) Philharmonic and vice-president of the musician's union there, August 18, in Kansas City.
MUSSO—Thomas Musso, 75, musician and bandleader in Memphis, August 21, in Memphis.
TRAIN—Lillian C. Train, 68, former violinist with the Fadedias Symphony Orchestra, Boston, August 21, in Merrimac, Mass.
BROECKAERT—Leopold Broeckert, 78, musician with the St. Louis Symphony Orchestra for many years, recently in St. Louis.
REEVES—Lieut. Don C. Reeves, baritone singer, formerly of Wichita, Kan., killed in the Pacific war zone, August 25.
PACE—Harry H. Pace, 59, former president of Pace & Handy Music Company and the Black Swan Record Company, benefactor and friend of many colored musicians and artists, July 19, in Chicago.

Happy Honeymooners Huddle



New York—Mr. and Mrs. Bud Freeman, who were wed on August 21, are seen here listening to Roy Eldridge at the Onyx club. The bride was Estelita Garcia, the divorced wife of Louie Garcia, and her new hubby is leader of the army band at Fort George Meade, Md.

Vanguard Forms ASCAP Affiliate

Los Angeles—Herb Montel, of Vanguard Songs, Inc., Hollywood publishing firm, is launching a new catalogue, numbers in which will be put out under name of Pyramid Music Company.
Under dual set-up, Pyramid will handle songs by ASCAP writers while Vanguard, which is backed by Screen Star Fred MacMurray, will continue to publish BMI licensed songs.
First song out under the Pyramid label is Deacon Jones, a novelty number by Johnny Lange, Dick Loring and Hy Heath.

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The boys around the radio are in uniform now. They've a job to do. There's a war to be fought. They know, just as well as we do, that there's a great day coming when the war is won.
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Helen Forrest is said to be leaving Harry James definitely the first of the year, to pursue a career as a single under the direction of Billy Burton . . . Gene Krupa is bidding his time with a harmony and arranging course under Otto Cesana . . . Death of Leon Rappolo in a New Orleans sanitarium marked the passing of another jazz great. He played clarinet with the N.O. Rhythm Kings.



After fourteen years with Cab Calloway, Walter "Foots" Thomas left the band to open a saxophone teaching studio at 117 West 48th street in New York. He has ten pupils already . . . Lots of talk about James and Dorsey discovering Frank Sinatra, but the Swooner actually was rehearsing with Bob Chester when both Tommy and Harry first heard him.

Milt Deutsch, manager for the Herman Herd, is army bound, but his predecessor, Jack Archer, may get his medical discharge in time to replace him . . . Ted Flo Rito is searching for a first trombone and first trumpet before he opens September 24 at the Roseland in New York . . . As if Teddy Powell, who is feuding with Peggy Mann, couldn't use a first trumpet to replace the one Woody lured away.

Betty Bennett is being tried out in the vocal spot of the new Georgie Auld band . . . Dick Todd will go across to entertain troops soon, while the Rudy Vallee c.g. band will tour west and mid-west in interest of bond sales . . . My current ballad fave is the Capitol disc of *Without Love*, with Billy Butterfield's horn and Margaret Whiting's voice.

Billy Leach, Lombardo vocalist, will be taking that basic training . . . Two ofays, Dinney Dinofer (Marsala drummer) and Paul Cohen (Barnet trumpet), are joining Earl Hines . . . Michael Bryan, the Ursula Parrott case soldier, is back on duty again . . . And Frank Verniere is still telling people he represents Krupa, although Johnny Gluskin is Gene's manager.

They say that a press agent antagonized the national press against Sinatra, but both west coast and east coast publicists have been named as the culprit, which confuses the issue no end . . . Since booking commissions must go to GAC, a personal management deal may recover part of the dough which MCA spent on the Swooner.

Milt Ebbins doesn't believe he'll climb into that uniform.

TEST YOUR MUSICAL FACTS . . .

With FRANK FURLETT

QUESTIONS

1. In Greek Mythology, each Muse presided over a department of the Arts and Sciences. Name each Muse and representation.
2. Originally, who were the Muses?
3. At first how many Muses were there?
4. What did the Muses do?
5. The early Greeks sometimes regarded the Muses as the daughters of Uranus and Gaia, but later writers always refer to them as the daughters of whom?

(Answers on Page 15)

Talented Trio



New York—These are the lovely Murrah Sisters, who sing ballads and do a screwy act a la Ritz Brothers in the *Follies Bergere*. From left to right they are Jean, Kate-Ellen and Oriette. The latter got tired of having people mispronounce her real name, Henriette, so she altered the spelling. Ah, well, a beauty by any other name—!

though they're discussing his measurements . . . William Morris has signed Cow Cow Davenport . . . Bill Schallen, leader of that coast guard band, is carrying a torch for Marilyn Maxwell, the MGM-er.

Johnny Guarnieri is returning to the Raymondi Scott fold . . . Bob Crosby and Eddie Miller aren't mad any more . . . Look for Gene and Ethel Krupa to try it again . . . and for Dolly Dawn, the thrush, to wed Gardner Benedict, Chicago pianist, when he finishes his coast guard boot training at Manhattan Beach.



JERRY WAYNE

(Reviewed at Park Central Hotel, New York)

This is a man who can sing—without elaborate backgrounds, trick lighting or affectations of any kind. Possessing a full, rich, natural voice, Jerry is completely at ease on the floor. He smiles in front of the mike, sans pogo-sticking and goes into four tunes in easy medley style. Selections included *Sunday, Monday or Always, My Silent Love, Time on My Hands* and *These Foolish Things*. Proving adeptness with rhythm tunes as well as ballads, he encored *Devil and the Deep Blue Sea*.

Jerry studied dramatics in his earlier days, feels he learned his unrelaxed stage mannerisms while playing stock companies all over the country. A gal nite club owner was looking for a good-looking boy who could sing. He couldn't sing then—but the gal thought he looked good. From there CBS and NBC came through with sustaining shows, then on to a commercial for Regent Cigarettes and now competing a year on *Lucky Strikes Hit Parade*.

For a guy who couldn't sing a few years ago, Jerry has come a long way and measuring him against other singers of the day, there's no stopping him.

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Heavenly Music

Pub. by Leo Feist, Inc.
Arr. by Paul Weirick

Ballad: Paul Weirick has done a beautiful job in arranging this ballad. A four bar introduction, brass taking the lead with Mega mutes answered by saxes, leads into the first chorus. Chorus opens with very legato muted brass on melody for first sixteen

bars, saxes answering as in intro. On the seventh and eighth, saxes take the melody to the end of the chorus. Second ending has a four bar brass modulation, still muted, leading into an optional girl vocal or instrumental chorus. This is split up, with B flat tenor taking first eight bars, first trumpet the second eight, tenor again on third eight, and on last eight, sax ensemble. A two bar modulation leads into a grandioso fourteen bar chorus and a four bar ending. Latter builds to a climax hit by first trumpet taking a high concert A flat.

Ballad should be played moderately slow with a maximum of expression.

Slightly Less Than Wonderful

Pub. by Advanced Music Corp.
Arr. by Jack Mason

Ballad: Here is an unusually swell melody. Strictly musical comedy. A six bar introduction, brass-hatted for four bars and open on last two, leads into the first chorus which is played broadly and with plenty of expression. Chorus is split up between brass and saxes with an eight bar interlude leading into a special chorus. On the last two and a half bars of interlude, saxes switch to clarinets, except for second tenor. Mason uses an effective bit in this special chorus. In the first eight bars, the brass play melody in cup mutes against three clarinets and second tenor in a low, flowing background. On the second eight, woodwinds take it away with clarinet lead, back to a repeat of first eight bars, except for clarinets changing to saxes on the last eight. Up to this point, everything is very smooth and expressive. Then for a boot, the last eighteen bars really kicks. Should be played at a medium tempo.

If That's the Way You Want It, Baby

Pub. by Irving Berlin
Arr. by Chas. Hathaway

This is a medium slow jump tune. Eight bar introduction to first chorus starts out with brass in straight mutes playing a flare

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Levy Will Ban 'Tom' Stuff In All-Negro Film

Louis Jordan and Benny Carter Set For Universal Pic

Hollywood—Louis ("Tympani Five") Jordan, currently at Billy Berg's Swing Club, has been signed for a leading role in an all-Negro film musical set for early production at Universal.

Associate producer on the picture, tentatively titled *Happy Days*, will be Lou Levy, head of Leeds music company and owner-manager of the Andrews Sisters.

No 'Uncle Tom' Stuff

Levy promises that the "Uncle Tom" slant, which was notable in MGM's *Cabin in the Skies* and in 20th-Fox's *Stormy Weather*, will be avoided in this picture, and it will be an authentic picturization of Negroes as what they are—real people. Levy said that three stories under contemplation had been discarded and that the accepted story, which deals with under-grads at a Negro college, will present a true picture of Negro culture and achievement in the U. S.

Benny Carter, with his band, has been set to handle musical sequences.

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RAVINGS at REVELLE

By "SARJ"

Sgt. Fred Goldberg, who used to dig the New Jersey news for the Beat as Freddy Gold, writes from somewhere in the Mediterranean with a mess of fine jive about the cats in the signal corps over there, and Hubert Rostang, who has played clary with the Quintet of the Hot Club of France.

In one North African city, he encountered Sgt. Wes Brush, a buddy from Fort Monmouth, who was in charge of one of the variety G.I. shows. Hubert Rostang's father, a tailor, had made costumes for the show, and Wes took Freddy to the home of the parents of the famous clarinet player.

"The walls were plastered with photos of the Quintet of the Hot Club of France, and the Rostang's pulled out record after record, most of which never have reached America, and played them for us for two solid hours. This experience alone was worth the 4,000 mile trip, and I got seasick, too," Freddy pens.

They even gave Freddy a couple of the precious discs, and a few photos of the Quintet as souvenirs. Rostang and his buddies still are playing in Paris, according to his parents, and Django Reinhardt, guitarist, and Alex Renard, trumpeter, are with the group, according to them.

Many names familiar in the dance field are on the roster of the army air field in Amarillo, Texas. Sgt. Harold Sloat, drummer, was in radio and theater bands in San Francisco, played with Carvel Craig, Garry Evers and Eddie Fitzpatrick. Cpl. Roy Dixon, sax, is an alumna of the Ray Herbeck and Don Ricardo bands.



MEETS THE ROSTANGS

"Some of the special arrangements that these boys had knocked out would make some of the name leaders back in the States blush with shame by comparison," says Freddy.

They took the piano off the ship after they reached port, which ended the bashes during the weeks they awaited the invasion of Sicily. But visiting bands from that area were brought aboard occasionally, notably an infantry outfit with musicians from the Shaw, Dorsey and other name aggregations and a navy combination with a trumpeter in the James groove.

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Combo Sticks Together



Trinidad, B.W.I.—These chaps, members of an infantry regiment assigned to the home of the calypso singers, have been together for three and one-half years. Left to right: George Gardner, Frank Wilson (trombone); Albert Di Tizio, Bob Robinson, Paul V. Milde (trumpets); Jack Goldman, Albert O'Neal, Alfred Guntensperger, Henry E. Noel (saxes); James Fair, piano; Bill Zechunke, bass; Vincent Lombardo, drums; Tom Bowden, guitar.

Army Musician Seeks His Guitar and Uniform

Los Angeles—It's pretty tough on a musician when he has to give up a nice job and go in the army but it was even tougher for Chuck Henry, well known L.A. musician and longtime handler at the Paris Inn here, before he entered the forces, where he now holds a sergeant's rating.

While Chuck was trying to straighten out his civilian affairs, his estranged wife, claims the musician in a suit on file here, made off with his guitar, his car, his gas ration book, other personal property, and even his army uniform.

The gal in the case, Florence Abbott Henry, didn't take the suit lying down. She got herself at attorney and filed a counter suit against Chuck for \$10,000 claiming he had blacked her eyes (both of them), during the scrap that followed their final split-up, and had even had her falsely arrested on a charge of bigamy.

The bigamy angle grew out of claim by Henry that he learned, after his marriage to Florence, who had been married previously, that she had not yet received her final decree freeing her from her first mate.

Sergeant Henry's attorney said that the musician had requested to be transferred to some "nice peaceful battle front in the Solomons."

Henry James is another of the top-flight trumpeters who plays a Selmer. Add.

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Former Lyman Star Indicted

Slim Martin and Uncle Sam at Odds Over Bookkeeping

Los Angeles—Lieut. Orlando ("Slim") Martin, the one-time trombone player who made Abe Lyman famous with his novelty solo on Lyman's recording of 12th Street Rag, returned recently after taking part in the landing of American troops on North Africa. And what did he find? Not a hero's welcome, but a federal indictment awaiting him.

Martin, who gave up his musical career as a siphon stylist and bandleader some years ago to become a deputy internal revenue collector for Uncle Sam, is charged with not being able to account for \$1,001 assertedly due the U. S. treasury from sums collected from taxpayers.

"This is all a bookkeeping error," was the gist of Slim's statement to the press when he was returned to Los Angeles from Ft. Ord to face trial. He promised to show that he was innocent of any wrongdoing. His attorney said that a plea of not-guilty would be entered immediately.

Martin was released after a short preliminary hearing on his own recognizance without being asked to put up bail. He immediately pitched in with government accounting experts to straighten out the tangle.

Hines Adds 12 Girls to Band, 8 In Section

New York—One of the big musical surprises of the year was the announcement recently by Earl Hines that he is adding eight girl instrumentalists to his band, as well as a quartet of girl singers to be called the Blue Bonnets.

Hines, the first of the colored bandleaders to go on a production band basis, says that he has long felt that it was time for his kind of band to expand, both physically and in terms of new kinds of bookings. Hitherto limited to playing the Apollo Theater here and similar show dates and one-nighters on the road, Hines feels that his new band will make him eligible for jobs of a much higher standard, that is, Broadway theaters, smart hotels, and eventually radio.

The eight new side-girls include 3 violins, a cello, harp, electric guitar, bass, and a pianist who will also double vocals. Not only will the new members be used in the regular band book but they'll do special numbers as well, featuring hot violin and solo harp work.

The band will make its debut on September 17 at the Apollo theater here, after giving a preview show for the press at rehearsal studio two days earlier.

Billy Eckstein Plans Single

New York—Billy Eckstein, singer, now definitely out of Hines band, will do a single with an eye to movie work. It is doubtful if he will be accepted by the army.

Harry James is another of the top-flight trumpeters who plays a Selmer. Add.

Cavalry Band Rides Hard



Salem, Ore.—Whether in the saddles, or in the swing of dance rhythms, these cavalry cats really ride on down. Left to right—front row: Pfc. Donald Richwine, Cpl. Robert Stoner, Pvt. Jim Mauro, Cpl. James Pollock, Sgt. Paul Shaeffer (saxes); Cpl. James Leone, bass and vocals; back row: C.W.O. Marion C. Walter, leader; Cpl. Lynn Bronneman, Cpl. Frank Troxell (trombones); Cpl. William Beck (trumpet); Sgt. Al Riskenbach (drums); Sgt. Robert Shoop, Sgt. John Martin (trumpets); and Pvt. Robert Plets (mgr).

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Top er, clary piano; Alda C Queens O'Brie Five O'Wiscons Maurice week co Manhat Bubbli definite Dayton. Quartet Mon Pa Highlan kin Trk Newark Cromell at Oetj Ben Born in GAC. to the Septem stay. and sin of the ... E

A M 1. Callio lyric dy; B comes na; mime and Clio; 2. They espec the ol 3. Three 4. They in ho men. 5. Zeus and mem

Cocktail UNITS

Frances Colwell, former vocalist with Dean Hudson who plays piano, too, has signed with General Amusement and is playing at the Beacon hotel in New York. . . . Mike Special has signed Dot and Dash, piano and voice team currently at the Columbia hotel in Portland, Me. . . . Illness of the guitarist has broken up the Haymarket Trio.

The Four Queens of Rhythm, now at Crest Pier in Wildwood, N. J., are winning plaudits there and in Philadelphia, where they previously appeared at the 20th Century club . . .



Top to bottom: Eleanor Hunter, clarinet and tenor; Norma Bahr, piano; Evelyn Cores, guitar, and Alda Cores, bass. The Four Queens of Rhythm.

O'Brien & Evans are set at the Five O'Clock club in Manitowoc, Wisconsin, for three months. . . . Maurice Rocco just nabbed a 42 week contract at the Zanzibar in Manhattan.

Bubbles Becker is held over indefinitely at the Van Cleve in Dayton, Ohio. . . . The Little Four Quartet, jive outfit, is new at the Mon Paris, New York. . . . Harlem Highlanders follow the Ellis Larkin Trio into the Dubonnet in Newark, N. J. . . . Chauncey Cromell has signed indefinitely at Oetjens in Brooklyn.

Ben Cutler, now at the Village Barn in Gotham, has signed with GAC. . . . Oreen Sisters return to the Coco in Philadelphia on September 27 for a three month stay. . . . Vician Vance, pianist and singer, is in the Monkey Bar of the Hotel Elysee in New York. . . . Erskine Butterfield's option

Answers to Musical Quiz

- Calliope: lyric poetry; Euterpe: lyric poetry; Melpomene: tragedy; Erato: erotic poetry; Thalia: comedy; Polyhymnia or Polymnia: sacred hymns and pantomime; Terpsichore: choral song and dance; Urania: astronomy; Clio: history.
- They were the nymphs of spring, especially the Pierian Springs on the slope of Mount Olympus.
- Three, later increased to nine.
- They sang to amuse the Gods and in honor of great heroes among men.
- Zeus (chief of the Olympic Gods) and Mnemosyne (Goddess of memory).

has been picked up at the Florentine Gardens in Hollywood, from where he broadcasts three times weekly on KNX.

The Barker Trio is playing intermission sets at the Hotel Lincoln, New York. . . . GAC has exclusive booking on the Graymore hotel in Portland, Maine, and the 35 Club in Paterson, N. J. . . . Godfrey Murth and Florence Gale are at the Graymore. . . . Al Trace stays for four more months at the Dixie hotel, New York. . . . Harvey Prober is breaking in his new combo at the Turf club in Galveston, Texas. . . . The Pat Travers Quartet has switched in Manhattan from the Belvedere hotel to Rogers Corner.



Songwriter Sam Coslow's first picture as Paramount producer will be *Divided by Five*, a musical suggested by adventures of Frank Sinatra and his many owners.

Roy Acuff and Smoky Mountain Boys, one of the upper-bracket hill billy crews, reported to Republic studio to rusele rhythm for *Clementine*.

Gerre Young, 16-year-old soprano, featured in Producers' Releasing Corp.'s *Jive Junction*, is first of group of youngsters to be put on long term contract by PRC as part of move to build list of promising contract players. Studio also engaged well known vocal coach, Franz Wald, to train her.

Gordon Jenkins, well known for years as ace composer-arranger-conductor in radio and recording field, drew his first major picture assignment from Paramount, where he has completed scoring of Lionel Barrymore starrer, *Last Will and Testament of Tom Smith*.

Walter Lantz, producer of Universal's "Car-tune" series of shorts, has purchased ditty entitled *Abou Ben Boogie from Leeds* for early screening.

Michael Duane, Columbia actor who portrays the young Ted Lewis in *Is Everybody Happy*, completed his assignment and reported to Army Air Corps.

Noel Cravat, who plays a supporting role in Universal's *Ali Baba*, was for several years piano accompanist for Elsie Janis. Has also attained some success as a composer, having written ballet for Ballet Russe and several serious songs. One of latter, *The British Children's Prayer*, is to be introduced by John Charles Thomas on his air show. Music is side line with Cravat, acting his main profession.

Kay Kyser's first picture under his new two-picture deal at Columbia will be *Victory Caravan*.

Miss Georgene Bradley, Manager of our New York office, predicts a smashing hit in

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Mel and Marcy Mug Merrily



Hollywood—Mel Torme, 17-year-old drummer and singer discovered by Ben Pollack, plays his first picture role with Marcy McGuire in *Higher and Higher*. After viewing his first scenes, RKO studio chiefs tore up his contract and wrote a more generous one. Mel's expecting Uncle Sam to exercise an option on another type of contract.

sen. Reports to studio as soon as he has concluded present tour with real Victory Caravan.

About 20 years ago Nacio Herb Brown and Arthur Freed, now an MGM producer, wrote a song entitled *We Will Meet Again* in Honolulu. It will be published this month.

Golden Gate Quartet set by Paramount for spot in *Star Spangled Rhythm*, Betty Hutton starrer based on career of late Texas ("Hello, Sucker") Guinan.

Katherine Grayson, young MGM singer who recently completed role in *A Thousand Cheers*, has enrolled with operatic Coach William Tyrroler for 12-year course of training which is supposed to put her in the "Met."

Bob Mohr, local band leader, doing band-front "bit part" in Universal's *Set to Music*, Allan Jones starrer.

Larry Russell, onetime arranger for Busse, Flo Rito and others, now busy as a bee on pic scores for Paramount, Universal and other studios.

Ray Turner, Hollywood studio pianist, coaching Robert Alda, young actor who enacts role of George Gershwin in WB's *Rhapsody in Blue*, for sequences in which Alda appears to play piano. Piano solos for these scenes have been recorded by Oscar Levant, who just completed portions of *Concerto in F* for picture.

Bing Crosby and Rise Stevens recorded special arrangement of Gounod's *Ave Maria*, backed by St. Brendan's Boys' Choir, for score of *Going My Way*, in which Bing portrays role of Catholic priest.

Ted Lewis sound-tracked his three old standbys for his stint in Universal's *Three Cheers for the Boys*—*Goodnight, Wear a Hat with a Silver Lining*, and *When My Baby Smiles at Me*. Several other bands are to be spotted in same picture.

Before departing from MGM, Tommy Dorsey and his band added Flibch's *Moonlight Madonna* to numbers sound-tracked for

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Merry Macs to Seek Sub For Mary Lou Cook

Girl Member of Quartet Wants to Stay With Hubby

Los Angeles—Mary Lou Cook, the Merry Mac's Girl Blender No. 4, plans to leave the combo sometime this month, if a satisfactory replacement can be secured. No reason for the pull-out by Mary Lou except that the Macs are scheduled to launch a lengthy tour of eastern cities September 24, and she prefers to remain here with her husband.

Search for a singer who might be able to pick up the Macs' highly individual vocal style and have the proper tone color to blend with the boys was complicated by serious illness of Harry Norwood, their manager, in critical condition at Hollywood Hospital at this writing. His recovery was expected.

The Macs lost one brother to the army a while back, when Brother Joe McMichael was called by Uncle Sam. He was replaced by Lynn Allen.

The Merry Macs never use written arrangements, even to learn numbers. They work out everything at rehearsals.

James May Get Role as Actor

Hollywood—Harry James is being considered for a combined musical and dramatic role in an MGM picture entitled *Trumpet Man*, based on an original story by Eric Charell.

Story action in the yarn revolves around the career of a young trumpet player who is too bashful and retiring to make with the big time. He is "taken over" by a group of girls who act as his managers and push him to the top as a trumpet-playing band front.

Stoki Fronts James, Cugat Bands in Pic

Hollywood—Leopold Stokowski, who likes to startle the staid symphonists by dabbling in the jazz field, has been signed by MGM to appear in *Two Sisters and a Sailor*, for which Harry James and Xavier Cugat are also scheduled.

According to present plans, Stoki will appear as conductor in a sequence in which the combined James and Cugat bands will accompany Gracie Allen in her musical piece of resistance, the *Concerto for Index Finger*, which she presented at Hollywood Bowl with Paul Whiteman.

Everyone who loves a band should see "Best Foot Forward" and the close-ups of Harry James fingering "Flight of the Bumble-Bee" on his Selmer trumpet. Adv.

Broadway Rhythm.

Irving Mills in confab with United Artist execs which may make Mills an independent producer for U. A.

Mitch Ayers' band doubling from Aragon to Universal studio where they are working with Andrews Sisters in horse opera, *Moonlight and Cactus*. Bandmen will be seen as members of Merchant Marine "shipwrecked" on California ranch run by gals.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Henry Mr. Freddie Shayne is one of the lesser known jazz pianists who has made history through recording. He composed and featured the well known *Mr. Freddie Blues*, a tune that is still played by "behind the bar" soloists all over the country. Shayne first recorded the tune around 1925 for Paramount 12224 master #1832. The label reads *Mr. Freddie Blues* vocal blues by Priscilla Stewart accompanied on the piano by J. H. Shayne. This record is today a collector's item.

The reverse side is by Jimmy Blythe, an early Chicago piano man now dead. Shayne returned to the recording studios to wax his tune for Decca several years ago. *Original Mr. Freddie Blues* and *Lonesome Man Blues* on Decca 7663.

Henry Shayne was born in St. Louis and lived there until the time he came to Chicago to record for Paramount. He belonged to the St. Louis school of ragtime piano players. This group constituted St. Louis' contribution to hot jazz along with Creath, Dewey Jackson and the Jeeter Pillars. Shayne worked with the Charles

Creath orchestra, although he never recorded with them. He worked the river boats with Bob Shoffner, the trumpet player. Another association of note was with Zutty Singleton at a small joint on 31st Street. Most of Shayne's work, however, has been as a soloist. In St. Louis he was featured for a long time

at the Chauffeur's Club and Jazzland. At the latter place he alternated with the John Arnold band.

Leaving St. Louis in 1925 on the strength of a recording date at Paramount found Shayne located in Chicago where he has been ever since. Some of his noteworthy jobs in the Windy City have been, Dreamland Cafe, Ponca Cafe with Glover Compton, and a solo engagement in the floor show at the Royal Gardens during the King Oliver regime. In addition to recording Henry made quite a few piano rolls for the old U. S. Piano Roll Company. He played house rent parties and ran around a good deal with Meade Lux Lewis and Albert Ammons. Lux waxed *Mr. Freddie Blues* for English Brunswick a few years ago. Shayne is also proud of the fact that Connie Boswell recorded *Mr. Freddie* on Decca 1862, accompanied by Pollack's Pick-A-Rib Boys.

Two other tunes were written by Mr. Freddie, one of them *Lonesome Man Blues* he recorded on the Decca mentioned above, and the other one is called *Down Home Stomp*, which he insists was recorded by Oliver. Today Henry Shayne is the intermission pianist at Joe Sherman's "trap", the Garrick Stage Lounge, where he alternates with Red Allen and Jay Higginbotham.

JAZZ CONCERTS: Sessions continue on Sundays at the Hamilton Hotel in Chicago. Max Mallard has taken over active management, since Abert Marks' induction by the army. Such names as Mugsy Spanier, Bud Wilson, Stuff Smith, Cliff Lee-man, Jack Gardner and Eddie Johnson played August 29. Plans are to return to regular concerts each Sunday this fall.

SO HELP THE DRIVEL: Bud Wilson, fine Dixieland trombonist, reports a really solid saxist by the name of William J. Funky playing at the White House road spot east of Gary, Ind. Lad blows both alto and tenor.

Bud & Kay Jacobson are vacationing at Cedar Lake, Ind. *Bud* plays alto at *Chi's Famous Door*. *Kay* writes they have been "digging" the Ballroom *Out-On-The-Lake* where *Teach* and *Charles Pierce* used to play.

Charles Payne Rogers (Jazz

Record Book) has been drafted and is now addressed C. P. Rogers—U. S. N. T. S. Co. 3362—Bko 316L—Bainbridge, Md. Harry "Goldie" Goldfield, one-time P. W. trumpeteer, is currently playing the Showboat in Jacksonville, Fla. Knocked 3,500 fliers out with his and Moose Fowler's corny version of *Dark-*



This photograph, taken sometime in the middle 'thirties, shows the powerhouse aggregation of the little drumming dynamo, Chick Webb, whose passing still is mourned by many jazz fans. Left to

right: Hunt, Bacon, James, Hemphill, Kirkpatrick, Chick, Truchart, Procopo, James, Williams and Jefferson.

town Strutters Ball at the Air Hangar in Jacksonville.

Roosevelt Sykes, *The Honey Dripper* of Decca race fame, is alternating at the piano in Tim Pan Alley, Chicago, these days.

Angelo Ascagni has a plan for a post war record program. Points are: (1) Publication of an up to date Hot Discography with corrections and additions. (2) Use of high grade shellac. (3) Personnel and dates on labels of all jazz records. (4) Gigantic re-issuing program. (5) Advisory board to pick out records to be re-issued.

COLLECTOR'S CATALOGUE

Judy Down, Sherry Hotel, 1725 E. 53rd St., Chicago. Devotee of Crosby's Disclanders, Monk Hazel, Chu Berry, N.O.R.K. Judy is president of the Jazz Quarterly Society and publisher of the Jazz Quarterly Magazine. Home is Hazen, Arkansas, but attends University of Chicago during the school year.

Le Roy E. Fay, 1761 N. Troy St., Arlington, Va. Armstrong collector of fourteen years standing.

#575794 L.A.C. Winner, 23E.F.T.S., Course 86, Caron, Saskatchewan, Canada. Collector of jazz from England. While in Canada wishes to obtain Billie Holiday, Lu Walters, and Bonnie Smith records.

Harold Dogger, 1022 Broadway Ave., Grand Rapids, Mich. Collects records featuring clarinet & alto sax. Benny Goodman, Crosby Bob Cats, Art Shaw.

Miss Stella Phillips, 707 Water St., Brownsville, Pa. Wants old Tommy Dorsey and Harry James records. You know why? Neill Owen, Jr., 941 Battlefield Drive, Nashville, Tenn. Louis Armstrong, Muggsy Spanier, Coleman Hawkins. Used to play up to three years ago, now works for the Kirkpatrick Coal Company in Nashville.

Edison Plays Rhumba Band

New York—Noro Morales, who opened at the Hotel Edison September 7 for two weeks, possibly holding over for two weeks, is the first rhumba band to play the Edison. The Green Room may close for redecorating and reopen in October with Art Kassel's band.

The Late Chick Webb and His Band



This photograph, taken sometime in the middle 'thirties, shows the powerhouse aggregation of the little drumming dynamo, Chick Webb, whose passing still is mourned by many jazz fans. Left to right: Hunt, Bacon, James, Hemphill, Kirkpatrick, Chick, Truchart, Procopo, James, Williams and Jefferson.

TIPS FOR TUBMEN

By GEORGE WETTLING

From Chicago comes a letter from Bobby Bennett, who has what he says is a very serious problem on his hands. Bobby says between his brother and both his parents working from 9:30 a.m. 'till 5 p.m. and he attending school at practically

the same time, he has only an hour to practice and most of the time he has something to do during this hour. Besides all this, Bobby says his father has a strong dislike for swing music and especially drums.

Well, it looks as though Bobby is definitely cut out for a family man. That is, providing he keeps to the schedule set by his family. Perhaps your father is right in his dislike for swing music and drumming as the so-called swing music one hears these days as played by most bands is very hard on the nerves. The same goes for drummers, as good drummers are a hard thing to find.

Here's an interesting letter from R. R. McIntyre from way down in Daytona Beach, Fla. Mac would like to know if putting lights in the bass drum would burn up the heads as he says in the place he is working, some nights it rains and he has a lot of trouble with the drumheads and has to tighten them, and wonders if they are left in that condition will they tighten up and burst on him? Mac also says some drummer suggested putting buttermilk on his drumheads once a month to make them last longer. Tony Spargo, the original Dixieland drummer uses lights in his drum and gets a fine tone. As for the weather

conditions, it isn't the humidity. It's the heat. About putting buttermilk on the heads, I think it would be a better idea to drink the buttermilk.

Glenn Keigley of Mount Vernon, Ohio, really comes on with a letter, and plenty of questions. Here are a few of them. How do you go about memorizing music? Is it important to be able to play floor shows? Is it possible to play single, double and triple paradiddles at a very fast tempo, going from snare drum to tom-tom, etc. or are paradiddles confined to the snare drum? Furthermore, Glenn says he has studied and gone through seven drum instruction books and also takes some special lessons that cost him one dollar and a quarter a shot! First of all, after going through all the instruction books he mentioned, he should be qualified to write one of his own, and at the price of a buck and a quarter a shot, it should be bonded with soda. As to the importance of playing floor shows, it is a good thing to be able to do, and this is also a good time to argue with the leader. After the average band goes over a new arrangement and the brass and saxes have their parts at a playable stage, the drummer usually has his part all wrapped up and ready to go with a different band. Paradiddles are really at their best on the Paramount stage or in the drum corps contest at an American Legion convention.

Freddie Powell, Washington, D. C., asks two questions. What size cymbals should he use on the top and bottom of his high hats if he played in a ten-piece orchestra? Does using a practice pad help in learning the rudiments? The size of a band doesn't mean a thing as far as your high hats are concerned but a good thirteen inch pair with the bottom one just a little heavier than the top would just about get it. Using a pad does help a great deal when practicing the rudiments.

Bill Kay of Chicago, writes that although he is only seventeen years old, he has had plenty of experience and has played with all kinds of bands. Bill's problem is how to go about getting in a top-notch band. Be patient, Bill, and wait 'till the draft board gets through and you will probably have your choice of joining any band in the land. (Especially at your age). Should you get two top-notch bands wanting you at once, take your pick and wire me the other one. I am hungry. (No panics—I am in one now). Apologies to *Billboard*.

Joan Ritter Goes Single

Washington, D. C.—Joan Ritter parted company with Paul Kain and his band on Labor Day following their run at Glen Echo, for a solo buildup. Gal will vacation at her Ohio home for a few weeks then return east for radio. Kain and his band are slated for continued radio spots on CBS and a hotel spot here.

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His For But 'Syn

Mix Takes Up Cudgel For Swoonatra

(Jumped from Page One)

as it did with this so-called report on Sinatra's singing with the New York Philharmonic Orchestra a month ago.

Understand me, I am frankly amazed at the Sinatra boom, and the wave of feminine yapping that has gone with it. The average male has always admired a shapely feminine bosom; and if it sings well in addition, wonderful, wonderful, wonderful! But none of the reigning beauties of the moment has ever undergone the rather trying fan club acts that Sinatra has.

Call Him 'The Mooer'

I am by no means a fan of Sinatra's—but there are unquestionably times, with all his microphone mannerisms, that he sings his brand of ballad very palatably—and gets a great deal of what we quaintly call "moo" for doing it. As a matter of fact, if Bing is *The Groaner*, then we certainly should call Franklin *The Mooer*. The other appellations such as "Loverboy," I look upon as the coinings of jealous minds.

For all his tendency to sing at a uniform tempo and to make every song the same, Sinatra is a few gridirons ahead of some of our more recent singing idols. Listen to any of the Dick Powell records, or that atrocious relic, *As Time Goes By*, non-fleetingly sung by Rudy Vallee, circa 1931, re-issued without so much as an apology by RCA Victor a few months back.

Which will you take, the Powells, the Vallees, the Downeys, or our boy Frank?

Sinatra Can Sing

Sinatra at least sings on key, very often shows good taste in phrasing, and manages a certain color of tone which can be extremely effective. I never got anything from the others but agitated tonsils. No matter how much you may dislike Sinatra's singing, there can be no question that musically speaking, he is head and shoulders above a lot of his predecessors—excluding that well-known horse racer and drummer, H. Crosby.

Now, as to this light *five* that *Life* was singing around. First they reported that *Pops* drew 12,000 palm-clappers, while the "Sinatrafic" (who says *Variety* uses all the bad coinage!) was only 5,000. *Life* of course neglected to report that the weather was bum, that it was the day after the Harlem riots (which provoked uneasiness at traveling at night), and that Sinatra has previously given enough concerts around New York to kill anybody's draw for a little while, no matter how "hot" he may be.

The weekly pic pamphlet went on to say that the "idol of the jump-for-joy juveniles was plenty upstage and obnoxious at rehearsal. . . . At rehearsal with New York Philharmonic, Sinatra

(singing) facing the orchestra, leading them like a three piece band."

Mugging Is Genuine

To this delightful bouquet was appended a cut showing Sinatra leaning back, with his eyes shut, his arms spread, and his pan in that beatific state of bliss that used to kill the TDorsey ringalade fans.

I see nothing obnoxious about Sinatra's mugging and posturing. He has made a hunk of dough doing it—plus the fact that these are genuine mannerisms during his singing. Have you ever seen a Wagnerian soprano waddle her chest as she gets set for a high one? Have you ever seen pictures of any good musician engrossed in his playing—either looks half asleep or as though he were out to scare Karloff.

As for his "leading the band", Sinatra knows too much about classical music and the theory of the concerto, to try anything as stupid as that. What *Life* evidently mistook for leading, was merely the gestures that any danceband singer trains himself to make at a mike to add something to the scene besides twitching tonsils.

Frank's Never 'Upstage'

Sinatra may have been "upstage"—I wasn't at the rehearsal of which the mag speaks. But if he was, it was contrary to every thing I've known him to do in the past. Sinatra may have gone "big hat" in the last few weeks, but up until that time he was a very decent guy for my dough, maybe a little shirty at times, but if he doesn't have a right to spray a little ego around now and then, who does? He's young, healthy, happy, and on top—but certainly not "upstage"—or anything approaching it.

Life quotes Sinatra as saying to Max Steiner, the conductor—"More tempo. I could beat out tempo, why can't you." First of all, I question the accuracy of *Life's* quotes—also its grammar. Secondly, I suspect Sinatra may have something there. Steiner is one of Hollywood's leading virtuoso composer-arranger-conductors, contracting most of his output I believe, to that well-known art emporium, Warner Brothers.

He recently had a "symphonie" recorded by Werner Jensen and the Los Angeles Symphony. Me, I'll take Sinatra. Of all the over-scored, bloated hunks of symphonic balderdash that have been recorded, this was really outstanding for its lack of simplicity, its incessant pounding on one rather bad theme, and its muddled scoring. Since Conductor Steiner is very successful in the movies, let's say he is good—but when it comes to conducting a ballad, I'd almost say that Sinatra would do a better job than he would. These great big Hollywood musicians are too often tangled up in their English horn sections for my dough.

Orchestra Doesn't Know

Life also quotes Sinatra as saying, "More Slowly," and one of the musicians replying, "Who the hell does he think he is."

That's an easy one—he's Frank Sinatra, he's a pop singer, he's singing pop songs with an orchestra that doesn't know how to play them—so much so that it made hash out of the ballad sections of Jerome Kern's *Mark Twain Portrait*.

Therefore who picks the tempo?

Men, Maids And Manners

by Dian Manners

Stripteuses of the Folies theater entertained soldiers of the 235th Base Group with some nifty strip-teases. The boys dropped hammers and paint buckets to watch nifties drop shoulder straps against background of the freightyards. . . .

Freddie Martin will feature songwriters as guests on his blue program. . . . Barua McDevitt, Barney's dotter debuts in a play. . . . Dave Matthews, tenor sax man last with Woody Herman, has new baby of the other sex.

Lovely Anita Ellis is slated for a ginnysimms build-up. . . . Helen Forrest and Mickle Roy, chirpers, celebrating a get-together, Helen discovered and coached Mickle into a career last year. . . . Mimi Chandler looking very alluring in one of those new short length black satin evening gowns. . . . Jimmy Noone greets his wife and two kids, Junior and Cookie, arriving from the east.

Are Lights

Beatrice Kay, the *Gay Nineties* girl, in town for a peek at pix. . . . Film singers headed by Tudor Williams and Johnny Clark told their troubles to the Screen Actor's Guild with result that 350 of their comrades-in-woe were admitted to the "A" Guild. . . . Perry Como and Dick Haymes will play singers in rival bands in a forthcoming Zanuck epic.

Bill Robinson (sixty-five years young) and Lena Horne's pic, *Stormy Weather* could have been titled *Young Men With a Horn*. . . . Heard over the ether by an ether-giver. "Jimmy Dorsey presents his 'Swoontime' with Bob Eborly." Oh come, Bob! . . . Small station dish-twirler caught announcing "next selection by Victor Salon and his orchestra."

poos—Steiner used to movie scoring, at his danceite best behind lush singing dames? The orchestra, composed of Viennese tootlers, French fiddlers, and plain ordinary longhairs—who wouldn't know a good dance beat if they heard it? Or Sinatra, who's made his living for some years singing pop ballads and setting the tempo at which they sound best for him?

Life owes Sinatra an apology—and indirectly, the music business. The process of labeling all adherents of any phase of the dance business as "cretins", budding criminals, or what have you, is becoming almost as tiring to us as Sinatra is to *Life*.

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Love Lights

Laverne Andrews and Lou Roberts of the Mitch Ayres group acting like a couple characters. . . . Milty DeLugg, Matty Malneck's accordion squeezer, now doing same to Nan Bennett. . . . Callionies are wondering who Mary Astor's heart is. Could he

be a music man? . . . Helen Forrest and Billy Burton, Jimmy Dorsey's manager, act like they ain't kiddin'.

Ginny Simms and Major Gus Daymond are a thing and Kay Kyser is still Georgia Carroll's singing teacher. . . . Joan Merrill, the canary, is second honeymooning with her groom, Lt. Tex Seeger. . . . When Red Shelton goes on dates he takes his ex, Edna, and his future, Muriel, one on each arm.

Harry Richman is doing things to Rose La Rose's heart, says her press-agent. . . . Are Annie Sheridan and Cully Richards serious? Tsk, tsk. . . . George Montgomery is playing the field again with odds on Maxine Fife.

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Jack McLean
Clyde McCoy
Tommy Marvin
Bobby Parks
Vincent Patti
Artie Shaw
Bill Shelden
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Ralph Stewart
Joe Sedy
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Orlin Tucker
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Lu Walters
Ranny Weeks
Herbie Woods
COAST GUARD
Jimmy Grier
Joanna Grill
Jack Spratt
Dick Stable
Ruddy Vallee
MARINES
Dick Jurgens
MERCHAND MARINES
Gerald Marks
Spud Murphy
Ted Weems
RCAF
Duke Daly
Billy Thomson

Hal Leonard and Protege



Salisbury, Md.—Until sciatica bedded him in the Norfolk Navy Hospital, Ward D-1, Portsmouth, Va., Hal Leonard had been coaching his 17-year-old protege, Jimmy Perry, on trumpet. Hal, whose home is in Winona, Minn., is a former Horace Heidt horn man, now is a member of the Saxie Dowell service band at Norfolk.

Seb Shonty Has Own Unit Again

Hartford, Conn.—Seb Shonty recently left Ray Kinney's orchestra and is back in town again, leading his own group at the Colony Lounge in East Hartford. Seb's personnel includes: George DuBrow, piano; Ed. Miranda, electric guitar; Fay Rich, song stylist; and Seb, fronting on reeds. David Allyn, vocalist who left Jack Teagarden's orchestra to join the army last year and recently was given a medical discharge after being wounded three times, is now singing with Van Alexander's orchestra at Broadway's Roseland. . . Billy Carrier, another local vocalist, is now singing with Blue Barron's orchestra, having left Joe Venuti a short time ago. A few changes have been made in Lou Holtman's outfit at the Lobster. Milt Greenberg, replaced by Charles Abel, trumpet; Mike

Send Birthday Greetings to:

- Sept. 17—Ray Benson
Sept. 18—Don Matteson
Sept. 19—Steve Lipkins, Curt Purnell
Sept. 20—Bob Fishel
Sept. 21—Bill Reinhardt
Sept. 24—Armand Buisseret, Jr.
Sept. 25—Bill Conway
Sept. 26—Marion Gange
Sept. 29—Joe Guy, Norvelle Price
Sept. 30—Bill Johnson, Chick Morrison, Earl Thompson

Rodgers, replaced by Irving Kramer, reeds; and Sam Sohn, reeds, was added. The rest of the lineup includes: Harry Katz, piano; Ray Feiman, drums; Bert Stuart, vocals; and Holtman fronting on fiddle. —Hal Lowmy

New York—Singer Billy Usher is now being booked by Music Corporation of America.



A fan club for songwriters is something new and different, but Arthur Gittis, 404 N. Locust St., Adrian, Mich., has started a Burke and Van Heusen Fan Club for songwriters Johnny Burke and Jimmy Van Heusen and hopes to have a large membership. . . Selma Goldberg, 261 Ampere Parkway, Bloomfield, N. J., president of a Harry James Fan Club, and all the members in the vicinity of Bloomfield are celebrating the first anniversary of the club today (September 15).

Phyllis James, 608 W. Monroe St., Joliet, Ill., has an Eddy Howard Fan Club. . . The Barnet Boosters would like more members. Write to Dorrie Baker, 108 Westfield Ave., Ansonia, Conn. She would also like to hear from other fan clubs.

The Sepia Club is now in full swing and offers many interesting features. For details, write to

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GIRL VOCALIST—22, smooth swing style. Photo, details, Margot Connolly, 3033-16th Street, N.W., Washington, D. C.
STRING BASS AND CELLO—Symphony and jazz experience. Consider name band only. Age 38, 4F, Mark Conway, 230 East 6th, Dallas, Texas.
EXPERIENCED DRUMMER—17, expect 4F. Union. Experienced in first class work. Will take travel or location. Prefer swing. Minimum salary \$60 per week. Write Norman Paque, New Munster, Wisconsin.

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president of the Viola Smith Fan Club. She is Phil Spitalny's drummer. Kay would like lots of new members.

Marie Smith, 104-28 212 St., Queens Village, 9 L. I., is starting the Frank Sinatra Night and Day Fan Club; Joan Levy, 7 Smith Ave., Bay Shore, L. I., also establishing a Sinatra club, while still another called "The School for Droll" has been organized in Mt. Vernon, N. Y. by Jeanie. Jeanie and Muriel. Write to Joan Synnot, 414 Rich Ave. Ruth Slau-son has taken over Kathy Wemple's Frank Sinatra Club and Ruth's address is 93 Walworth Ave., Scarsdale, N. Y. Also this club has a Pennsylvania branch handled by Stella Phillips, 707 Water St., Brownsville, Pa., a California branch in care of Norma Mandell, 543 N. Sycamore Ave., Los Angeles, and the Ohio branch managed by Dorothy Irwin, 324 1/2 E. Federal St., Youngstown, 3, Ohio.

Bette Ragona, 217 8th Ave., S.W., Cedar Rapids, Iowa, wants new members for her Ray Robbins (Chuck Foster vocalist) Fan Club. . . Randall Archer, 6202 29th, N.E., Seattle, 5, Wash., is still soliciting members for his Hal McIntyre Club No. 29. . . Jo Troyano, Boonton Rd., Mount-ain View, N. J., wants all Dick Haymes fans to join her club and Lucille Roberta, 207 N. Line St., Lansdale, Pa., also wants mem-bers for her Dick Haymes Fan Club, offering free membership to the first five who write to her.

Joseph Rogers announces a new membership drive for his Jimmy Dorsey Fan Club. Write to him at 201 Amsterdam Ave., Apt. 1-K, New York, 32, N. Y. . . The Bing Crosby Fan Club called Bingang would like some new members. Write to Willow-

Bill Delvie, 823 East 59, Seattle, 5, Wash., or Keith Parvis, vice-pres., 6011 7th Ave., N.E., Seattle, 5, Wash.

Jan Johnson, Rte. No. 7, Box 123, Olympia, Wash., has started a club for Herb Steward, Bob Chester's 17-year-old tenor sax-ist, and would welcome any Steward fans. . . Kay Dower, 35-33 64 St., Woodside, N. Y., is

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