

DOWN BEAT

CHICAGO, SEPTEMBER 1, 1943

Vol. 10—No. 17

TD PLANS NEW 'WONDER BAND'

Victor Record Firm to Build Hour Program

'Strike Can't Last Forever!', Reason For Radio Show

Los Angeles—RCA-Victor will launch a one-hour airshow on the Blue Network starting Sept. 4. Indication is that the new show will originate in Hollywood studios of the net to start but may shift to New York and Chicago or other points from time to time.

Set-up of the show was not determined at writing except for the fact that there would be an ork of 20 to 25 men under Lou Bring, Blue staff conductor and also a house baton wielder for RCA-Victor discs.

Don Ameche was slated to function as emcee, with general belief that guest stars would be drawn from the roster of Victor recording stars.

Exec at coast plant of RCA-Victor, when asked if launching of new series had any significance in connection with present AFM musicians' strike against the platter companies, stated:

"Only that the record manufacturers know that the strike can not possibly last forever. The American government will not permit any labor organization to destroy an industry that has contributed as much to human enjoyment and happiness as the phonograph industry."

Name Leaders Shy at Hotels

New York—Name bands, such as Dorsey, Goodman, et al. are trying to get away from hotel bookings, but it looks as if Benny will have to go into the New Yorker on October 8. Tommy Dorsey's Hotel Penn date is still indefinite.

BLUE NOTES

By ROD REED

Branch Rickey's next economy move for the Brooklyn Dodgers probably will be to trade the ball park's electric organ for a harmonica.

Hit song of the African campaign was *Dirty Gertie from Bluerie*. But the great day will be when the boys start singing of *Sinner Minna, the Berliner*.

Spike Jones finally got his crown as King of Corn and he's ready to sock the first OWI man who calls him a "moronic little king."

Officials assert we shouldn't be too optimistic about victories; the war may last till 1949. A ballet dancer got tossed out of Washington, but blues singers are still welcome.

Hitler is another fellow taking a pessimistic view. Recent war news has made him so unhappy he has used up all his rug ration stamps.

Bea Doubles



New York—Bea Wain, one of our favorites ever since she waxed *Mertha*, wasn't content with one top air show, the *Hi Parade* on CBS. Now she also is featured canary on *All Time Hi Parade* over NBC.

Miller's Cats Break It Up

New Haven, Conn.—There has rarely been a sight like that of the Captain Glenn Miller band on parade at Yale University. With the bass drum perched on a jeep, the boys march around normally enough, but when the signal comes to make with the military music, out comes, not a stirring Sousa march but a very hep version of the *Anvil Chorus* or *The Bugle Call Rag*.

Raymond Scott Changes Chirps

New York—Raymond Scott's CBS program heard on Tuesdays at 11:30 p.m. (EWT) has had a few personnel changes. Singers Jack Smith and Monica Lewis have been replaced by Billy Grant and Kay Lorraine, and trumpet Red Solomon's chair has been taken over by Johnny Austin. Smith now has a program which couples him with CBS's girl singer-on-the-build-up, Jeri Sullivan, aired on Mondays at 6:15 p.m. (EWT).

Cavallaro Drops String Section

New York—Carmen Cavallaro, on a Thornhill kick, is dropping strings, tentatively using rhythm, six brass and five saxes. He will take the band on the road and then open at the Statler hotel in Washington, D. C. on September 22 for its big tryout. Singer Larry Douglas has left the band to play in Cole Porter's *Mexican Hayride*, due to open soon on Broadway. No replacement has been named as yet.

Theater Men Given Code on Tax Deductions

Bands Get Credit For Four Expenses, All Retroactive

New York—Twenty per cent withholding tax deduction disputes between name bands and theaters have been settled. Agreement calls for the theaters to allow for expense deductions which are transportation, commissions, arrangements and union taxes. These deductions will be made retroactive to July 1, when the withholding tax went into effect.

Wilde Twin to Become Bride of Army Gate

Hollywood—Lyn Wilde, of the Wilde Twins who used to sing with the Ray Noble and Bob Crosby bands and are now on the way to stardom in pictures, will be married—"just as soon as possible"—to Sgt. Jimmy Cathcart, currently bowing his fiddle with Major Eddie Dunstetter's all-star radio ork at the Santa Ana air base.

Couple met when both were with Noble last year.

Sgt. Jimmy is the brother of Jack Cathcart, trumpet player who is the husband of Judy Garland's sister Sue, and is also in the service.

The Wilde Twins share the femme leads in Mickey Rooney's forthcoming picture, *Blond Trouble*, story of which was written specially for the duo.

Mal Hallett Follows Cab

New York—Mal Hallett followed Cab Calloway into the Park Central hotel here on August 26, coming into a New York booking for the first time in two years. The Hallett band, thirteen pieces, has concentrated almost exclusively on territory bookings and this shot at a Gotham spot with air-time could mark the beginning of a new era for the outfit, particularly in these days of band shortages. Terry Russell and Leonard Lane handle vocals.

Dick Carey On Casa Loma Box

New York—Dick Carey, pianist with Brad Gowans' band at Nick's, Greenwich Village niter, joined the Casa Loma band August 18, replacing Eddie Baxter. Carey's recently started penning of arrangements for Benny Goodman, and his new Casa Loma deal, may be shortened by a call from his draft board.

Pat Injured



Los Angeles—Pat Hyatt, one of the Music Males on the Bing Crosby air show, was injured in an auto accident last month and spent three weeks in the hospital. Trudy Erwin substituted for Pat until her return to the group.

BG Plays USO Shows for Free

First Name Band Signed for Camp Tour Gratis

New York—Benny Goodman will be the first name band to play USO camp shows gratis, playing eight successive camp dates beginning September 21. Route is not set as yet. Tommy Dorsey is also scheduled for a three-week USO tour sometime in December.

Skippy Williams With Ellington

New York—Skippy Williams, whom the jazz cognoscenti heard last at Jimmy Ryan's club on 52nd Street here, took over the tenor sax chair left vacant in Duke Ellington's band when Ben Webster left to front his own outfit. Ellington has been held over an extra week at the Hurricane, night spot here, which will bring him through September 23, when Hal McIntyre and his band move in.

Webster, long an Ellington key-man, has been working at The Three Deuces, 52nd Street spot, with a foursome.

He Fires Entire Crew and Will Build Another

All Notices Expire September 8—Some Will Be Re-hired

Los Angeles—A "death ray" such as even Benny Goodman never flashed at his bandmen, has struck the Tommy Dorsey crew.

Every instrumentalist, singer and arranger in the outfit has been handed a 30-day notice due to expire September 8, which is, incidentally, the date on which TD plays his last broadcast under the banner of Raleigh cigarettes.

Will Re-hire Some

However, Tommy is not retiring from the music business. It seems that he has been struck with a great idea for a new band that will startle everyone (he hopes) and he figured that the simplest way to put it into execution was to start all over again from scratch.

He will, he said, re-hire many of his present men. At this writing he just wasn't ready to reveal their names. Members of the band insisted they didn't know themselves. Nor was Tommy ready to give out details of what he termed would be a "complete innovation" as a dance orchestra. The new combo will make its debut when Tommy opens at the Pennsylvania Hotel in New York, October 4.

May Lose a Few

Report was that Tommy would curtail the instrumental section of the ork from 26 to around 20 men and that the chief revision would be in the string section. Sy Oliver, Bill Finnegan (the former Glenn Miller man, who joined TD recently after a brief period with Horace Heidt) and Lou Raymond are expected to continue as chief arrangers.

Mad Mab Gets Virginia Maxey

New York—Vocalist Virginia Maxey left the Bob Allen band to join Charlie Barnet. She was replaced by Mary LaMar.

Hot Hampton On the Cover

Probably the most energetic and hardest-working band leader of the present era is Lionel Hampton, whose sensational music is the talk of every town he has visited. The photo on the cover was made at the conclusion of one show during his recent engagement at the Oriental theater in Chicago. Lionel works just as frantically as any of his men, all of whom practically knock themselves out with *Flying Home* and other frenzied arrangements. Usually the terrific heat of the Hampton crew has theater audiences literally standing in their seats and screaming.

Dorothy Claire Shows Us How Band Vocalists Spend Their Day Off



A cheery good-mornin' to ye! Nothing to do until tomorrow, but let's get with it anyhow.

Gotta start with breakfast. Fruit juice and coffee in the Celtic Room at the Sherman.

Up to the roof for a sun bath. Oh, shucks, the sun ain't giving today!

Back to Playland, the fun center off the hotel lobby. We'll get our exercise at least—all for a jitney.

Let's check up on our billing. This is Monday, so Sonny Danham's band doesn't play in the Panther Room tonight.

The heck with it! No sun, no fun. Let's fall in and just sleep until tomorrow.

Plant Section of Rey's Band Is Dwindling

Los Angeles—The war plant worker contingent of the Alvino Rey band, which recently concluded a six weeks' run at the Aragon ballroom, has dwindled to the leader himself and some three or four members of his band.

Among those who were still on their plane building jobs at Vega near here was Rey's featured vocalist, Andy Russell.

The bandmen were working the "graveyard" (12:30 a.m. to 7:30 a.m.) shift at the plant but were given an adjustment in their working hours when they opened at the Aragon, which permitted them to report at 1:30.

Hill-Billy Defy On Disc Ban

New York—More trouble has come up with the AFM recording ban, according to reports from a radio station in Memphis, Tenn. A group of hill-billy musicians, working on station WMC there, are supposed to have claimed that the musicians union will not recognize their fiddling and banjo-ings as legitimate music and refuses to grant them union standing.

Because of these the hill-billies maintain that they will defy the recording ban and make transcriptions.

TD Leaving Air Spot Soon

New York—Tommy Dorsey's NBC Raleigh show will wind up on September 8, with Hildergarde's *Beat the Band* program replacing.

Madriguera and Eldridge Open

New York—The bands of Enric Madriguera and Roy Eldridge moved into the swank Folies Bergere nitery here two weeks ago, replacing Eddie South and his violin. The booking is an amazing one, if only because everybody in the business is anxious to know how the club secured the services of, not one, but two outfits in these days of scant class entertainment.

Eldridge, of course, is working with a small group like the one he used in his last booking at the Onyx club here. He's booked later at the Kingsway, Toronto.

Council Spurs War Music Use

New York—The Music War Council of America, made up of leading figures from all branches of the music industry, decided, during its recent meeting here, to award citations to school music organizations and other groups this fall, in an effort to encourage the use of music in the war effort.

Costs Kenton \$50,000 to Play for Hope

Los Angeles—Stan Kenton claims he will lose "at least \$50,000 in cold cash" by providing music on Bob Hope's NBC radio program for the next year, starting September 28.

"Look at it this way," said Kenton, who two years ago was an unknown playing Balboa Beach. "Because we have a contract to play the Hollywood Palladium next year we are not allowed by the Palladium to play a location job within 100 miles of Los Angeles. Of course we can't go east—we have to be in Hollywood every Tuesday night. What does that leave us to do?" Kenton's position is indeed peculiar.

Five Years Ago This Month

September, 1938

Cork O'Keefe resigned, effective October 15, from the firm of Rockwell-O'Keefe, Inc., and took Glen Gray and the Casa Loma band with him . . . Buddy Rogers was injured when an automobile turned over near Columbus, Ohio . . . Jayne Dover joined the band of the late Benny Berigan as songstress.

Milt Gabler opened a branch record store in Swing Alley . . . Nick Kenny appointed himself a one-man committee against swing . . . Artie Shaw was signed for the Lincoln hotel in New York . . . Cab Calloway hired Jane Richmond as his first gal vocalist and opened at the Cotton Club on September 28, in a show scored by Benny Davis and J. Fred Coots.

Lois Best was the canary with Lawrence Welk, who opened at the Schroeder in Milwaukee on September 6 . . . Jimmy McHugh, Jr., and Edna Cantor, daughter of Eddie, were married in Beverly Hills on September 17 . . . The William Morris Agency opened a band booking department and put Ed Fishman in charge . . . Fate Waller was making a concert tour in Denmark, Norway and Sweden.

Lillian Armstrong filed a divorce suit on September 20 in Chicago against a trumpet player named Louis . . . Mike Levin, editor of a swing column in the *Cleveland News*, left for Harvard university . . . Bob Crosby made Jane Kuhn of Chicago his bride in Spokane on September 23 . . . Red Norvo and Mildred Bailey rolled up a \$14,000 gross at the Tower theater in Kansas City . . . And Glenn Barrs and Joe Sanders went fishing for bass in the Ozarks.

NBC Has Own Singing Pride

New York—Not to be out-done by the Blue, CBS, and Mutual networks, NBC has discovered for itself a singer, Tommy Taylor, who has sung for the bands of Benny Goodman, Mitch Ayres, and Teddy Powell, is now doing three-a-week for that network. On Mondays and Wednesdays, tune in Taylor's own program at 1:30 p.m. (EWT) and on Saturdays he's the vocal star of the *Saturday Showdown* program aired at 11:00 a.m. (EWT).

While the Hope program is considered a choice plum for a band, and pays well, it still reduces Kenton's activities to a bare minimum. But 20 million persons will be hearing his band's powerhouse "artistry in rhythm" jazz every week, and Kenton's managers figure that when the year is over Stan's band will be hot enough to command \$10,000 in theaters alone, as well as being far more potent on records.

Only spot news in the Kenton organization in the last fortnight was his dropping a trumpeter, making it a four-man section, and his buying a home in Hollywood for his wife and their daughter, Leslie. Personnel of the Kenton orchestra for the Hope program comprises Frank Paine, John Carroll, Marion Childers, Ray Borden, trumpets; Harry Forbes, George Fay, Bert Varsalona, trombones; Robert Ahern, guitar; Joe Vernon, drums; Clyde Singleton, bass; Eddie Meyers, Bob Gloga, Red Dorris, Ted Vargas and Arnold Stanley, saxes, and Dolly Mitchell, vocalist. Kenton handles the piano chair himself.

Goodwin Buried In Hollywood

Los Angeles—Last rites for Joe Goodwin (Alschuler), lyric writer who died recently in New York at the age of 53, were held here at Hollywood's Beth Olem cemetery, where the body was interred with military honors for the occasion presented by members of the Hollywood ("Musicians") Post of the American Legion, of which Goodwin was a member.

The songwriter died at Veterans' Base Hospital in New York City after a long illness. Most of his big song hits, many of which were written with Al Plantadosi, were of the World War I period and included such big sellers as *Baby Shoes, That's How I Need You*, and *Liberty Bell*. Better known to musicians of today is his *When You're Smilin'*, written with Mark Fisher and Larry Shay.

Goodwin had made his home in Hollywood for the last 10 years. He is survived by his wife, Gertrude. There were no children.

Xavier Cugat On Radio Spot

New York—Xavier Cugat and his band, piped from Hollywood where they're making movies, will be heard on a new Blue Network show beginning September 4 and heard every Saturday morning thereafter at 11:30. Cugat replaces pianist Alec Templeton who moves to CBS.

Ogles Celebrate Anniversary



New York—Rodney Ogle and his wife celebrated their wedding anniversary recently by visiting the Hurricane and digging Duke Ellington. Rod has the jazz tram chair with Casa Loma now, and Mrs. Ogle is the former Diana Gale, singer on WWL in New Orleans.

Jerry Wayne Plays Hotel

New York—Singer Jerry Wayne, featured over NBC on the *All-Time Hit Parade*, made his local night spot debut on August 26, when he opened on the same bill with Mal Hallett's band at the Park Central hotel.

Marilyn Day Set for Films

New York—Vocalist Marilyn Day left Johnny Long's band to do picture work on the west coast and was replaced by Patti Dugan.

Blair Quits Basin

New York—Jimmy Blair is off the Blue's Basin Street show as a result of a squabble in which Blair claimed he was not being used often enough.

Follies Gal



New York—Christine Ayres, one of the singing stars of the *Ziegfeld Follies*, recently took over several of the chores previously handled by Ilona Massey in the show. Christine looks like a comer. Marcus Blackman Photo.

'D Coas Dou Duri

When t
dance ban
at the time
manned tr
out North
last sever
their ente
teens and
centers w
was in p
broadcaste
Algiers. 1
troops and
But wher
vade Sicily
sitting beh
struments.
found at th
tions, just li
of the cre
included mu
landing bos
talking radio
Primarily th
and, though
livelihood,
with them.

Ben
Leader of
rod of Litt
gunner's m
sax and cla
tering the
such top ou
ton, B. A. R
Xavier Cug
who, when
after the
whether or
replied, "C
hours!"

Clifton C
from Rockh
with Bunny
and Jan Sa
invasion of
landed with
and stood u
chine gun s
boats to ge
ships. Whe
aboard the
transport, L
ashore in t
led a rescu
them thro

New



Los Ang
of the San
home the
back to the
and Janet

'Don't Libel Dogs!', Cries Mrs. J D

Coast Guard Musicians Doubled With Hot Lead During Invasion of Sicily

by LIEUT. BLAIR WALLISER, USCGR

When the American forces went into Sicily, an American dance band went with them, though it wasn't playing music at the time. These men, members of the crew of a Coast Guard manned troop transport, have been making friends through-

out North Africa during the last several months through their entertainments at cantines and USO and Red Cross centers whenever their ship was in port. They've done broadcasts on radio stations in Algiers. They've entertained troops and crew aboard ship.

But when it came time to invade Sicily, these boys weren't sitting behind any musical instruments. Instead they could be found at their regular battle stations, just like any other member of the crew. And their duties included manning guns, running landing boats, operating walkie-talkie radios and driving trucks. Primarily these men are seaman and, though music once was their livelihood, it is now secondary with them.

Ben Harrod Leads

Leader of the band is Ben Harrod of Little Rock, Arkansas, a gunner's mate, who doubles on sax and clarinet and, before entering the service, played with such top outfits as Lennie Hayton, B. A. Rolfe, Leo Reisman and Xavier Cugat. It was Harrod who, when asked by an officer after the Sicilian invasion, whether or not he was scared, replied, "Only once — for 72 hours!"

Clifton Case, carpenter's mate from Rockhill, New York, played with Bunny Berigan, Bob Chester and Jan Savitt. In the original invasion of North Africa, Case landed with one of the first waves and stood by to patch up machine gun and shrapnel holes in boats to get them back to their ships. When the few troops still aboard the torpedoed American transport, *Leedstown*, were swept ashore in the roaring surf, Case led a rescue party that helped them through the treacherous

undertow and jagged rocks along the beach. He received a commendation from the chief of naval personnel which read in part:

"Without consideration of your own safety, you bravely entered this extremely dangerous sea, and with other members of the rescue squad battled against the breakers and against your own exhaustion, working on shore as well as in the water so effectively that all survivors were rescued."

Coast Guard Shellback "Chick" Reeves of Philadelphia, is arranger and guitarist for the band. Chick played at Manhattan Beach Training Station before shipping out, and, prior to that, worked for Paul Whiteman, Kate Smith and Dinah Shore, among others. When the Americans roll up the beaches, he's a vehicle driver with the shore party.

Mike Is Engineer

Playing bass in the band is Michael Fuchs of Brooklyn. A former member of the Hudson-De Lange band, he now is an engineer in a landing boat. The one he took into North Africa still stands on the beach where it dug in after 48 hours of shutting back and forth. Of course they had another one ready for him by the time of the Sicilian visit.

John J. Brogan of Springfield, Massachusetts, pianist formerly with WBZA, and Dominic Capone of Norwalk, Connecticut, clarinet, are part of the navy walkie-talkie radio contingent.

Blaine Houser of Pittsburgh and WCAE, completes the musical roster. Blaine's proudest accomplishment was the capture of an Italian trumpet single-handed from the man who cap-

Inspecting Trophies from Sicily



Washington, D. C.—Lt. Blair Walliser of the coast guard, who writes in an adjoining column about the activity of musicians during invasion, shows his Sicilian trophies to Joan Ritter, popular torch singer. Before entering service, the lieutenant directed radio shows in Chicago.

Dorseys Deny Their Pets Are Bad Mannered

Former Landlady Seeks \$4,070 for Damages to House

Los Angeles—In the music business a dog is usually a weak song which causes a song pluggger to make a nuisance of himself trying to get people to listen to it. But to Mr. and Mrs. Jimmy Dorsey dogs are dogs and they don't like those charges. Mrs. June Price, their former landlady, has made against their pet pooches to the effect that said pooches committed nuisances on or about the furnishings and draperies of the domicile she rented to the Dorseys here last year.

Blames Musicians, Too

Said nuisances are alleged, asserted and held to have contributed materially to the \$4,070 worth of damages Mrs. Price thinks she has coming as a result of things the Dorseys, their musician friends—and chiefly their dogs—did to aforesaid domicile while living in it last year.

The suit, which Mrs. Price filed several months ago, finally got into court here when Jimmy and his band returned to Hollywood for their recent return engagement at the Palladium and another picture assignment at MGM.

'That Is Libelous!'

Jane Dorsey, the bandleader's wife, did a p. a. in Judge Myron Westover's court for the purpose of replying to Mrs. Price's allegations. What seemed to concern her most was that her dogs had been insulted. When those portions of the charges ("stains on rugs and drapes resulted from the bad habits of the Dorsey dogs") were read, Jane got right up in court and shouted:

"That is libelous. Our dogs are well mannered!"

Judge Westover decided to go out and take a look at the house before rendering decision.

Long Loses Horn

New York—Trumpet Charlie Zimmerman is leaving Johnny Long's band to work with the Roxy theater pit orchestra.

Hollywood Still Band Crazy, Signing Orks

Hollywood—The movie industry, or at least a part of it, is still band crazy even though it is obvious from the treatment given most of the bands that have made their celluloid debuts that the movie makers have never figured out just what to do with dance orks after they get them.

tured it from the Italians.

Signalman Can Dance

Signalman Russell Lewis is master of ceremonies for the group or, as the British called him when the band played over a North African network, the "comper." Russ is from Buffalo, New York, where he learned specialty dances in the theater. Now he does his dancing in a ramp boat.

The band is known as the "Convoys" and in many instances provides the first American dance music the soldiers have heard in months. That was the case with the famous Ninth Division after its mighty victory at Bizerte.

The boys have collected plenty of trophies, but the one of which they are proudest is a German Afrika Korps helmet presented by the men of a U.S.A. division and inscribed, along with hundreds of names, "To the Hottest Band on the Hottest Continent."

Sabby Lewis Is Back In Boston

Boston, Mass.—Sabby Lewis opened at the New Savoy and his many friends are glad to have him back. Because of his band's long engagements here in the past, the outfit is among the most popular here. New in the band is trumpeter Francis Williams and he's really in there. Jerry Heffron, ace of ay tenorman and arranger, took a blood test recently and reported they found some.

Boston boy Boomie Richman is now playing tenor for Jerry Wald. . . . Bill Day, drummer, is at the University of Rochester on the V-12 program. . . . Harry Trainer, known as "Carney" (he plays bary, alto and clary) is slated for induction this month. Both Day and Trainer are among New England's most promising musicians. —Phil Young

Straeter at Plaza

New York—Ted Straeter and his band, after a stay of several months at the Statler hotel in Washington, D. C., moves into the Persian Room of the Plaza hostelry here on September 8.

Singer Gets Break on Screen



Hollywood—Sultry Ramsey Ames, who used to sing at the Royal Palms in Miami and at the Stork club and the La Conga in New York, is under contract to Universal and appears with Maria Montez and Jon Hall in *Ali Baba and the Forty Thieves*.

Newlyweds Before the Ceremony



Los Angeles—Janet Blair and her new husband, Sgt. Lou Bush of the Santa Ana air force band, posed for this photo in Janet's home the night before their wedding ceremony. Their romance dates back to the days of the late Hal Kemp's ork, in which Lou was pianist and Janet sang.

Elinor Gives Musicians Benefit of Her Psychic Knowledge of Future

by EVELYN EHRLICH

Chicago—A candy store may be a strange place for musicians to hang out, but Maurice Ross, former Chicago drummer, has one on Roosevelt Road that has been a meeting place for musicians for many years. They don't go there just to



nibble on candy and popcorn, or to discuss the latest developments on Maurice's drum pedal invention. What's the attraction? Maurice's wife, Elinor, a most amazing personality!

Elinor really sends the boys with her "mental television" and her predictions for the future. Hitler may have his astrologists, but they have Elinor. No tea leaves, no cards, no crystal ball, no props of any kind, just a rare talent put to use that has become an interesting hobby for her and all those who know her—psychic phenomenalism!

Maurice's friends perch themselves on the counter, on the pop cases and anything else handy in his cluttered-up, one-way traffic confectionery, and while they nibble, Elinor gives. Soon Mrs. Finkelstein comes in dragging her eight children and Elinor has to stop and weigh the candy, but by that time, interruptions don't mean a thing. They're waiting to hear more. After closing hours, they pile in

Maurice's car to ride and relax, and there in the quiet and peace of the night, Elinor is really at her best.

Told Bud Freeman

Three days before Bud Freeman met the love of his life, Elinor told him he would soon meet an exotic creature with plenty of pulchritude, followed by a hectic romance and culminating in marriage. By the time you read this, Bud and Estelita Garcia will be mister and missus! Bud, she predicts, will have one of the leading bands after the war, plus a movie contract.

While she was wintering in Florida, one Miami paper stated that "her batting average is fatter than a Christmas turkey." She has newspaper clippings, and telegrams from many famous people, proving this to be a fact.

So! Jaffe, now in the army, consulted Elinor practically every time he crossed the street. When Maurice Stein played the Chicago theater, he had a list of predictions and what to do and not to do from Elinor which he tacked back stage for all the boys to observe.

Sidemen Flock In

Elinor saw no future for drummer Bernie Fischer and he was warned to watch his health. A few years ago, he died of a mys-

terious throat infection.

Several years ago, when Maurice and his band were playing in a place on the northwest side, Elinor remarked that something tragic was going to happen there that evening, and feeling restless, decided to go home. At midnight, a man was killed in front of the bandstand. (Gruesome, isn't it?)

Irving Barnet and Bill Dohler, both of whom are now in the army, were regular callers at the little candy store on the West side, as well as Bud Jacobson and Frankie Roulo.

Warned Carole Lombard

Elinor's popularity is unlimited. Her talents were and are well known among such people as the late Clarence Darrow, Maxie Baer, Bonnie Baker, Martha Raye, and others too numerous to mention. People of the stage and screen, business men, executives and brokers consult her for advice. One of her hobbies is sending telegrams to people, giving advice and predictions. In the early part of the year Carole Lombard met her tragic death, Elinor wired her advising her not to travel by plane that year. Because of that, as stated in the newspapers, Miss Lombard flipped a coin—plane or train? You know the rest.

Elinor predicted our entry into the war, giving the approximate date, a few years before it happened. Just a year ago, she predicted Mussolini's recent eviction, but further predicts he will commit suicide.

Sees BC Retiring

Let's glimpse briefly into the future. According to Elinor, the war will end the latter part of 1944. Two service bands will tour the country intact, and be very successful. Glenn Miller will once again ride the crest of popularity. Music will be in greater demand than ever, with larger bands being formed. Swing will never die, but the end of the war will bring many variations. Ideas of a foreign nature from many parts of the world will influence the future trend of music. Musicians never before heard of will come into their own. Lots of work and opportunities for everyone in the

CHICAGO BAND BRIEFS

The "Spotlight Canteen," which has been held over as the floor show in the Panther Room of the Hotel Sherman for the last three bands (although the spot acts, dancers, singers, etc., have been changed), is an admirable and praiseworthy routine, if only because two groups of eight servicemen are entertained there nightly, meet the College Inn models and are served dinners.

But the really fine angle to the deal is the work of the master of ceremony, Vincent Gottschalk, who introduces two or three of the boys and calls them to the microphone for a short interview. Now the usual interview of this character, on the radio and in night clubs, is maddening in its banality.

Vince has a twist on this that is refreshing and always packed with interest. He doesn't ask questions, he tells the soldier or sailor where he has been and what he has done. The secret is his familiarity with and knowledge about insignias, badges, decorations and service ribbons in all branches of service.

The emcee is a veteran of the last war, and must have spent considerable time studying the markings of this one. He rarely misses a reading and amazes the mer themselves, as well as his civilian audience, by the fluency and accuracy with which he interprets all insignias, including the campaign ribbons.

Recently, for example, Vince brought up a sailor who had been on the Panay when it was sunk by the Japs before the war, and had been right on hand for nearly all subsequent excitement, including Guam. Listening to Vince read a fighter's history

field, Benny Goodman will retire before many years have passed, with someone else taking over the band.

Anyone from Missouri? Drop the lovely and gracious Elinor a line. Meantime, cross your fingers and stand by.

Joe Rushton Weds Priscilla Boyden

Chicago, Ill.—Joe Rushton, saxman, left the Benny Goodman band last month and arrived here to keep a wedding date on August 23 with Priscilla Boyden, radio writer and staff writer for Jazz Quarterly. After a brief honeymoon the newlyweds will journey to the west coast, where Joe will join Horace Heidt.

Heywood Replaces Frankie Newton

New York—The Frankie Newton band at lower Cafe Society here, was replaced by Eddie Heywood and a band two weeks ago. Josh White, guitarist and folk song exponent, is another addition to the show at the downtown Cafe branch.

Revive Detroit Symph

Detroit—The Detroit Symphony Orchestra, which ceased to operate a year ago, will resume playing this fall under the new leadership of Karl Krueger, leader of the Kansas City Philharmonic for the last ten years.

Bob Chester III

Chicago—Bob Chester collapsed on the stage of the Chicago theater August 17. Manager Jack Philbin flew in from New York.

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright, 1943, by Down Beat Publishing Co., Inc., 203 North Wabash Avenue, Chicago 11, Illinois. Additional entry, Milwaukee, Wis. Subscription prices, \$4.00 a year, \$7.00 two years, \$10.00 three years. Nothing extra for Canada. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

from the colors of his service ribbon is almost as thrilling as the original accounts of the adventure itself.

Ada Leonard, that svelte, sweet siren of swing, brings her all-girl band to the stage of the Oriental theater on September 3, while Satchmo himself, Louis Armstrong, moves onto the stage of the Regal theater on the same day for a week's stay. . . . Nat Towles brought his band into the Rumbogie with the new show there, and is set for at least three more weeks.

The Capitol finally re-opened, with Una Mae Carlisle at the keyboard and Eddie South and his magical fiddle coming in. . . . Mel Henke is at Elmer's and Cleo Brown is dazzling 'em at the Tropical Nights. . . . The \$ Tom of Rhythm are at the Silver Frolics, as is Julia Lee, billed as the red-hot mama of piano and song, who spent years at Milton's in Kansas City.

September 10 will see Count Basie in for a week at the Regal, Russ Morgan at the Oriental, Les Brown replacing Woody Herman in the Panther Room and Ted Lewis starting a two week stint at the Chicago theater. . . . Buddy Franklin and his band come back to the Aragon ballroom on September 12, relieving Eddy Howard.

Bill Snyder resigned as head of the band department in the Chicago office of the William Morris Agency, and was succeeded by Pat Lombard of Cleveland. . . . One of our favorite vocalists, Jerri Kruger, is featured currently at the Brown Derby. . . . Fatigue contributing to a run-down condition was said to be the cause of Bob Chester's collapse in the middle of his second week at the Chicago theater. Woody Herman and other leaders stepped in to pinch-hit for Bob.

Bill Mannsbach is the new maitre d' in the Panther Room at the Sherman, doing a genial job of filling the void left by Henry's enlistment. . . . Arthur Lee Simpkins, who has been singing at Elmer's, leaves today for Hollywood and a spot in the next Lena Horne pic for MGM. . . . The traffic cop at State and Randolph is theater conscious. We heard him direct two women: "Palace theater is three blocks down this street, ladies, Deanna Durbin is on the screen!"

Radio Vet



Chicago—Smiling Jack Baker has been in radio for 11 years, on NBC for 10 and on the Breakfast Club for more than 6. On his last anniversary his sponsor received 98,000 letters and cards of congratulation.

All You 4-F or 4-Ulcer Guys
Write or wire
DON RAGON ORCHESTRA
(The Carbone Cutie)
Lantz's & WLW—Dayton & Cincinnati

New Pigeon



Chicago—When the Buddy Franklin band moves into the Aragon ballroom here this month, the featured canary will be Harriett Collins, who was a stenographer for an oil company in St. Louis until Buddy discovered her six months ago. Harriett is 21.

FREE PRACTICE ROOMS

100 musicians now live at the Chelsea Hotel. Ideal uptown location, 15 minutes to the loop. Near theatres, shops and big night clubs. All transportation, 350 rooms and suites, all with bath.

HOTEL CHELSEA

Rooms from \$6.00 a week
Or from \$1.50 a day
U.S. 12-41 to WILSON & SHERIDAN
SIDNEY HERST, Manager

CHICAGO

WE ARE devoting our entire resources, all our skill and determination to do our full share in the fight for victory. Twenty-four hours a day the Frank plant produces thousands of precision machined parts for airplane carburetors and other war materials, and when peace is won we shall apply our vast war production experience, precision equipment and new war stimulated developments to building band instruments finer than you or we have ever dreamed about in the past.

FOR VICTORY . . . BUY WAR BONDS AND STAMPS

WILLIAM FRANK COMPANY
Manufacturers of Band Instruments—Est. 1909
2033 CLEVELAND AVE. CHICAGO

BANDS DIG BY THE Beat

SPIKE JONES

(Reviewed at Oriental Theater, Chicago)

Spike Jones definitely is the King of Corn.

At the imminent risk of making a liar out of last year's band poll in *Down Beat*, in which Spike piled up 3,863 votes to wrest the crown from Guy Lombardo, I'll let you in on a secret. Spike is not corny! Neither is his band!

But he deserves the title, chum, even though I suspect that he tossed in a couple of extra ballots for himself, wearing a different funny hat each time as a disguise. He deserves it, because if Spike wasn't more familiar with corn than anyone else in this fair land, he couldn't burlesque it so entertainingly.

Sure, he plays a washboard, makes squeaks and rasps with an ungodly assortment of screw instruments and shoots blanks from a prop pistol at the drop of a funny hat. About those hats—the way Spike and his lads model them, they're funny! Because you dig that the Jones boys are honestly hep, but are laughing with you at the real corn boys who just wear 'em.

From the *Black Magic* opening, down through the *Sheik of Araby* (with turbans) and *Hotcha Cornya*, with its sweet potato trio and Fonkey tram, to the *Liedestraum* finale with the Sallva Sisters and the inevitable encore on *Der Fuehrer's Face*, the vaudeville act presented by Mrs. Jones' favorite problem child is terrific and hilarious satire.

Nice thing about Spike, who master minded this mad melange and who controls the timing of a fast and furious show until it clicks like a metronome, he doesn't hog the spotlight but lets other good showmen, like Del Porter, Red Ingle, Beauregard Lee, Carl Greyson and Country Washburne sell their wares with no stooging.

The blonde Nilsson Twins, Elsa and Eileen, afford a charming relief in contrast to the burlesque routine, although, on one hand, their *Put Your Arms Around Me* with Beau Lee is in the mood with its 1890 corn flavor, and on the other hand, good music is not lacking in the rest of the show. The melody of their one tune, *Let's Be Sweethearts Again*, is certain hit material.

Yeah, man, Spike Jones definitely is the King of Corn. If he wasn't off the cob himself at some time in his dim and mysterious past, he certainly roomed with a couple of cats who were. And after viewing his gay opera, which has rung up new box-office highs in every theater played to date (he was given an extra cash bonus at the Oriental in Chicago), I wish ALL bands were corny—like Spike Jones.

BOB CHESTER

(Reviewed at the Chicago Theater, Chicago)

Time was when Bob Chester might have been called a miniature Miller. O.K. Start arguing. So he never was. So he was, but

Novelty

New York—Ruth Lowe, the songwriter who penned *I'll Never Smile Again*, has written a special material tune with a cute angle for Gwen Davis, vocalist with Bobby Sherwood's band. The song, called *I Fell in Love With a Bandleader*, was introduced by Gwen during the Sherwood band's recent stay at the Roxy theater, and the idea is that the singer forces her way through the band like an autograph fan, gives out with some patter about how long she's followed the band and then breaks into *I Fell*, etc. The song hasn't been published yet, but it sounds like a natural.

I'm dragging in ghosts by the skin of their skulls and he's been making that clean cut music of his own that I heard at the Chicago theater the other day for a long time.

So I haven't heard the Chester boy for long time, and all I write about is what I hear with the ears. Getting back to what I was saying. He doesn't sound like Miller any more. He's got himself a band with a compact style that hits hard in the hot clinches and slides easily into interesting backgrounds with a light touch when pretty Miss Ballad lifts her arch head. Four trumpets and three trombones drive the band forward with the force and effect of a constant whip-lash, accounting for most of that solid sound, altho the rest of the band doesn't kid.

The reeds are good without being spectacular. Chester features a 16-year-old on tenor sax with a nice rough tone and a good beat, but a little lacking in ideas.

The rhythm section backs things up well, particularly Paul Jordan's piano. He has some of the percussive styling of Billy Kyle. In as much as the lad with the sticks keeps fair time, I was all set to leave him in that other hair-raising world of his, till he went and got himself spotted in some jerky, overly tense hide beating that ended in an apologetic manner.

Show started with the *The Bounce*. And it did—nicely. Came a pleasant ballad from the oldie dept. called, with simple pathos, *I Love You*. Songwriters of the *You've Got What I Want, I Want What You've Got, What The Hell Did You Do With It Blues?* school please copy. Ballad featured reeds on a suave bar or two, ending with a mild flourish by the maestro on sax. Then Betty Bradley went to work on Jerome Kern's *Russia Is Her Name*. Swell tune, and Betty earned her supper with two helpings of dessert on this one. I may be wrong, but

this girl's range has opened out considerably of late. As I recall, it used to be satisfied with attacking to an easy middle register. The other day it was all over the place, and with authority.

On *Russia* the band showed some of that interesting-back-ground-with-the-light-touch I was talking about awhile back. Using the lovely minor theme out of Stravinsky's *Firebird* no less, they wove themselves in and out of the vocal with well defined effects, but never insinuating themselves too much. Betty then countered with a cute job on Gershwin's *Do It Again*. The band bashed next with a basher called *Foot Warmer*, a Paul Jordan opus, featuring the 16-year-old on sax, and the composer on some piano that could have lasted a lot longer for my taste. Then Chester dished up that tired old girl named *Dark Eyes*. She was well done—but she's been well done so often she's burned to a crisp. —hel

Louie Bellson In Army Band

Davenport, Iowa—Harold Fuis, former local crooner, is in the quartet on the Joe Howard Gay Nineties network show. . . . Louie Bellson, hide-beater, has been transferred to an air corps band at Washington, D. C.

Jack Manthey's band will play a number of USO dances in this vicinity. Manthey hired Jack Scott, 16-year-old sax and clarinet man, to replace Bob Carroll; Bill Kramer, trumpeter, has replaced Wayne Rohlf; 88'er Charlie Rosenfeld has been filling in for Doris Freeland, on vacation.

Valvist Kenny Madsen is at the Aberdeen Proving Grounds in Maryland. . . . Margery Meinert, cute and clever 88'er, has replaced accordionist Evelyn Ries with the Bruce Mercer Foursome at the Fort Grille. —Joe Pitt



Iceland England Ireland India



\$25 AFTER-THE-WAR PURCHASE BOND

Free!

TO EVERY MAN NOW PLAYING A MARTIN

BAND INSTRUMENT IN THE ARMED FORCES



No strings attached. All you have to do is send us your

name, home and service address, serial number of the instrument you're playing whether it's your own or one issued to you, and tell us where to mail the Bond (probably to your home). Then, when our part in winning the Victory is over and we can turn from war to civilian production, you can use this \$25 Bond as part payment for a new Martin, and you can take our word, it will be the finest, most highly perfected instrument ever made.

This is our way of sending sincere greetings and best wishes to musicians in the service of their country and to show our appreciation for the loyalty and enthusiasm of the thousands of men playing Martins in

various service units all over the world. It will be interesting, too, to know where these Martins are being played . . . under what conditions . . . and who is playing them.

When you write, tell us what you can about yourself, and, if possible, send a picture in uniform. We plan to publish a wartime Martin Bandwagon featuring pictures and news of musicians who have gone to war. You no doubt have many admirers of your playing, and friends, who are anxious to know where you are, what you're doing, etc., and in turn, you unquestionably are interested in finding out where some of your friends are, too.

Don't delay—Write today. Serial number of the Martin you're now playing, name, address, some facts about yourself, and a picture in uniform. We'll send the Bond!

MARTIN BAND INSTRUMENT COMPANY

Kirkhart

Indiana



United States and territories



Quadalcanal Bataan Attu China Australia

Algeria Midway Wake Oahu Greenland Sicily

Lewis Never Had Band Like This!

Everybody Will Be Happy With Studio Lineup

Instrumentation for Ted's Movie Similar—But It Ends There

Hollywood—Columbia studio heads evidently feel there's such a thing as carrying realism too far where music is concerned, for the band that has recorded the music for scenes in *Is Everybody Happy* representing the Ted Lewis band of 1915-18 won't sound much like the actual Lewis band of that day.

But after all, they're glorifying Lewis—why not glorify his music?

Combo Similar

The combination (trumpet, trombone, clarinet, tenor, piano, bass, banjo, and drums) isn't so far from some of the bands Lewis had, but neither Lewis, nor anyone else, had a band at that time (nor since, maybe) that contained musicians like George Wendt (trumpet), Reuel Lynch (clarinet), Jack Stacy (tenor), Joe Juki (trombone), Lennie Berman (piano), who were among the men called for the special work that did the sound track for the scenes.

Drummer on the call was Vic Berton, at one time leader of the Wolverines, the Bix Beiderbecke band of jazz legend. "Stocky" Stockbridge, one of the well known studio guitarists who have been doing right well on the many banjo calls that have been coming out of the many recent "period pictures", was the skillet

plunker. One of the numbers recorded by the group was a Dixieland treatment of the Sextette from *Lucia* arranged by Matty Matlock, formerly with the old Bob Crosby band and still carrying on the Deep South tradition with Eddie Miller. Other arrangements used were by Jimmy Mundy and Joe Krechter.

Club Folds and Zutty Becomes Sideman Again

Los Angeles—El Trinidad cafe, which featured Zutty Singleton and his quartet, is an el foldo and the star drummer man is now a sideman with Charlie Echols' band at the Vinc Maur club.

"Man, I'm happy!" said Zutty. "Nothing to worry about. Just sit here and play music!"

Also in the Echols band is Kid Ory, doubling from trombone to string bass. Outfit has been known as one of the better Negro bands hereabouts for many years.

Joe Eldridge, saxman who came to the coast with Zutty, returned to New York sometime ago. Ernie Hill, Zutty's former bass man, is now with Louie Armstrong, and his piano player, Kent Bryant, is now with Rex Stewart's new band at the Hollywood Cotton Club.

No Studio Plans Yet for Haymes

Hollywood—No assignment has been set for Dick Haymes, according to informants at 20th Century-Fox studios, where the former band singer has been put under a contract which will give movie company a seven-year option on his services.

The deal was set in New York by the William Morris office. It was understood Haymes would report here for his first picture job sometime in September or sooner.

Haymes' brother, Bob, who was also well known as a band vocalist before he broke into pix via radio, is under contract to Columbia, where he is doing one of the principle roles in *Is Everybody Happy*, the Ted Lewis picture.

Columnist



Hollywood—Jill Warren, movie starlet at 20th Century-Fox, writes a column regularly for *MovieLand*, a film fan mag. Jill used to sing with Leon Mojica, Al Lyons and other bands, and her column is devoted to dance bands and vocalists.

Bing as Priest Will Sing Mild 'Sentimentals'

Hollywood—Paramount studio execs, still mulling over knotty problems of what to do with Bing Crosby's vocal attributes in his role of a Catholic priest in his next picture, have now decided that it will not be out of place for Bing to sing one or two pop songs provided tone of numbers is "sufficiently high".

It was planned originally to have Crosby sing only three songs, *Adeste Fideles*, *Silent Night* and *The Bells of St. Mary's*. However, songwriters Johnny Burke and Jimmy Van Heusen, who are turning out the new songs for the picture, have included a couple of ballads of a mildly sentimental nature, which it is figured a priest might sing without casting any reflection on his sincerity.

Title of the picture has been changed from *The Padre* to *Going My Way*. Rise Stevens, Metropolitan star, will warble operatic arias. St. Brendan's Boy Choir backs Crosby in several numbers.

LOS ANGELES BAND BRIEFS

Charlie Spivak, as previously announced in our column, ushers in the fall season at the Palladium, where he follows Jimmy Dorsey Sept. 7. . . . The Trianon pulled something of a surprise by announcing Paul Martin to follow L. Prima Sept. 1, with Bob Chester and Teddy Powell next in line for the Southgate spot.

Mitch Ayers was announced to replace Alvino Rey at the Aragon Sept. 4 or thereabouts, which proves that Harry Schooler isn't going to let the end of the summer season sway him from his policy of using the biggest names he can get for his Ocean Park venture. . . . Garwood Van back on his old stand at the Trocadero, recently purchased by its rumba band leader, Eddie Le Baron, whose own band continues to share the bandstand with Garwood.

Bobby Ramos, another purveyor of Latin rhythm, was slated to re-open the old Clover Club. Seems Matty Malneck, previously announced for the spot was sold by someone who didn't consult Matty, who is far too busy with his radio work to handle a dance engagement.

Jive Jottings

The Hollywood Club came up with Johnny Melton and a local crew to replace Rex Stewart, now heading his new, augmented band at the Hollywood Cotton Club. . . . Cee Pee Johnson reported to be leaving the Swing Club with Billy Berg shopping, at this writing, for a white combo to share the spot with Louis Jordan unit, which was due to open there Aug. 18.

Dave Barbour closed at Graceland's after a brief run. The old story of a swell little band getting into the wrong spot. Don Carper combo replaced. . . . Jimmy Noone still going strong at the Streets of Paris.

Lucky Millinder, held over for two more weeks at the Casa Manana, was scheduled to say farewell there Aug. 28. Zucca Brothers mulling possible replacements

Basie Comes On In Short By Universal

Hollywood—Universal, whatever its musical failures of the past may have been, is giving out with Count Basie at his best in the featurette the Count has just completed.

The Count marked the sound track with classics right out of his own book of originals—*One O'Clock Jump*, *Red Bank Boogie*, *Swingin' the Blues* and *Dance of the Gremlins*. Only unhappy headline may come from the fact that although *Sent for You Yesterday*, featuring Jimmy Rushing, was recorded, it had not yet been determined whether it would be included in the final print.

Also working with the Basie band in the short are the Delta Rhythm Boys (doing *Knock Me a Kiss*), a dance act, and Bobby Brooks, Negro boy soprano.

In addition to the short, Basie is also working in two features at Uni, *Man of the Family*, and Olsen & Johnson's next laugh opus, *Crazy House*.

Popular Band Leader and Vocalists Photographs

Seven beautiful glass photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including special choice, with \$1.00 in currency or money order plus fee for mailing and handling—or 25c in stamps or coin for one camera shot.

KIER'S BOOK HOUSE
1143 Sixth Ave., New York City (19)

at this typing. . . . Freddie Webster, a star saxman, joining Benny Carter, rocking the rafters at the Zuccas' Hermosa Beach Terrace.

Notings Today

Joe Harris, a refugee from Goodman, understood to be joining Eddie Miller, whose band is going strong as the Monday night attraction at the Palladium and who can have his choice of several location spots here this fall, if he wants them. He's pretty well tied up with radio shows. . . . Harry Mines, recently music-critic on the L. A. *Daily News*, has joined the Paramount studio praisery.

Charlie Arlington, who worked up a reputation here as a disher-out of "jive talk" as mike man on dance band remotes, was inducted at Camp Arlington. Pretty nice to have a camp named after you even before you join. . . . Bandleader Bob Mohr took over Charlie's assignment at the Aragon ballroom.

Pete Johnson & Albert Ammons, the original boogie woogie boys understood to be headed for Hollywood with probability they will do a nitery stint at Charlie Morrison's el swanko Mocambo.

Hazel Scott to Do 'Man I Love' In Gershwin Pic

Hollywood—Hazel Scott has been signed by Warner Brothers for a featured spot in *Rhapsody in Blue*, WB's glorification of composer George Gershwin.

The singer-pianist will appear in a Paris nitery sequence depicting Gershwin's visit to France and will do her own version of one of GG's greatest songs, *The Man I Love*. Routine calls for her to sing it in both French and English.

Meantime studio was searching for an actor or near-actor resembling Fiddler Jascha Heifetz, one of the musical bigwigs who, history records, condescended out of curiosity and for the sake of the publicity to attend the Aeolian Hall concert in which Paul Whiteman introduced *Rhapsody in Blue*. Heifetz has consented to be represented.

Change Title On BG's Film

Hollywood—Title of the 20th-Fox picture which will feature Benny Goodman and his band has been changed from *The Girl's He Left Behind* to *The Gang's All Here*.

Goodman completed his numbers for the picture before leaving here for New York. The film, which stars Alice Faye (making her return to pix after retirement for motherhood) and Carmen Miranda, is now in the final stages of production.

BG's next picture for 20th will be based on a Richard English music story, tentatively titled *Moment for Music*.

Movies for Martha

New York—Martha Stewart, former *All-Time Hit Parade*, heads for the coast and movie work in November.

WANTED

Used Band Instruments
All Makes
Any Condition

Sousaphones, Baritone, Alto Saxophones, Tenor Saxophones, French Horns, Tympani, etc.

LOCKIE
MUSIC EXCHANGE

1521 N. Vine St. • Hollywood, Calif.
1036 So. Broadway • Los Angeles

Howard White Presents

NAT TOWLES

AND HIS ORCHESTRA

CURRENTLY PLAYING

CHARLIE GLENN'S RHUMBOOGIE

CHICAGO

EXCLUSIVE MANAGEMENT

HOWARD WHITE

500 S. 5th—OMAHA



In D Crosby his way treatme by the L mett, re founder form of flourish half a great m ard, die and the mortal I The th more se gets in as pres- passable acceptat most of plied by unseen :

Crosby a new E Heuson, Always, bles an slide sh briskly I From M Sweet C quence boat) he chorus. . style ren (another and othe the peric

The p song is l even if e ing to th (played vined t slowly, s Against troduces a bored Southern leans ope fire break ious to t without h incre briskly, i storm. B the audi the whol tive feet was to be the Sout.

W The fre occur in strains of a five-str

Re

Hollyw Beverly ly. She conduct that title decided picture. to Hollyw advisor. Jean is e the CBS gram. P Maybe th her.

MOVIE MUSIC

by Charles Emgo

In *Dixie* (Paramount), Bing Crosby sings, shuffles and clowns his way through a technicolor treatment of episodes suggested by the life and works of Dan Emmett, reputed to have been the founder of the minstrel show form of entertainment that flourished in this country for half a century (the last of the great minstrel men, Eddie Leonard, died only a few years ago) and the writer-composer of immortal *Dixie*.

The theme would have justified more serious attention than it gets in this picture but even as presented here it provides passable entertainment and some acceptable musical moments, most of which, as usual, are supplied by Bing assisted by a large, unseen studio orchestra.

Opens With Ballad

Crosby opens the picture doing a new ballad by Burke & Van Heusen, *Sunday, Monday and Always*, in a setting that resembles an old-time nickelodeon slide show. He also bounces briskly in the same team's *She's From Missouri*. In *Swing Low, Sweet Chariot*, (an excellent sequence on a Mississippi river boat) he is supported by a Negro chorus. There is also a minstrel-style rendition of *Old Dan Tucker* (another Dan Emmett original) and other songs characteristic of the period.

The presentation of the title song is interesting and effective, even if entirely fictional. According to this account, Dan Emmett (played by Crosby) was convinced that it should be sung slowly, as a sentimental ballad. Against everyone's advice he introduces it in that manner before a bored audience of aristocratic Southerners at the old New Orleans opera house. As he sings, a fire breaks out back stage. Anxious to get the song over with without alarming the audience he increases the tempo. Sung briskly, it takes the theater by storm. By the time the fire is out the audience, heretofore cold to the whole show, is on its collective feet singing the song which was to become the battle song of the South during the Civil War.

What About Ending?

The freshest musical notes that occur in *Dixie* are the frequent strains of a banjo, in the picture, a five-string instrument authen-

tic to the period, but recorded by Lou Bonnie (and not very accurately synchronized by the actor who appears to play it) on the modern tenor banjo, which passed out of dance orchestras some years ago but still brings a lot of money to studio guitarists who didn't forget how to play theirs.

Those who like to keep their romantic moments straight will never be sure about the ending of this picture. Did Dan Emmett return to his paralyzed wife (Margaret Reynolds) because he really loved her, or because he was sorry for her and had built up his resistance to Dorothy Lamour? Anyone who has figured that out, please communicate with the writer, who is very worried about it.

Follow the Band (Universal) is the screen version of *Trombone from Heaven*, one of those Richard English stories about dance musicians which have attained such unfortunate popularity in the magazines that used to sell for a nickel. Musicians shudder at Richard English's depiction of them as "live-talking", psychopathic characters. We, who have spent the past 20 years as a part-time musician and in the company of musicians, shudder with them. But lately a disturbing thought is beginning to bother us. Could it be that English is not far from wrong and that we are, or appear to be, what he says we are?

Quaint Story Plot

Anyway, this is the story of a hick trombone wizard who comes in from the farm to try to sell a dairymen's association on the idea of signing up with a goat's

milk producer (whose daughter he hopes to marry). His musical talent is discovered by the members of a dance band, who induce him to work with them during his sojourn in the big city (Local 802 please note and bring charges against Universal studios for importation of a non-union musician into your jurisdiction). The yokel (Eddie Quillan) becomes the mainstay of the band but he



Eddie Quillan

is more interested in getting back to his goats and his barnyard sweetheart than in being a jazz star. The bandmen conspire with their girl singer to toss a spanner into the romance of the country boy in order to keep him with the band.

The course and ultimate purpose of true love is delayed long enough to permit the introduction, via night club sequences, of a flock of musical numbers dished up hot and otherwise by visiting guest stars, such as The King's

Men, Frances Langford (in *Melancholy Baby*), Hilo Hattie, Ray Eberle (who, what with the efforts of make-up artists and his own efforts to look entrancing, is definitely nauseating), The King Sisters assisted by Alvin Roy at his wired coffin, and the Bombardiers, a group of 4-F's in uniform who march and sing their way lustily through *The Army Air Corps* for a finale.

Amazing Tram Staff

About the little band that figures throughout the picture: We spent some two hours in a fruitless effort to run down the personnel of the group that recorded the music for these sequences. The best we got out of it was the impression that the music that seems to come from Eddie Quillan's trombone (an amazing instrument from which the music sometimes flows even after he has taken it from his lips) might be the work of two different trombone players. A studio informant thought that the "sweet" solos (a la Tommy Dorsey) might have been done by Eddie Kusby (who plays symphonic music under the name of Case Kuczborski) and the jazz phrases by Joe Yuki, a Hollywood refugee from the old Dorsey Bros. Orchestra. However, Yuki wouldn't own up to any part of it, and Kusby couldn't be reached for a statement.

We're pretty sure that's George Wendt in there on trumpet, Stan Wrightman on piano, Budd Hach on bass, Graham Stevenson on drums (Skinny Ennis is at drums in the picture and looks quite convincing).

Add to Cycle, Film Biog on Cole Porter

Hollywood—Songwriter Cole Porter is the latest musical personality to be added to those who have been drawing attention as subjects for biographical films. Warner Brothers, which leads the field among the movie plants working on "life story" pix, will produce the Porter opus under the title of *Night and Day*, title of one of the tuner's most successful songs.

WB biog films now in production are *Rhapsody in Blue* (George Gershwin) and *Shine on Harvest Moon* (Nora Bayes). Columbia is doing *Everybody Happy*, built around Ted Lewis. Same studio is readying a picture on Al Jolson and other movie makers are dickering for rights to biographical material. 20th-Fox is just about ready to start shooting on a John Phillip Sousa picture which probably will be titled *The March King*.

Stars Jam at Nick's

New York—Latest recruits to Bobby Hackett's Monday night jam sessions at Nick's are trombonist Miff Mole, pianist Frankie Signorelli, drummer George Wetling, clarinetist Irving Fazola (taking an intermission from Horace Heidt), and tenorman Nick Calazza.



Title of MGM's Kay Kyser starrer has been switched from *Right About Face to Thinkin' of You*.

A Charlie Spivak band number in *Pin Up Girl* (20th-Fox), Bert Ross' arrangement of *Time Will Tell*, one of the new Monaco-Gordon ditties, runs almost five minutes, longest straight musical selection used in a picture to date.

Gene Austin and the Cheryl Sisters, currently appearing at Austin's Hollywood nitery, "Blue Heaven", spotted in cocktail bar sequence in Monogram's *East of the Bowery*.

Delta Rhythm Boys put on long term contract at Universal. Arthur Lange turned out original music for three ice skating ballets as part of scoring job on Sonja Henie starrer, *Wintertime*.

Rudolf Primi, Jr. makes more money enacting bandleader roles in pix than he did with baton in real life. His latest assignment as film band front is in *Up in Arms*, in which he will appear as music director in Danny Kaye scenes.

Bobby Dolan's contract as Paramount music director renewed for another year.

Loucell Morgan Trio draws favorable attention on footage in Monogram's *Melody Parade*, set for early release. . . . Louis Prima turned out short at Universal. Martha Tilton, Ray Eberle, The Pied Pipers doing vocals.

Ted Duncan signed for staff berth as arranger-composer at MGM. . . . Phil Ohman, music ork leader at Hollywood's Mocambo.

doing songs for Republic western, *Hands Across the Border*. . . . Leo Erdoty, music chief for Producers' Releasing Corp., collabs with Lew Porter on songs for PRC's big film musical, *Five Junction*.

Harry James added four numbers to selections sound-tracked for MGM's *Mr. Co-ed* (Down Beat, Aug. 15), bringing total of pre-recorded music specialties to around ten. Included in recently completed set was Alec Wilder's *Just to Walk by Your Side*, composed especially for James. Also sound-tracked was *Ten-Day Furlough*, an original by HP's piano man, Al Lerner.

Frank Sinatra, who made his Hollywood Bowl debut under baton of Conductor Vladimir Bakaleinikoff, is recording his songs for RKO's *Higher and Higher* under V.B.'s brother, Constantin B. . . . Carl Hajos signed by Monogram to handle music on *The Sultan's Daughter*. Ann Corio opus.

Count Basie band drew three feature numbers in Universal's *Crazy House*. *Pocketful of Pennies*, by Franz Steininger; *Tropicanna* and *Get on Board Little Chillan* by Raye & DePaul.

King Cole Trio does one of Nat Cole's originals. *Straighten up and Fly Right* in Republic's *Here Comes Elmer*.

Real Beverly



Hollywood—Here is the real Beverly of *Roseville With Beverly*. She is Jean Ruth, who was conducting a radio program with that title in Denver when it was decided to use the name for a picture. The studio brought her to Hollywood to act as technical advisor, then forgot about her. Jean is carrying on at KNX over the CBS network with a new program, *First Call With Beverly*. Maybe the movies will rediscover her.

FOX TAILORS

Re-sign EARL PALMER

Famous Creator and Designer

OF

Fox Drape Model Clothes

In Chicago—Drop in and consult Earl about your new fall outfit or write for sketch.

FOX BROS. TAILORS

712 W. ROOSEVELT RD.

MON 5037 CHICAGO

Also specialists in ladies' mannish suits or slacks.

Smart operators use Osmium Point TONED ART NEEDLES because they make your RECORDS LAST LONGER



PERMANENT NEEDLE

TONEDART THE BEST OF RECORDS

50c NET—2800 PLAYS

Fully Guaranteed

J. F. BARD

43 E OHIO ST CHICAGO



For over six months now, flash drummer star Frankie Carlson has been beating it out for Woody Herman's great band on a set of the superb Slingerland new Rolling Bomber Drums. Literally thousands of drummers and swing fans who are devotees of the "Herman Herd" have had the opportunity of hearing Frankie in action at these super-solid drums, and we owe him a sincere vote of thanks for his enthusiastic comments on the "Bombers" to those who have asked "How do you like 'em?"

Says Frankie—"When I first tried a set of Rolling Bombers last fall I knew I liked them immediately. They have that sock and snap that you need in backing up a rhythm section like Woody's. Not only that, they're sharp looking and they stand up like a million, too. I'd recommend them to anyone."

Frankie's opinion of the "Rolling Bomber" line is echoed by the hundreds of other drummers who have bought sets during the last few months. Visit your dealer tomorrow and sit behind a set of "Bombers" for the playing thrill of a lifetime. You'll fall in love with 'em—wait and see!

SLINGERLAND DRUM COMPANY

1325 Bolden Ave.

Chicago (14), Illinois

A Thousand of the TOP DRAWER DISCS

PICKED BY MIKE LEVIN

Dance

Tommy Dorsey

The One I Love and And So Do I
Victor 26660 (1939)

This was the first of Tommy's straight discs to use a Sy Oliver arrangement, and there is no questioning that it improved the band's beat no end. You may disapprove completely of the powerhouse tactics used, but it's better to have good powerhouse, no matter how batteringly distasteful that may be, than an utterly dead unit which was Tommy's dance status before Oliver joined him. This is also one of the best records that the late-lamented Pled Pipers (as of Tommy) made. Note the off-beat ending with the gals and Sinatra holding the tune and Buddy Rich knocking himself out on the accents. This one is topnotch for light shagging.

Swing

Bob Crosby

My Inspiration and Loopin' the Loop
Decca 2209 (1938)

This record proves what I've always said about the Bob Crosby band—that when they didn't press and played easily they made far better jazz than when they were knocking out 12 inch super-killers. Here is a simple tune that features Pazole on a couple of straight, beautiful lead choruses. That Albert clarinet has a round tone that no other

type can duplicate. But get what happens to this Haggert original when they go into the double time: it really swings as does Faz. If the Crosby band had made more records like this, starting out simply and building up, it couldn't have been talked into the position of making hill-billy tunes on its last dates.

Hot Jazz

Erskine Hawkins

Sweet Georgia Brown and Five O'Clock Whistle
Bluebird 10854 (1939)

Together with Coleman's *Body and Soul*, this is probably one of the most copied tenor solos on wax. A "concerto" for Paul Bascomb, brother of the trumpet player, this one goes, goes, and goes. For once the Hawkins rhythm section doesn't fall through and manages to give him a fairly steady beat all the way. Bascomb's style is a little hard to analyze. It has elements of the late greats, Chu Berry and Herchal Evans, but also has some of Lester Young's hard-bitten "honk" choruses. In any event, this is an excellent platter to have around.

Vocal

Swanee Swingers

Take It Easy and Slappin' The Bass
Decca 1022 (1936)

This disc has bothered me for years. Every time I looked over a Decca catalogue, I ran into this disc. It was obviously a pickup session under a pseudonym, but I couldn't remember any band that was giggin' around at that time in NYC. One day I ran into it on a counter and found that it was nobody other than members of Iaham Jones band, then just disbanded. Disc therefore has the blues yodeling of Woody Herman, his clarinet, tram by Neal Reid, and other members of what later became the Herman Herd. It's not a bad disc, and makes a good comparison with the smooth power that is ladied out these days by the very successful Mr. Herman.

Novelty

Walter Gross

Improvisation in Several Keys and Creepy Weepy

Here is a disc by one who has made all too few of them. A CBS music director, his pianoings are tasty as they come. They aren't hot jazz, as Gross' background is more to the shaggy-haired side. But for clean-cut technique and skillfully displayed ideas this one is A-1. The key changes are startlingly effective. Seems a shame that you usually only hear Gross either playing commercial "single-finger" choruses, or accompanying some new CBS "vocasensation."

RECORD FANS

YOU'LL ALL WANT THE BRUNSWICK CHICAGO JAZZ CLASSICS FEATURING BOSWELL SISTERS WITH JIMMY DORSEY JOE VENUTI TOMMY DORSEY EDDIE LANG

When I Take My Sugar To Tea
What Is Do To Me
Roll On, Mississippi, Roll On
Short, Sister, Short!
River Stay 'Way From My Door
It's The Girl
Shine On Harvest Moon
Heebie Jeebies
4 Records in Album—\$3.68 plus postage
Order By Number—8-1003

DUBLIN'S

Main Lobby—Merchandise Mart
Chicago (54), Ill.

Popular Band Vocalist Selects the



Gloria Hart

(Down Beat editors have decided to invite a pretty band vocalist to act as guest conductor of this 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 Gloria Hart, featured with Art Kessel's band at the Bismarck hotel in Chicago.)

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

OTHER FAVORITES

Sunday, Monday or Always	Bing Crosby	Decca
Wait For Me Mary	Dick Haymes	Decca
Johnny Zero	Song Spinners	Decca
Boogie Woogie	Tommy Dorsey	Victor
Pushin' Sand	Kay Kyser	Columbia

BANDS DIG BY THE Beat

INA RAY HUTTON

(Reviewed at the Hotel Astor, New York)

No mickey band, this band. No tricky novelty gal-fronted band either, but a solid, well-rehearsed outfit that really makes with the boiler and happens to be fronted by a girl. Sole trouble is its lack of a permanent and easily recognized style, each arrangement being slick and pungent enough but having no defined groove that will make the listener say: "That's Ina Ray."

Not that music should be labeled. We hold no brief for "gargle music" or "pyramid trumpets" or for any of that malarkey, but if a band is looking for a hep rep, and this one clearly is, it should find itself some prevailing musical idea by which it may be identified. Too many swing bands, and good ones, sound too much like too many other bands. When Ina finds herself a style of her own, let it be a dogmatic but distinguishable powerhouse, or you name it, then she will be really big competition.

As it is, the band plays second fiddle to nobody. It was tough for Ina to get anyone to take her music with seriousness ("the band with a bosom" was a typical wiser) and that included members of her own band. But, willy-nilly, she went ahead with the right idea, assembled a group of side-men who play a lot of notes, and found herself a good director, arranger, and utility musician in George Paxton, who handles the straight music side of things.

There's not as much hot solo

work with Ina as there could be, but what was played on review night was good. Roger Ellick, trumpet; Joe Magro, tenor; Bill Bandy, bass; guitarist Jack Purcell; and drummer Buddy Christian get the merit badges for working at their music as though they liked it and weren't thinking about their next dish of ribs during the rest notes.

As for Ina, she sings, bounces up and down with gentility and why don't more bandleaders look like that?

CASA LOMA

(Reviewed at Cafe Rouge, Hotel Pennsylvania, New York)

Casa Loma, like Ole Man River, keeps rolling along. Most of the old familiar faces are gone now—all but clarinetist Clarence Hutchenrider, bassist Stan Dennis, drummer Tony Briglia, and C. L.'s gentlemanly leader, Glen Gray, and its equally gentlemanly overseer, F. C. "Cork" O'Keefe, who has, for 14 years, been the band's only manager.

Casa Loma is an American institution. The band has always had a fine, clean-cut appearance, and its new members are maintaining this tradition. Musically, the band has kept a pretty even balance between sweet and swing, and its present trend seems to be on the same mean.

Glen Gray's musical greyhounds don't swing in the free and easy manner of the Goodman band. The most obvious causes for this are the tempo, apt to be in too much of a hurry, and the lack of emphasis on the second and fourth beats, which, when emphasized, propel a momentum and swing automatically.

Tempo is of course the governing power of any tune, and Casa Loma's tempos on *Sweet Lorraine*, *Begin The Beguine*, and *The Swan*, for example (on the night caught), seemed a few shades too fast to let the listener or dancer fully appreciate the interesting arrangements and the feeling. *I Can't Believe That You're In Love With Me*, *Don't Get Around Much Anymore*, *Embraceable You*, and *It Had To Be You*, the last a sample of fast

New Angle on Record Ban

New York—Recently a *Times* reader sent that paper a letter of protest concerning the record ban, suggesting that one point had been overlooked in the reams of controversy which have been printed since it went into effect a little more than a year ago. His point was that because of the ban there is a great danger that our present musical culture will be lost to posterity and he used as an example the fact that the last few months of Rachmaninoff's life were lost in terms of the recordings which the composer and pianist might have made.

tempo correctly paced, came much closer to the right idea. When tempos are too fast, soloists cannot show off to best advantage, though one of Casa Loma's soloists shines under any circumstances—Clarence Hutchenrider, whose mellifluous clarinet would melt even a "brass hat". Hutch has tone, conception, and taste second to none. Note, if you have a chance, his modulation into Eugene Baird's vocal on *You'll Never Know*. That'll give you an idea.

Speaking of Miss Baird, she is one of the present Casa Loma crew's most compelling assets. She is beautiful, and has a warmth and quality in her voice rarely heard among band singers. With the incomparable backing of forthcoming Bill Challis arrangements, Glen Gray is planning a real build-up for Miss Baird. She deserves it.

Personnel: Leader, Glen Gray; saxes, Conn Humphrey, lead, Clarence Hutchenrider, Len Doty, Bunny Bardach, Ted McKay; trumpets, Johnny Owens, lead, Ray Grien, Fritz Austin; trombones, George Jean, lead, Red Ogie, Jack Fogler; guitar, Herb Ellis; bass, Stan Dennis; piano, Eddie Baxter; drums, Tony Briglia; arrangers, Conn Humphrey, Leonard Whitner; vocalists, Eugene Baird, Tommy Morgan.

HENRY JEROME

(Reviewed at the Hotel Lincoln, New York)

It was only a few months ago that Henry Jerome's band, then working at the Pelham Heath Inn outside of New York, was given a pretty unenthusiastic review in these pages. Main faults with the band at that time were its lack of definite style, the decidedly poor performance of some of the side-men, and the ork's general debt to other bands for ideas designed to click with a square public.

There have been some changes and some additions. At the moment, the faults described above have been pretty much wiped off the slate and the new, augmented Jerome band which opened the eyes of the hep music crowd at its Hotel Lincoln debut two weeks ago, is a neat musical package.

The band now boasts a full rhythm section; two trombones; four trumpets, if you include leader Jerome; and five saxes. Needless to say, the extra men give the band a depth and solidity that it never had before and help to bring it out of its former mickey class into something substantially like swing.

The added power is especially noticeable in the arrangements of standards like *Stardust* and *Solitude*, where the reeds, full, expert, and using blends not unlike the old Glenn Miller band's sax work, unite with a strong brass choir to produce plenty of hep decibels.

Vocals are handled by Kaye Carleton, a cute blonde who wears well on the eyes and, what's even better, sings on pitch and does not imitate Helen Forrest. Bass-man Charley Carroll doubles ballad vocals and Chuck Richards, hot trumpeter, gives out an occasional rhythm lyric.

The Lincoln booking, definitely a break for young Jerome, may be his making. Already there has been plenty of favorable comment from bookers, pluggers, and other music biz characters who are supposedly the first to recognize a good thing when it comes along.

The World's Finest PHONOGRAPH NEEDLE

The STAR SAPPHIRE

Enjoy finer, breathing music in your own home, with the Duotone Star Sapphire. Its highly polished, genuine sapphire point, unique construction, and 5 patented features eliminate distortion and needle scratch. Assure your favorite records gain like reproduction with the Star Sapphire. Acclaimed and used by the world's most critical musicians! At better record shops, or Duotone, 799 Broadway, N. Y. C.

\$5 OTHER PAT. PEND.

FOR TRUER TONE

Duoitone

See and hear...

★ GLENN MILLER

with the new STONE-LINED MUTES in the 20th Century Fox music production. Orchestra Wires.

Send for Descriptive Folder

Humes & Berg Mfg. Co.
121 E. 69th St. CHICAGO

Sam L...
ager, is
caught t
to go be
Hall's mo
ty—no m
it off and
becom p
him and
way.



one of th
Miranda
operation
Lee De
cybody
turned fr
RKO Cal
self again
with John
expect th
While th
watching
MCA be
could be
if he wou
but his d
probably v
outcome o
Haynes
manager
... Mug
step thro

Paul Y
New York
Blue Not
pleted, an
day...
ferent, w
with the
it says h
son, prop
city in N
time.
Could be
out from
and join
then again
what's co
Amusemen
corner the
ket, recent
Harvey Fr
of course,
Rockwell,
justliketh
m-m!

Looks li
the Tomm
hired agai
thoughts
benzodrine
well-known
hotel? ...
plays pleas
had his o
and Sam
joined Abe
opened at
Paul Ba
tubman, f
piece com
Club Rio
under GAC
it remaine
Herman ar
probably th
ord which
the last s
man in Chi
day night!

Looks li
the Tomm
hired agai
thoughts
benzodrine
well-known
hotel? ...
plays pleas
had his o
and Sam
joined Abe
opened at
Paul Ba
tubman, f
piece com
Club Rio
under GAC
it remaine
Herman ar
probably th
ord which
the last s
man in Chi
day night!

Looks li
the Tomm
hired agai
thoughts
benzodrine
well-known
hotel? ...
plays pleas
had his o
and Sam
joined Abe
opened at
Paul Ba
tubman, f
piece com
Club Rio
under GAC
it remaine
Herman ar
probably th
ord which
the last s
man in Chi
day night!

Looks li
the Tomm
hired agai
thoughts
benzodrine
well-known
hotel? ...
plays pleas
had his o
and Sam
joined Abe
opened at
Paul Ba
tubman, f
piece com
Club Rio
under GAC
it remaine
Herman ar
probably th
ord which
the last s
man in Chi
day night!

Looks li
the Tomm
hired agai
thoughts
benzodrine
well-known
hotel? ...
plays pleas
had his o
and Sam
joined Abe
opened at
Paul Ba
tubman, f
piece com
Club Rio
under GAC
it remaine
Herman ar
probably th
ord which
the last s
man in Chi
day night!

Looks li
the Tomm
hired agai
thoughts
benzodrine
well-known
hotel? ...
plays pleas
had his o
and Sam
joined Abe
opened at
Paul Ba
tubman, f
piece com
Club Rio
under GAC
it remaine
Herman ar
probably th
ord which
the last s
man in Chi
day night!

STRICTLY AD LIB

by THE SQUARE

Sam Lutz, Del Courtney's manager, is still in 1-A, but hasn't caught that signal yet. Expects to go before long. . . . George Hall's moustache is a war casualty—no more wax. So he shaved it off and even Elliott Shapiro, a bosom pal, failed to recognize him and passed him on Broadway.



Screwy sort of rumor floating around in Manhattan about a firm called Domino Records, AFM sponsor, which will start cutting discs with union musicians. Doesn't make sense, can't be added up, and probably is just one of those things. . . . Carmen Miranda is on the mend after an operation.

Leo Dean, iconic friend of everybody in the music biz, has returned from her vacation and the RKO Gateway in Gotham is herself again. . . . Paul Morsey, bass with Johnny Long, and his fans expect the stork next month. . . . While the Charlie Spivaks will be watching for him in March.

MCA believes that Gene Krupa could be booked for a solid year if he would build another band, but his decision in the matter probably will be held pending the outcome of his appeal. . . . Don Haynes former Glenn Miller manager is in OCS in Florida. . . . Muggsy Spanier ill again, strep throat this time.

Paul Whiteman's offices in New York headquarters of the Blue Network are almost completed, and Pops is expected any day. . . . Dick Haymes, to be different, mixed an offer to sing with the Minneapolis Symphony, it says here. . . . Barney Josephson, proprietor of the Cafes Society in New York, was ill at press time.

Could be that Cozy Cole will cut out from Raymond Scott's band and join Benny Goodman. And then again—! . . . Don't ask us what's cooking, but General Amusement seems determined to corner the crooner-swooner market, recently adding Phil Brito to Harvey Prober, Perry Como and, of course, Frank Sinatra. Tommy Rockwell, GAC prexy, once was justlike this with Bing. H-m-m!

Louka like most of the guys in the Tommy Dorsey band will be hired again by TD. . . . Random thoughts: Wonder who has the benzadrine concession now at that well-known midtown Manhattan hotel? . . . Emilio Caceres, who plays plenty of hot fiddle and who had his own combo in Detroit and San Antonio until recently, joined Abe Lyman when the latter opened at the Strand.

Paul Barbarin, ex-Red Allen tubman, formed his own five-piece combo and opened at the Club Rio in Springfield, Ill., under GAC management. . . . And it remained for Woodrow W. Herman and his Herd to fracture probably the only remaining record which hadn't been upset in the last six months at the Sherman in Chicago. It was for Tuesday night!

Capitol Books New Singer

New York—Billy Usher, another of the young hopefuls in the hang-on-to-the-mike-for-dear-life singers, is set for a date at the Capitol theater here. He'll probably work in the same show with Duke Ellington's band, set to go in this month.

Kansas Kuties Krown King



Chicago—Spike Jones, the Beat's official King of Corn, didn't show up for a scheduled Breakfast Club broadcast over the Blue Network recently. But he wasn't missed, least of all by Don McNeill, emcee of the program, who was crowned radio king of corn by Elsa and Eileen, the personable Nilsson Twins from Wichita, Kansas, now touring with Jones' Slickers.



Nye Mayhew is featuring Madge Marley, radio singing star, with his orchestra in the Bermuda Terrace of the Hotel St. George in Brooklyn. . . . Al Anthony, former lead saxist with Al Donahue, is fronting a five-piece combo at the Roma cafe in Brockton, Mass. . . . The Buddy Hoff unit, five men and a girl, is at Fay's Southern Grill in Macon, Georgia.

Harding & Moss, featuring Billie Joyce, opened August 31 at the Dixie hotel in Manhattan. . . . Johnny and Sandra Steele, piano and voice team, have been signed by MCA and are at the Copley Plaza in Boston. . . . Virginia Hays, pianist and singer, is at the St. Charles hotel in New Orleans, featured in the floor show without her piano.

Christine Lord, vocalist, has been added by the Don Scott Quintet, now at the Roosevelt hotel in Pittsburgh. . . . The Mel-O-Dears, girl trio, have a nine month contract with the Albert Pick hotel chain, are now at the Oliver in South Bend. . . . Adrian Rollini Trio returns to Rogers Corner in New York on November 12 for four weeks.

Joe Sullivan is at the Venetian Room in Long Beach, California. . . . Gloria Carol, vocalist, has joined the Dave Roberts Trio at the Copacabana in Newark, N. J. . . . Meade Lux Lewis goes into the Swannee Inn in Hollywood for ten weeks. . . . Stasny is publishing *Darling, Just for You*, penned by J. C. Johnnie, leader of the trio at the Victoria hotel in Gotham.

Velva Nalley, vocalist, is back at the Mayflower in New York after a month's vacation. . . . George Scotti, pianist, jumps from the Musical Village in Philadelphia to the Community Coffee Shop in

Exclusive Photos!
BANDS IN ACTION!
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded.
25c each; 5 for \$1
ARSENE STUDIOS
1585-D Broadway, New York, N. Y.

If You're Important to the
"Cocktail" Entertainment Field
TUNE-DEX
Is Important to You!

Master Clarinet Tone First, Technique Follows

by JERRY WALD

I'd say that just about the most important thing about clarinetting is the sound you get out of your instrument. Before you can impress anybody, the sound has to be "right." The tone and feeling of your playing ought to be warm, and it ought to sound sincere.

Tone, I think, is half practice, half natural feeling. It takes longer to develop tone than anything else. The greater your natural ability and the more intense your "feel" for the instrument, the more rapidly you can acquire a good tone, because whatever technique you might learn is but an embellishment for the natural feel. High register tones take plenty of practice, and it's essential to develop a good embouchure.

There's anything worse than a clarinetist who doesn't use a clean, precise attack. Without that quality, the sound of a clarinet is dead and dull. This ties in with what I've already said about "sound," for there's no surer way of making a clarinet sound right than to use a sharp, strong attack. It's got to be a definite attack, one that expresses what you want it to express, and in the cleanest-cut manner.

Listen to Others
Good taste and phrasing are very closely allied. First of all, I'd recommend listening to lots of records and to lots of clarinet players on the job. You'll probably soon discover that you have definite preferences, and that you'll like one fellow's playing much better than you like another's.

Reeds and mouthpieces ought to be comfortable and to suit your taste. It may take a long time to strike just what you want, but I believe you ought to be completely satisfied on this point. It took me several years to find the right ones; I've had them made special since then.

Let your natural inclinations be your guide—at first; it's always a good idea to check with fellow musicians, to talk it over with them. Best of all, playing with professionals is what really polishes off your style and phrasing.

Study More Essential
Generally speaking, I think much more study is required of the young clarinetist than was true 10 or 15 years ago. The arrangements are much more advanced and complicated than they used to be, and the big-name leaders now require a higher caliber of sidemen than formerly. That's why more concentrated study and hard work is necessary.

Attack Important
On the clarinet particularly, attack is important. I don't think

When it comes to actual personalities, I'll take Benny Goodman for drive and guts; Artie Shaw for the pretty, easy-flowing stuff.

Wolk to Capitol
New York—Lawrence Wolk set to follow Duke Ellington into the Capitol theater.

Down Beat covers the music news from coast to coast.

Binghamton, N. Y. . . . Peter Kent is in his seventh year as leader of the intermission band at the Hotel New Yorker. . . . Louis D'Orsey will finish out the season at Bradley's cafe in Wildwood, N. J.

Al and Lee Reiser, piano team, are at the Dubonnet in Newark, N. J. . . . Jill Adrian, pianist and singer, replaced Virginia Hays at the Belmont Plaza in Manhattan. . . . Tommy Edwards, vocalist, has been held over at the Reddington hotel in Wilkes-Barre, Pa. . . . Vincent Bragale goes into the Warwick in Philadelphia on October 1, replacing George Sterney, who moves to the DeSoto hotel in Savannah, Ga.



The P-40 Curtiss Warhawk Photo Courtesy Curtiss-Wright Corporation

MUSIC FOR EVERY LIBRARY

I'LL BE AROUND
Mills Brothers

PUSHIN' SAND
Kay Kyser

9:20 SPECIAL
Count Basie

SIX FLATS UNFURNISHED
Benny Goodman

ROCKIN' THE BLUES
Count Basie

FLYING HOME
Benny Goodman

PRICE 75c EACH
At your dealers or direct. Write for complete list of orchestrations

Regent Music Corporation
1819 Broadway, N.Y., N.Y.

THE P-40 . . .
Unlucky number for the Axis!
Scrambling upstarts to make dead ducks of enemy bombers . . . or tearing the air apart after Zepps and Messerschmitts—from the famous China Flying Tiger days right down to tomorrow's communique the Curtiss Warhawk has been hot . . . and it's getting hotter all the time. Here at Buescher, we're proud to be making parts that have helped to make a tough fighter even tougher.

IN THE AIRWAYS TODAY . . .
ON THE AIRWAVES TOMORROW

Like America's fighting planes, Bueschers have always been great performers. And when the war's over, the greatest Buescher ever can be yours—made vastly better by war-learned skills and techniques of manufacture. In the meantime, let us help you make your present Buescher do its best. See your Buescher dealer, or write us direct about our complete repair service.

BUESCHER
True Tone
ELKHART, INDIANA
BUESCHER MUSIC BUILDS MORALE

MADE BY MASTERS • PLAYED BY ARTISTS

DOWN BEAT

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

203 NORTH WABASH, CHICAGO, (1), ILL.—ANDOVER 1612

Business	Editorial
ED PARO... Adm. Mgr.	MIKE LEVIN... Ass't Editor
ROBERTA V. PETERS... Auditing	GENE EUGENE... Chicago Editor
FRANK W. MILES... Circ. Mgr.	EVELYN EHRLICH... Assistant

NEW YORK OFFICE

Editor—FRANK STACY
Assistants—NITA BARNET, AMY LEE
Staff Cartoonist—ENID KLAUBER
2415 RKO Bldg., Rockefeller Center • Circle 7-4131

PACIFIC COAST OFFICE

CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles (26), Calif.

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright, 1943, by Down Beat Publishing Co., Inc. Additional entry Milwaukee, Wis. Subscription prices: \$4.00 a year, \$7.00 two years, \$10.00 three years. Nothing extra for Canada or foreign. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

CHANGE OF ADDRESS notice must reach us at least three weeks before the date of issue with which it is to take effect. Send old address with your new. Duplicate copies cannot be sent. The Post Office will not forward copies unless you provide extra postage.

Opinions expressed by writers in this publication are not necessarily those of Down Beat's editors. To insure return of material submitted for publication, contributors must enclose self-addressed, stamped envelope. Down Beat is not responsible for unsolicited manuscripts.

DOWN BEAT • Address All Communications to 203 North Wabash • Chicago (1), Illinois
Printed in U.S.A. by Wisconsin Cuneo Press, Milwaukee, Wis.

Uncle Sam Dodges Status of Music, Silent on Subject

Here it is again, that still unanswered question of the musician's status, and music's place, in the war. The August 14 official list of non-deferrable activities released by Selective Service does not include music. Yet nothing has been said to make musicians deferrable!

Music is neither a deferrable nor a nondeferrable activity! Music, theoretically, is nowhere! Practically, it is everywhere!

All our name bands are giving unstintingly of their time and talent to bring music to the men of our armed forces. Glen Gray and the Casa Loma band are representative, and that is why Glen's experience and his remarks made recently are worthy of recording.

Wherever the Casa Lomans have played for our service men, Glen has met this demand from the men themselves, "Leave the name bands alone!"

Whenever Glen has mentioned his going into some branch of the service, they come back, double-quick, "You stay where you are! You're doing more good right where you are now!"

BOYS IN CAMP WANT NAME BANDS KEPT INTACT
The boys in camp want the name bands kept intact. They have, in many cases, fine dance bands of their own, probably, as Glen himself said, better than many name bands today, but the name band has a magic irresistible and incomparable. And it's not old black magic, either. It's inspirational magic, compounded of the artistry and reputation of the leader and his musicians, and the affection and admiration with which they are held by their public. Much of that public is now serving Uncle Sam, and its heart has not changed with the outward change to G. I. toggerly.

The government has stopped the manufacture of musical instruments—except for the armed forces. Yet civilians must play instruments to make music for the men of the armed forces! We echo the servicemen's own plea, "Leave the name bands alone! Let them have musicians of calibre high enough to maintain their former high standards of music—and morale!"

The Government is making use of music for one branch of the service, civilian in character—the soldiers of production. Glen Gray and the Casa Loma band played a thirteen-week schedule of programs for factory workers, sponsored by the Office of War Information (OWI). They gave up their Sundays to do it. With their own often inhuman schedules of music production, including the hardships of wartime travel, to keep theater and camp dates all over the country, a Sunday off is not a luxury but a necessity, at least once in awhile.

The Casa Lomans broadcast every Saturday afternoon for the navy on the Navy Bulletin Board program. The number of Saturdays they have devoted to this war service is increasing impressively.

BANDSMEN TODAY ARE SOLDIERS OF MUSIC AND MORALE
Bandsmen today are not just musicians. They are soldiers of music. Uncle Sam's silence on their status, and music's essentiality, is baffling and upsetting. The whole issue is as carefully side-stepped as though

Musicians Off the Record



Chanute Field, Ill.—Stated for ASTP at Champaign, ticker trouble put Jack Archer, former manager for the Herman Herd, into the hospital here. He ran into Herbert King, once Count Basie's band boy, who is giving the corporal the business with a stethoscope here.



"Man, was that a hot session! Let's have another drink and talk about scale!"

CHORDS AND DISCORDS

Where's Buddy?

Philadelphia, Pa.
To the Editors:
Twice I have dug the picture *Du Barry Was A Lady*, the second

of which to see if my eyes were going bad. What handed me a huff was the absence of Buddy Rich in one of the scenes. Tommy and boys were giving out with some background music for

RAGTIME MARCHES ON

NEW NUMBERS

LIPKINS—A son, Robert Henry, to Mr. and Mrs. Steve Lipkins, Aug. 7, in New York. Father is with NBC house band.

SUKIN—A son, Michael Frederick, to Mr. and Mrs. Mike Sukin, Aug. 9, in New York. Father is contact man for Irving Berlin.

CROSS—A 6½ lb. daughter, Donna Rae, to Mr. and Mrs. Chris Cross, Aug. 11, in New York. Dad leads a novelty band, currently at Dempsey's in NYC.

TAFT—A daughter, Elaine Margaret, to Pvt. and Mrs. Glenn Taft, July 28, in Webster, Mass. Father is former Lt. in Webster, now stationed in the Army Air Force Band, Chanute Field, Ill.

FRAYSSE—A son, Michael Anderson, to Mr. and Mrs. Vic Fraysse, July 30, in Hackensack, N. J. Father is orchestra leader and mother is former sec'y-librarian at Ferde Grofe.

CORDARO—A daughter, Myra Jayne, to Mr. and Mrs. Johnny Cordaro, July 18, in Chicago. Father is clarinetist on the NBC *Carnation Contended Program*.

DEPACK—A daughter to Mr. and Mrs. Maurice DePack, July 26, in Los Angeles. Father is music arranger at RKO, and a songwriter.

COLE—A son to Mr. and Mrs. Allen Cole, July 27, in Toledo, Ohio. Father was formerly with Ted Fio Rito, now in the Coast Guard.

TIED NOTES

SHINE-NAPOLEON—Cpl. Bill Shine, former Alvin Karp alto saxist, to Jo Napoleon, singer, June 4, in New York.

RUSHTON-BOYDEN—Joe Rushton, former Benny Goodman saxist, to Priscilla

Boyd, staff writer for Jazz Quarterly, Aug. 23, in Chicago.

STEWART-COMBATTELLI—Seaman Leroy Stewart, non-pro, to Mary Combattelli, tenor saxist with Ada Leonard's ork, July 21, in Philadelphia.

DERBYSHIRE-REGAN—Joseph Derbyshire, producer for KYW, Phila., to Alice Regan, vocalist with Clarence Fuhrman's ork, Aug. 2, in Philadelphia.

MELVIN-ZIEGLER—Mel Melvin, Philadelphia orchestra leader, to Ernestine Ziegler, non-pro, Aug. 1, in Philadelphia.

VIOLETTA-DEFRANCO—S/Sgt. Al Violetta to Josephine DeFranco, with Music Publishers' Protective Ass'n. in New York, July 11, in Brooklyn, N. Y.

FINAL BAR

LANGE—Harry C. Lange, 57, orchestra leader for the past 20 years at Forest Park Highlands, St. Louis, stuck by car, Aug. 1, in St. Louis.

RICH—Louis Rich, 56, former musical director at Station WHC-WCLE, Cleveland, July 30, in Cleveland.

WEBERBAUER—Arthur Weberbauer, 58, music teacher and composer, Aug. 1, in Irvington, N. J.

GILLUM—Frank H. Gillum, trombone soloist with the Long Beach Municipal Band, July 27, in Long Beach, Cal.

DALE—Benjamin Dale, 58, English composer and warden of the Royal Academy of Music, London, July 31, in London.

WARREN—John Warren, 71, music critic and concert manager, for 10 years music, drama and art critic for the New York World, July 16, in Tyler, Texas.

WOHLLEBEN—Theodore Gustav Wohlleben, 59, musician, July 72, in Philadelphia.

GOODWIN—Joe Goodwin, 53, songwriter, July 31, in Bronx, N. Y.

dancer Gene Kelly, and I mean the band was really digging solid rhythm with rim shots and cymbals all over the place. Then you look right smack in front of you and you see an empty set of drums. Either Rich stepped out for a bite to eat and let a grem-lin sit in for him or he got awfully thin before he went into the marines. Why do directors make such careless mistakes or was there a reason for it?
JOHN MILLER

Okay, Corporal

Detroit, Mich.
To the Editors:
I've been reading in your column the favorite orchestras of different people. Permit me to express mine. He is Larry Clinton, the Old Dipsy Doodler. Yes, I like Glenn Miller, Harry James, Tommy Dorsey, etc. but I'd take Larry any day.
CPL. R. TROTTER

Sounds Like Mix

Camp Pickett, Va.
To the Editors:
If you've been to New York's Cafe Society lately, you have sat in on one of the best sessions yet. The gal who is responsible for such terrific stuff, is Mary Lou Williams, who really knows what it's all about, and can dish it out, stock and solid.
Her style and technique are really all reet, as any musician will tell you, and she has more on the ball than guys like Rocco, Scott and so on. In my estimation, there isn't another pianist in the business that has such a fine knowledge of music as Mary Lou.
T/SGT. EDDIE ZUERLIN

More on Hollywood

Middletown, Maryland
To the Editors:
I think your article "Will Hollywood Ever Get Hep" in your August 1 issue merits the attention of every reader. It is a fact that the names of the most popular dance bands appear in outstanding type in movie advertisements and yet in some of the movies you barely get a glimpse of them. Movies advertising name bands have truly turned out to be teasers. Come on Hollywood, let's have some honest to goodness name band movies.
OSCAR F. GAVER, JR.

Sears Sends 'Em

Treasure Isl., Cal.
To the Editors:
Al Sears played for the sailors stationed here July 27 and 28 under the auspices of the USO and he really came on. One of the top tunes of the show was *Travelin' Light* where he and
(Modulate to Page 11)

Cho Disc

(Jan...
Lester Y...
with the...
in the...
fashion...
His w...
there an...
he plays...
preciate...
His

Hurra

To the E...
Recent...
of your...
said "Th...
Corn Cro...
he and...
reached...
Though...
sidered...
he will a...
ite.

M-m-

To the E...
Well, it...
going to...
cats just...
a Dow...
years st...
member...
cords wa...
ravings...
got (tha...
whether...
instead...
girls hol...
er they...
groans...
Haymes...
Kaye's T...
ing that...
goose pi...
me and...
my spin...
swooned...
James tr...
They...
which ha...
it is toda

Well,

To the E...
Everyth...
Miller, h...
I always...
thanklin...
think He...
the brot...
leader, b...
for this...
Herb is...
tain eve...
now. So...
Herb Mil

H

Chicago...
Holly, a...
at River...
ice cream...
with Carl...
band in

Chords and Discords

(Jumped from Page 10)

Lester Young turn in a fine job with the rest of the band filling in the soft spots in a groovy fashion.

His whole outfit is right in there and the next service camp he plays for will more than appreciate him.

HERBERT BECKFORD STM.1/C

Hurray for Tiny

Pottstown, Pa.

To the Editors:

Recently there appeared in one of your issues a headline that said "Tiny Hill Reaps Bumper Corn Crop." I'm glad to see that he and his band have finally reached the big time.

Though his music may be considered "corny" to many people, he will always remain my favorite.

OLIVER BEALE

M-m-mh, Could Be!

Memphis, Tenn.

To the Editors:

Well, it looks like the world is going to the dogs for sure and we cats just ain't got a chance. As a Down Beat reader of some years standing, I can still remember when Chords and Discords was devoted to musicians' ravings about what Pee Wee's got that Goodman ain't, or whether Tesh played in tune, instead of a bunch of high school girls holding a session on whether they swoon sooner to the groans of Sinatra, Eberly, Haymes, or "yes even" Sammy Kaye's Tommy Ryan. Just reading that stuff is enough to make goose pimples come out all over me and shivers run up and down my spine the way one half-swooned-already chick says the James trumpet does to her.

They represent the public which has made real jazz what it is today—practically extinct.

RALPH L. HARRISON

Well, Why Not?

Franklinton, Pa.

To the Editors:

Everytime I read of Herb Miller, here's a chick who burns. I always find Glenn Miller's relationship mentioned. I should think Herb is very proud of being the brother of this great band-leader, but there's still no reason for this "brother routine". So Herb is Glenn's brother! I'm certain everyone should know it by now. So why can't it be just Herb Miller and nothing more?

MARGE LAMPARTER

Mend Anything Musical



Ogden, Utah—Any musical instrument, from a piccolo to a bass drum, can be repaired at the quartermaster depot here. Horns smashed almost to oblivion can be put back into playing shape by these repairmen, who are, left to right: LeRoy Mideley, Gay Heric and George Simpson. Read the story about their work in an adjoining column.



The Rhythm Kings, fronted by Benny Bents, are getting lots of raves around Cincinnati. Their solid jump tunes, with many original arrangements by Benny, and their smooth interpretation of current ballads, are the reasons for their popularity and large following among service men and civilians alike. Outstanding soloists are tenor man Bill Wiechhaus and trumpeter Rudy Manetti. Ruth Kane is featured on piano. Band consists of four reeds, five brass, three rhythm and two femme vocalists.

Stu Dumas and his seven-piece outfit are the favorite music makers in and around Bennington, Vt., playing regular dates at the Hedges Lake Ballroom in Cambridge, N. Y., State Armory in Bennington, the Merry-Go-Round night club in Hoosick, N. Y., and USO dances. Stu, a graduate of the New England Conservatory in Boston, has written a book of specials for the band. Personnel includes Jerry Murphy, piano; Ernest "Beat" Green, drums; Howard "Doc" Irons, alto sax and clarinet; Jerry James, tenor sax and clarinet; Bill "Fuzzy" Knights, trombone; Charlie "Buck" Bridge and Stu, trumpets.



Joe Porretta

Joe Porretta and his orchestra have been supplying such tuneful melodies in the Flame Room at the Radisson Hotel in Minneapolis, Minnesota, they drew a hold-over. Besides Joe, who plays tenor sax, there are Irving Daye on piano, Robert Puntillo on electric guitar, Charles Fudenshi, playing bass and drummer Edwin Lightfoot.

Milton Larkin, youthful Texas maestro, who did a bang-up job at Chicago's Rhumbogie a while back and then went on a tour of the home state and the southwest, expects to invade the east soon with his band, known for their "boogie swing".

After a long engagement at Scott's Theater Restaurant in Kansas City, Mo., the Carolina Cotton Pickers are beginning a tour with the famous Mills Brothers.

George Towne, currently at the Biltmore Hotel in Dayton, is now

Horn May Break, Bugler Will Still Get 'Em Up!

Ogden, Utah—When an army bandsman blows too hard and puts his instrument out of commission, or drops it and breaks it, or falls through the bass drum, does the army discard that instrument? No! The damaged instrument is sent to one of the band instrument supply and repair sections, one of which, serving the Ninth service command, is located at the Quartermaster Depot here.

Wichita Girl In Franklin Violin Group

Wichita, Kansas—When the Buddy Franklin band left Wichita for a two-weeks' engagement at Dallas, they took with them local violinist Margaret Watts, who has been dividing her time between playing army shows on weekends and being a secretary at Boeing during the week. She was formerly with radio stations KWBW at Hutchinson, Kansas; and KANS at Wichita. She is now one of the girl trio of violinists with the Franklin orchestra.



Margaret Watts

Benny Strong, former m.c. at Chicago's Blackhawk and his orchestra followed the Franklin aggregation into the Blue Room last month. . . . Ernie Fields back to the Trocadero in August for a one-nighter.

Louis Armstrong came into the Rose Room for a colored dance, and the bookers counted on selling tickets to white spectators. However, a ruling of the police department barring such spectators was enforced and the bookers lost money.

Count Basie came to the Orpheum on August 27 for a week. —Irma Wassell

featuring vocalist Paul Arnold. Paul is under contract to MGM and has been a staff singer at WLW, Cincinnati. He will also be remembered for his Old Gold programs last year.

Hal Haley concluded an eleven-month engagement at the Firemens Club in Allentown, Pa., and entered the army. Nearly all of his original men are in the service. Walt Schreiber, trombonist and arranger, is now arranging for the Coast Guard Band at the induction center in Northport, Long Island.

Irene Kory and her all-girl band from Detroit have been playing a successful engagement in the Crow Bar, Saugatuck Hotel at Saugatuck, Michigan, popular summer resort.

Holly Entertains Her Daddy



Chicago—On the pretext of showing his 2½-year-old daughter, Holly, a good time, Griff Williams had himself a ball on the rides at Riverview Park recently. Loaded with popcorn, cotton candy and ice cream, Holly and her dad pose on the ramp of the Tumble Bug with Carlyn Truax, who is featured at the Palmer House, where Griff's band is playing currently.

FOR SAXOPHONE



FOR CLARINET

Soaring . . .

HIGH ABOVE ALL OTHERS . . .

VIBRATOR Reeds

with Sound Wave MOUTHPIECES

H. CHIRON CO., INC., 1650 Broadway

New York City

Barry Sisters Make Club Bow

New York—The Barry Sisters, long time vocalizing favorites over WHN here, make a night club bid on September 15 when they open at the Copacabana. Singer Ella Logan stars in the same show.

REGULAR carved models made with steel. Trust Rod necks cannot be made because of Government restrictions; some flat tops and arched tops are being made. Regular Gibson strings are available in limited quantities. Take care of your instrument so we can help the boys at the front with that famous Gibson skill and perfection.

Gibson, Inc., Kalamazoo, Michigan

ALONG MELODY ROW

The American Theatre Wing music war committee fulfilled a short-order request from the motion picture industry for songs to be used in trailer programs in a drive to raise fifteen billion dollars, promoting the treasury department's Third War Loan. The songwriters delivered the songs two days after receiving the request.

The compositions and writers were as follows: *Buy A Share In America* by Lanny and Ginger Grey, *They Need Every Dollar You Can Spare* by Paul Cunningham and Leonard Whitcup, *The Bond Wagon* by Bob Russell and Charlie Hathaway, *Swing The Quota* by Buck Ram, Teddy Hall and Leo Dahlman, and *Back The Attack With Your Jack* by Pearl Fein and Roy Jacobs.

Jack Robbins, directing head of Robbins Music Corporation, Leo Feist, Inc. and Miller Music Corp., reveals that combined royalties paid to writers by the three companies totalled \$198,000 for the six-month period ending June 30. This compares with \$138,000 for a similar period ending December 30, 1942. Commenting on this increase of 39 per cent, Robbins said that it is the more remarkable because receipts from recording companies have steadily decreased since the ban on recordings went into effect. Sales of standard publications have risen considerably, aided by a more extensive use of this material by schools and colleges.

ABC Music's newest tune, recently introduced on the air by Guy Lombardo, is *Hold Everything by Sam Stept*, writer of *Don't Sit Under the Apple Tree*. . . Dorsey Bros. concentrating on *Great Day In The Morning* written by Joan Whitney and Alex Kramer, writers of *Weep No More My Lady*. . . Yankee Music has *Somewhere This Side of Heaven*, written by Chick Adams and Bert Reisfeld.

Mayfair Music has another boogie woogie book out titled *Basic Boogie Woogie Beats*, arranged and compiled by Dave Burton. . . Cherie Music is plugging *More Than Ever* by Jessie Greer and Chick Adams, *My Kind of People* by Jessie Greer and Al Neiberg, and *Ogeehy River Lullaby* by Cab Calloway, Jack Palmer and Guy Wood. *Geehy* has been featured on the air by Cab and Bobby Sherwood.

IMPROVE YOUR PLAYING

Planets—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, sight-reading and playing thru mental-muscular coordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation. Broadwell Studios, Dept. 33-1, Covina, Calif.

BOOGIE OR BACH

Hot or Classical . . . You'll get more enjoyment from your records with a Fidelity De Luxe Floating Point Needle. 5000 perfect plays. Filtered record scratch. Prolonged record life.

at leading record shops everywhere

Fidelity De Luxe FLOATING POINT THROUPOINT NEEDLE

Perks Plugs



Chicago—This is one of the reasons why pluggers for the various music publishers include the CBS studios in their rounds daily. She is June Kennedy, former singer and model, who presides in the publicity booth at WBBM. Surprising how much information the contact men need from her department!

Tune was introduced by Dick Kuhn and his orchestra.

Love Hit Me Squares In The Eyes, written by L. V. Magnoli, has been getting several plugs at the La Vista night club and the officers' club in Clovis, N. M. . . Another tune gaining much popularity among army personnel is *The Red Sock*, written by Harold Klein and Jack Gould, now in North Africa. Tune is based on the comic strip character, *The Red Sock*, created by Sgt. George Baker in Yank.

Irving Siegel, professional manager of Sadik & Siegel, is in Hollywood plugging *A Blue Song That Made Me Happy*. . . Kemp Read at Ann's Kitchen in Newport, R. I. and Ernest Towle have written *Men Of The Navy, You Can't Tell Love What To Do and We're The Wacs*. Latter has been presented in several army posts.

Gershwin Story Told In David Ewen's Book

The Story of George Gershwin, as written by David Ewen, is not only outstanding because it tells in a simple, direct and inspiring manner the true life story of George Gershwin, from his early boyhood to his untimely death, but because of its many other interesting features.

David Ewen, who has contributed regularly for many years to magazines of music and is author of several standard musical works, based his biography on memories of his personal acquaintance with Gershwin as well as on a rich musical background of his own. He reveals Gershwin's career from his early days of songwriting to his ultimate success and fame, from his first smash hit, *Swanee*, to his beautiful folk opera *Porgy and Bess*, highlighting his numerous Broadway hits, the Paul White-man premiere of *Rhapsody in Blue* and the Damrosch performance of the *Concerto in F* with Gershwin as soloist. At the same time, he offers a complete revelation of Gershwin himself, giving the reader a feeling of having met and known him personally.

This book tells the story of Tin Pan Alley. It contains brief anecdotes about other famous composers and artists who were influential in the life and career of



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

SUNDAY

6:45 Duke Ellington . . . Hurricane . . . MBS
7:30 Fitch Bandwagon . . . NBC
9:15 Chamber Music Society of Lower Basin Street . . . Blue
10:00 Phil Spitalay . . . NBC
11:00 Tommy Reynolds . . . Roosevelt Hotel, Wash. . . MBS
11:15 Woody Herman . . . Sherman Hotel, Chicago . . . Blue
11:30 Johnny Messner . . . McAlpin Hotel, N. Y. . . MBS
11:30 Sheep Fields . . . Terrace Room, Newark, N. J. . . CBS
11:30 Van Alexander . . . Roseland, N. Y. . . Blue
11:45 Mal Hallett . . . Park Central Hotel, N. Y. . . MBS
12:00 Lawrence Walk . . . Trianon, Chicago . . . MBS
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
A.M.
12:05 Jimmy Dorsey . . . Palladium . . . Hollywood . . . CBS
12:15 Eddy Howard . . . Aragon, Chicago . . . MBS
12:30 Mal Hallett . . . Park Central Hotel, N. Y. . . CBS
12:30 Eddie Oliver . . . Edgewater Beach Hotel, Chicago . . . Blue
12:30 Lani McIntire . . . Hotel Lexington, N. Y. . . MBS
1:00 Sheep Fields . . . Terrace Room, Newark, N. J. . . MBS
1:30 Carl Ravazza . . . Blackhawk, Chicago . . . MBS

MONDAY

7:00 Fred Waring . . . NBC
9:30 Spotlight Band . . . Blue
10:15 Sunny Skylar . . . New York . . . MBS
11:30 Johnny Long . . . New York, N. Y.
11:30 Eddie Rogers . . . Del Rio, Washington . . . Blue
12:00 Lou Broeze . . . Chez Paree, Chicago . . . Blue
A.M.
12:30 Glen Gray . . . Pennsylvania Hotel, N. Y. . . CBS
12:30 Tommy Tucker . . . Astor Hotel, N. Y. . . MBS
12:30 Eddie Oliver . . . Edgewater Beach Hotel, Chicago . . . Blue
1:00 Henry Jerome . . . Lincoln Hotel, N. Y. . . MBS

TUESDAY

7:00 Fred Waring . . . NBC

7:15 Harry James . . . CBS
8:00 Johnny Presents . . . Dave Rose, Glenside . . . NBC
8:30 Morace Heldt . . . NBC
9:30 Spotlight Band . . . Blue
10:15 Sunny Skylar . . . New York . . . MBS
11:30 Raymond Scott . . . New York . . . CBS
11:30 Ray Heathorn . . . Baltimore Hotel, N. Y. . . Blue
12:00 Don McGraw . . . Latin Quarter, N. Y. . . MBS
12:00 Glen Gray . . . Pennsylvania Hotel, N. Y. . . Blue

WEDNESDAY

7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:00 Sunny Kaye . . . CBS
8:30 Tommy Dorsey . . . NBC
9:30 Spotlight Band . . . Blue
10:00 King Kelly . . . NBC
10:15 Sunny Skylar . . . New York . . . MBS
11:30 Mal Hallett . . . Park Central Hotel, N. Y. . . MBS
11:30 Tommy Reynolds . . . Hollywood . . . NBC
11:30 Lou Broeze . . . Chez Paree, Chicago, Ill. . . Blue
12:00 Glen Gray . . . Pennsylvania Hotel, N. Y. . . Blue

THURSDAY

7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
9:00 King Kelly . . . Music Hall . . . NBC
9:30 Spotlight Band . . . Blue
10:30 Carl Ravazza . . . Blackhawk Restaurant, Chicago . . . MBS
10:45 Tommy Reynolds . . . Roosevelt Hotel, Washington . . . MBS
11:30 Woody Herman . . . Sherman Hotel, Chicago . . . Blue

FRIDAY

7:00 Fred Waring . . . NBC
9:30 Spotlight Band . . . Blue
10:15 Sunny Skylar . . . New York . . . MBS
11:15 Tommy Reynolds . . . Roosevelt Hotel, Washington . . . MBS
11:30 Lou Broeze . . . Chez Paree, Chicago . . . Blue
12:00 Van Alexander . . . Roseland, N. Y. . . Blue

SATURDAY

2:00 Lani McIntire . . . Hotel Lexington, N. Y. . . MBS
3:00 Van Alexander . . . Roseland, N. Y. . . Blue
5:00 Glen Gray . . . "Navv Bulletin Board" . . . MBS
9:00 Your Hit Parade . . . CBS
10:45 Tommy Reynolds . . . Roosevelt Hotel, Wash. D. C. . . MBS
11:15 Lou Broeze . . . Sherman Hotel, Chicago . . . Blue
11:15 Sheep Fields . . . Terrace Room, Newark, N. J. . . CBS
11:30 Mal Hallett . . . Park Central Hotel, N. Y. . . CBS

SUNDAY

12:05 Al Donahue . . . Terrace Room, Newark, N. J. . . CBS
12:15 Griff Williams . . . Palmer House, Chicago . . . MBS
12:30 Tommy Tucker . . . Astor Hotel, New York . . . CBS
12:30 George Hamilton . . . Cleveland Hotel, Cleveland . . . MBS
12:30 Iva Ray Mailton . . . Astor Hotel, N. Y. . . CBS
12:30 Tommy Dorsey Treasury Show . . . Blue
1:00 Eddy Howard . . . Aragon, Chicago . . . MBS

George Gershwin, an outline of the world that Gershwin lived in, starting from his birth in 1898, with important musical events and world events from that time to and including his death in 1937, and lists of musical comedies, revues and films for which Gershwin wrote music, and Gershwin records.

The Story of George Gershwin was published August 19 by Henry Holt and Company, Inc., 230 Fourth Ave., New York. —eve

Another Call for Berigan Fund

New York—It's a pleasure to announce that the notice run in the *Beat* a few months ago, calling attention to the fact that the trust fund for Bunny Berigan's children is badly depleted, brought in contributions from many music lovers. However, even more money is needed and anyone wishing to help keep Bunny's memory alive in this most practical of ways, may forward contributions to Harry Moss, 745 Fifth Ave., New York.

Has Song Ready

New York—Redd Evans has written *One Down, Two to Go*, to be released on the day Italy quits the war.

TOM TIMOTHY
HARMONY — COUNTERPOINT
Arranging for the Modern Orchestra. For "ad-lib" playing, a SPECIAL course is provided.
117 W. 49th St. New York City
Suite 41 Longacre 5-4665

RICKENBACKER "ELECTRO" GUITARS
PUT PUNCH AND PRESTIGE IN PERFORMANCE
MANUFACTURED BY
ELECTRO STRING INSTRUMENT CORPORATION
6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

RECO
George Avakian from his Ave. New tentative au of collector The Fire Co. has tal stein Varas logue. The albums thr and have i bumf of in collector. bum consi peter and other albu Blue the orches W. C. Han Buster Bal

MISCE
ingill found known al label. Th number o records. T nal Midn tra playi Stomp. Ov bers Blue The latter Guy Willi Phil als record w the Hollyv gion Club by the Spi field Blue Dr. B. D talking v Clarence M Irishman plays a brought a that bore to run ar and has a right in S him a job not a read two of hi lories a Boogie at Hotel Gat

COLLEC
Tom Willington, D. C. miscellaneou has been up a combinatio itim become musicians. E so far most i piece on the Record Clans Garth Fan Court, Per

Auld Getting Set for Opening

New York—At this writing, Jo Napoleon, vocalist, formerly with Vido Musso, was trying out with George Auld's new fourteen-piece band, opening at the Tic Toc in Boston September 8.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Jackson Teagarden and his trombone can be found on two Victor records made by Ramona and Her Gang in the early thirties. These sides are Victor 25138 *Every Now and Then* and *No Strings*, and Victor 25156 *Barrel-House Music* and *I Can't Give You Anything But Love*.

Final Results on the Hot Record Poll: The total number of letters and cards received counted two hundred (200). The voting by artists ended up as follows:

- Coleman Hawkins 64
- Duke Ellington 61
- Benny Goodman 54
- Jelly Roll Morton 44
- Bunny Berigan 38
- Louis Armstrong 36
- Bix Beiderbecke 33
- King Oliver 29
- Muggsy Spanier 27

(None under 25 included)

RECORDS

1. Muggsy Spanier's Ragtimers, BB 10532 *Relaxin' at the Touro*... 40
2. Monard City Blues Blowers, BB 10037 *One Hour and Hello Lola*... 37
3. Benny Berigan's Band, Victor 36208 *I Can't Get Started*... 31
4. Cab Calloway Orch. (Chu Berry), OK 5687 *Ghost of a Chance*... 24
5. Jelly Roll Morton's Hot Peppers, Victor 20772 *Hymns Stomp*... 22
6. Frankie Trumbauer, OK 40772 *Singin' The Blues*... 22
7. Coleman Hawkins, BB 10583 *Body and Soul*... 22
8. Duke Ellington Orch. Victor 24861 *Black and Tan Fantasy*... 20

(None under 20 listed)

Quite a few of the above records have been re-issued since their original release. It looks as though under present conditions a regular re-issue plan on the above records will not be possible. However, all of the above were popular sellers at the time they were available and there is little doubt but what they will all be made available again when conditions are more favorable.

RECORDS AVAILABLE: George Avakian has mailed out from his home 130 Wadsworth Ave. New York 33, N. Y., an extensive auction and trading list of collector's items.

The Firestone Tire & Rubber Co. has taken over the Ell Oberstein Variety and Royale catalogue. They are going to release albums through their distributors and have advertised two such albums of interest to the hot record collector. A Bunny Berigan album consisting of eight sides of pop tunes made by the late trumpeter and his orchestra. The other album will be called *Famous Blues* and includes sides by the orchestras of Jack Teagarden, W. C. Handy, Roy Eldridge and Buster Bailey.

MISCELLANY: Phil Featheringill found four interesting unknown sides on the Autograph label. There was no master number or serial number on the records. The band is the Original Midnite Ramblers Orchestra playing *Midnite Ramblers Stomp*, *Owl Strut*, *Midnite Ramblers Blues*, and *Bowling Green*. The latter side has a vocal by Guy Williams.

Phil also picked up another record without any numbers on the Hollywood label by Reb's Legion Club 45's *My Mammy's Blues* by the Spikes Brothers and *Sheffield Blues* by Hite.

Dr. B. D. Simms was in Chicago talking very favorably about Clarence Brannon, a red headed Irishman from St. Louis, who plays a great boogie. Simms brought along a home recording that bore him out. Clarence used to run around with Jess Stacy and has spent most of his time right in St. Louis. B. G. offered him a job onetime but alas he is not a reader. Today he features two of his originals *Poison on Ivory* and *Hofman Tavern Boogie* at the Walnut Room—Hotel Gatesworth.

COLLECTOR'S CATALOGUE:

Tom Williston, 1204 Q St., N. W., Washington, D. C. Duke Ellington, Commodore, miscellaneous blues. Tom is a doctor and has bred up the top floor of his home into a combination bar and record room that has become familiar to many well known musicians. Record shelves are the nearest so far seen by the *Box*. Williston wrote a piece on the blues for Gordon Gullikson's *Record Changer* recently.

Garth Fanning, 4201 N. E. Toddington Court, Portland, Oregon. Interested in

Boogie-Woogie



Chicago—Dr. Rudolph Gans, noted concert pianist and conductor seen here with Robert Crum at the key-board, made the commentary at the boogie-woogie concert sponsored last month by Poetry magazine at the ritzy Saddle & Cycle club. Regarding boogie, Gans said: "The left hand and the right hand are not always of the same opinion—the conductor is the right foot and needs no baton—it is a modern expression, where in the wrong notes fall in the right places—boogie-woogie might be mistaken for Scott-takowicz, or vice-versa." Crum, now featured at the Sherman hotel in the Panther Room, was one of the group of demonstrative pianists which included Meado Lux Lewis and Dorothy Donegan.

Duke on Basin

New York—Duke Ellington will be the *Basin Street* guest artist on September 12.



Many song writers who write popular music for a living have very little technical knowledge of the subject. Some of them don't even know one note from another, yet they have conceived some of the best sounding and best selling songs in the world. Naturally, they transmit their melodies to an arranger who also writes the piano accompaniment.

Writing piano accompaniments to popular songs is a highly specialized field and not every arranger is equipped to do that type of work. An arranger may enjoy a most enviable academic musical background, and may write glorious instrumental arrangements for specific types of orchestras, dance or concert) and yet may not be able to write an acceptable standard vocal-piano arrangement to a popular song. It is not exactly a gift that is innate; in most instances, it is a matter of applicability and interest in that branch of arranging.

Must Be Simple

A vocal-piano arrangement to a popular song should be simple and easy to play. Speculative harmonies and erratic rhythms should be eliminated. Quick passing notes should not be harmonized. The melody should at all times stand out—because the singer sings the melody and not the accompaniment. The rhythmic figures of the arrangement should not prevail over the melody, because that tends to detract the listener from the melody. In that way a purpose that may have had good intentions is defeated.

The bass should be very simple. When a long melody note is held, an interesting counter-melody or

a suitable harmonic accompaniment should be moving in the background and should weave into the following measure naturally. These fill-ins or embellishments aid in the stimulation of greater interest in the song.

Melody Always Present

Only in instances where the song calls for an echo effect in the accompaniment does the background predominate the melody, and then it is only employed during a long note or a rest in the melody.

A good commercial vocal-piano arrangement is not supposed to be arranged in the order of a dance arrangement. A dance pianist will interpret a song from sheet music to suit his particular style. If sheet music were arranged the way spectacular pianists play, only a chosen few with enough scholastic training would be able to play it satisfactorily at sight. Sheet music should be arranged for the masses and not for a few.

Study Pop Songs

Melodists and arrangers who have not had much experience in writing piano-vocal arrange-

SONGWRITERS

MUSIC-PRINTED—\$7.00 UP
SONGS RECORDED—\$2.50 UP
MELODIES TO POEMS—\$6.00
PIANO ARRANGEMENTS—
SPECIAL OFFERS
COPYRIGHTS—(Stamp) 245 West 34th
URAD-D. B. New York 1, New York

ARTHUR LANGE

DEAN OF AMERICAN ORCHESTRATORS

Presents SPECTROTONE

A COLOR-GRAPHIC EXPOSITION OF TONE-COLOR BALANCE AS PRACTICED IN

MODERN ORCHESTRATION

BOOK I WITH SPECTROTONE COLOR CHART

\$3.00

CO-ART

AT ALL MUSIC DEALERS OR DIRECT FROM Box 1289, Beverly Hills, California

ments should be all means study the harmony and accompaniment of current popular songs. They will discover many things about vocal-piano arranging they never knew before.

The average song purchaser carefully examines the arrangement before buying. If the desired song is arranged above one's capability, the sale of the song is passed up, and the buyer's interest becomes probably focused on another desired song that may be within technical range. Many a good song that might have "hit the jack-pot" just petered out because the song was either "over-arranged" or the arrangement was not written within the scope of the average sheet music buyer.

Arranging Important

If writers are capable of writing good songs and are desirous of having them arranged, it will be to their advantage to turn the songs over to a qualified arranger who knows his business.

A mediocre arrangement is a poor investment. The best is always the cheapest in the long run, and every arranger has his price and charges what he thinks his services are worth. It is not how much one pays for an arrangement, it's the quality of the arrangement received in return that counts.

At no time should the song writer expect the impossible by sending a poor song to a good arranger and expect miracles to happen. A well written arrangement will glorify a well written song.

Answers to Inquiries

Notice! Please do not send more than one song at a time for opinions. Self-addressed stamped envelopes must accompany inquiries for personal answers and for the return of manuscripts.

M. M. Vancouver, B. C.

Your chorus is too long.

L. J. C. Chicago, Ill.

Your song is out of range.

M. K. L. Madison, Wis.

Your song may serve as a slogan number, but not for commercial use.

RHUMBA TRAPS

Marscos—\$1.50 pair; Cairo—\$2.50 each
Claves—\$1.00 pair; Bongos—\$1.50 pair
Quilbids (Jambones)—\$5.00 ea.
Congas—\$8 to \$12 ea.
Complete equipment for Drummers
FRANK'S DRUM SHOP
226 S. Wabash • Chicago, 4, Ill.

N. A. Nashville, Tenn.
Thanks for the compliment. Yes, you may send questions and answers regarding music history and composers to be incorporated in our "Test Your Musical Facts" column.

I. M. A. Detroit, Mich.

1. Melody good. Lyrics weak.

2. Your two other songs are well written.

A. M. S. Boston, Mass.

Nice song.

L. J. Liberty, Texas.

1. Your story is very good, but you do not tell it well enough.

2. Melody drawn out; idea not commercial.

L. G. C. U. New River, N. C.

Very good marine song

F. G. Grand Rapids, Mich.

Your song doesn't sound professional.

E. H. New York, N. Y.

Your poems are swell, but will not do for songs.

G. G. Chicago, Ill.

If that's the best you can do, give up song writing.

D. C. Chicago, Ill.

Your verse is two measures shy and your chorus has one measure too many.

N. B. Peoria, Ill.

Your songs are well written, but you need experience.

B. A. T. San Francisco, Calif.

Your titles are much too long. Few would bother remembering them.

H. I. J. Seattle, Wash.

You've got the idea; now keep trying.

M. H. New Orleans, La.

The answer is yes.

Bob Strong Set For Roseland

New York—Ted Fio Rito, who opens at the Roseland September 16, will be followed November 30 by Bob Strong for six weeks.

Send and hear . . .

★ **GLENN MILLER**

with the new STONE LINED
MUTEL in the 30th Century Era
movie production—Orchestra
Wires.
Send for *His Master's Voice*

Humes & Berg Mfg. Co.
121 E. 49th St. CHICAGO

PERMA-CANE REEDS

The Plastic Coated Cane Reed



CHOICE OF THE SAX SECTION OF THE NEIL BONDShU ORCHESTRA

This new reed has catapulted onto the mouthpieces of the finest musicians everywhere. It is first choice of the Radio, Screen, Theatre, and Nite Club reed men. Perma-Canes are made from the very best of specially cut cane coated with a plastic cover that adds life, brilliance, power, and beauty to tone. The plastic builds a "Heart" into the reed that makes it respond and endure.

Clarinet 50c — Alto Sax 65c
Tenor Sax 75c

Sold By Your Music Dealer or Write

PERMA-CANE

218 S. Wabash Ave.

Chicago, Ill.

Lyman's 88er Started In Toronto

Bill Clifton Is Musical Crony of Robert Crum

Has Played Piano With Whiteman, Herman and Goodman
By SHARON A. PEASE

Add Bill Clifton, pianist with Abe Lyman's orchestra, to the list of Canadians who have made good with name dance bands in the States. Bill, who is twenty-seven, was born and raised in Toronto. He began his musical training when eight, under the guidance of George E. Boyce of the Toronto Conservatory. Studies continued without interruption throughout the next nine years.

Bill made his first professional appearance while still in high school. It was a booking of one week at the Imperial theater. Backed by orchestra, he played the first movement of a Mendelssohn piano concerto which ran eleven minutes.

Gave Him an Idea

"It was a nerve wracking week," Bill recalls. "But the pay check started me thinking of music as a profession. I asked my teacher for his opinion regarding my chances of becoming a concert pianist. He said it would require an additional ten years of study with eight to ten hours of practice daily. I didn't feel that I could afford that much time. Then too, my father had always looked forward to me eventually becoming associated with him in the heating contracting business."

At about this time he became friendly with a schoolmate, Bill Ishbister, who played good jazz piano and had a collection of Fletcher Henderson and Duke Ellington records. Through this association Bill became interested in dance piano and with some coaching from Ishbister, began developing a style. Soon he was playing jobs. After finishing high school, he made a trip to Bermuda with Cliff McKay's orchestra for a run of six months at the Belmont Manor hotel.

Upon his return to Toronto,



Bill Clifton

Bill's father put on the pressure to abandon the music business. Finally he agreed to accept a clerk's job with a finance company in Montreal.

Pulls a Veneti

Bill didn't like the new venture. Nor did he like his boss, a girl about five years his senior. They were constantly at each other's throats. Eventually it developed that the girl was a great lover of music. One of the fellows in the office had heard Bill play and his enthusiastic reports circulated among the employees. This brought about a change in the attitude of the boss and she invited Bill to her home to play for a group of guests. He accepted—gladly.

The party moved along normally until it was time for Bill to play. With a malicious gleam in his eye he removed his coat, rolled up his sleeves, removed his handkerchief and dusted the keys. Then in apparent seriousness he burlesqued three clinker filled choruses of *My Wild Irish Rose* with the damper pedal pressed to the floor. It was a complete success—everyone applauded politely and Bill made an excuse to get out of the place.

Back to the Piano

Next morning the office battle was on again in all its fury. Bill left shortly thereafter and went back to Toronto. He was soon playing piano again. Resorts in the summer—clubs during the winter.

It was during this period that Bunny Berigan played a date in Toronto.

"Joe Bushkin was on piano," Bill recalls, "and I was greatly impressed with his work. That was when I definitely decided to stick with the music business."

Bill went into New York when he was twenty-three. The first evening he went to the Waldorf Astoria where the Casa Loma band was playing. Murray McEachern, an old friend from Toronto, was a sideman. Murray asked Bill to play a few tunes

Here's Clifton's Melancholy Tune 'Maybe Never'

Very slowly

48564

during intermission. George Simon heard the set and, impressed with Bill's work, helped him line up a job with a steamship line. He made a cruise to Cuba, another to the Bahamas and was working the regular run between New York and Norfolk when he obtained an audition with Paul Whiteman.

With Bud Freeman

Bill was hired on the spot and stayed with Whiteman until the band broke up nine months later. Then he worked for Bud Freeman at Nick's in New York, and later in Florida. After six months he joined Whiteman when the band was reorganized. He left after four months to go into the army. That was in May, 1941. Stationed at Camp Upton, L. I., he played with the band which later became the nucleus for the *This Is The Army* show. After seven months in the army, Bill was discharged due to falling health.

He took an apartment in New York, rented a piano and studied for six months. His teacher was David Saperton, who was assistant to Josef Hoffman during his

regime at Curtis Institute in Philadelphia.

His next job was two weeks with Woody Herman to fill the gap between Tommy Linehan and Jimmy Rowles. Then he worked two weeks for Benny Goodman, filling in between Rowles' departure and Jess Stacy's arrival. He joined Lyman in December, 1942.

Pal of Bob Crum

As mentioned in our June 1 story about Robert Crum, it was Clifton who first got Crum interested in jazz. These two fellows have spent a lot of time together. This is evident in their playing. Clifton has influenced Crum's jazz style. Clifton has gained much from Crum's familiarity with motion picture scores.

The accompanying example of Clifton's style is the expression of a melancholy mood which he calls *Maybe Never*. Note the clever use of dissonance throughout and the effective application of thirds in the bridge. The run employed in the fourth measure of this section is based on D harmony and involves the use of the sixth (thirteenth), B, the ninth, E, and the fifth A.

(Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studio, Suite 815 Lyon & Hooley Bldg., Chicago, Ill.)

New York—Baby Rose Marie, one-time child radio singing star is working at the Versailles club.

Tiny Hill Back To Reap Crop

New York—Tiny Hill, whose ricky-ticky rhythms have been heard for the last three months on NBC's *All-Time Hit Parade* has left that program to return to his original stamping ground in the middle-west for a one-acter and theater tour.

The rotund maestro, through a whim of the president of the firm sponsoring the *Parade*, was given a spot on the show last June and booked into the Edison Hotel here at the same time. Forgotten, at least here in the east, before these dates, Hill has found himself a fat national reputation which, if it does nothing else, will allow him to raise the ante for his future bookings.

Hill's first road job calls for a one-acter in the Municipal Auditorium in Freeport, Illinois, on September 10.

Joe Ricardel Set for Tavern on the Green

New York—Joe Ricardel and his band open at the newly decorated Tavern on the Green in Central Park on September 25. Ricardel recently concluded his fourth season booking at the Claremont Inn here.

Lockie's

HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

1521 N. VINE STREET

THERE'S \$ \$ IN MUSIC!

Low Tuition—Write for Our Catalog and Illustrated Lessons

A mastery of one of our Home Study Courses will put you in position to obtain outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used—at incomes that attract.

- Piano (Student)
- Piano (Normal)
- Violin
- Cornet-Trumpet
- Advanced Cornet
- Advanced Comp.
- Voice
- History of Music
- Ear Training and Sight Singing
- Dance Band Arranging
- Banjo
- Harmony
- Choral Conducting
- Public School Mus.
- Guitar
- Mandolin
- Clarinet
- Saxophone
- Piano Accordion

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-355 1525 East 53rd Street, Chicago, Illinois

Name..... Age.....
 Street No.....
 City..... State.....
 Are you teaching now?..... If so, how many pupils have you?.....
 Have you studied Harmony?.....
 Would you like to earn the Degree of Bachelor of Music?.....

DEAGAN MARIMBAS
 Today, more than ever before, the world's finest.
J. C. DEAGAN, Inc.
 Chicago, Ill.

Ra
Trac
Jazz
Mus

Jazz. It during the Buddy B... been de... the varie... diversity... Sometim... the hot... stylist add... exploitation... jazz potent... the other h... ticular hos... certain pol... then on. L... stance, set... cornet mor... ago. Hines... surpassed a...
 Quiet... As far as... are concer... changes c... and spasm... by a prolo... major one... banjo gave... another, st... when the... by the stri...
 The ju... through th... an evoluti... normal hi... ginning in... ing in Pa... with his w... velous bea... long line... rhythm me... but hard t... dation, St... standing r... excellent l...
 As in eve... youngsters... to the Cr... for inspir... and still... musician o... and unequ...

Fin

(Oak Bl... had happ... bookers o... mentor, f... Martha's... in the reg... amphibian... makes wi...

Rating the Gitmen Who 'Git Wit It'

Tracing the Evolution of Jazz Guitars, Appraising Musicians Who Play 'Em

by JOHN LUCAS

Jazz, like every living art, has shown constant progress during the last fifty years. We have come a long way from Buddy Bolden. The possibilities of each instrument have been developed more and more, the elasticity of its range, the variety of its tone, the diversity of its function.

Sometimes, as in the case of the hot trombone, each new stylist added materially to the exploitation of the instrument's jazz potentialities. Sometimes, on the other hand, the use of a particular horn improved up to a certain point and declined from then on. Louis and Bix, for instance, set the high mark for the cornet more than a dozen years ago. Hines, too, has never been surpassed as a swing pianist.

Quick String Changes

As far as stringed instruments are concerned, the significant changes came about suddenly and spasmodically rather than by a prolonged, even process. A major one occurred when the banjo gave way to the guitar; another, still more revolutionary, when the tuba was superseded by the string bass.

The jazz guitar has passed through three distinct stages in an evolution that reversed the normal historical course by beginning in New Orleans and ending in Paris. Johnny St. Cyr, with his wonderful ear and marvelous beat, was the first of a long line of important colored rhythm men. Not a great soloist but hard to excel as a solid foundation, St. Cyr had only one outstanding rival in his heyday, the excellent Bud Scott.

As in everything else, the white youngsters in Chicago also looked to the Crescent City guitarists for inspiration. The best was, and still is, Eddie Condon, a musician of unquestionable taste and unequalled drive who is so

certain of the guitar's purpose as a rhythm instrument that he has sworn never to play a solo. Of all the Chicagoans only veteran Jack Bland, now with Art Hodes, 'an approximate the urgent power of Condon's work.

Lonnie Was First

The first soloist among New Orleans gitmen was Lonnie Johnson, a specialist at the blues and one of the pioneers of modern git-box get-off. Lonnie still sings his countless blues numbers to his own inimitable accompaniment, and only Joshua White can match him today for deep and genuine feeling. The late Eddie Lang, first white man to attempt solos on a guitar, was often a partner to Johnson in those good old days more than fifteen years ago. He played a great deal along the lines established by his friend, but his genius was quite sufficient to enable him to originate a fascinating, intimate style all his own.

Nappy LaMare, perhaps more than anyone else playing today, reveals the effects of Lang's influence, for Nappy has kept alive the tradition of the Dixieland guitar practically by himself. Why not? He is straight from down under, one of New Orleans' many gifts to the world of jazz.

Up to this point the solo guitar had stressed single-string ideas almost exclusively, while the rhythmic duties were handled wholly with full chord work. Albert Casey was one of the first, and undoubtedly the best, to employ the entire chordal capacities of the instrument in both section and solo playing. He remains the most dynamic guitarist in the business, a fine rhythm man and a remarkable take-off man. Another, Bernard

Style Samples of the Git Gates

- Johnson, *Gavier Street Blues* (Dodds), Decca No. 18094
- White, *Milk Cow Blues* (White), Blue Note No. 23
- Lang, *Knockin' A Jug* (Armstrong), Columbia No. 35663
- LaMare, *Savoy Blues* (Crosby), Decca No. 1094
- Casey, *Blue Turning Grey Over You* (Waller), Victor No. 36206
- Addison, *Peddido Street Blues* (Armstrong), Decca No. 18090
- McDonough, *Honeysuckle Rose* (Jan. Session), Victor No. 25559
- Greene, *Peg Leg Shuffle* (Kress), Decca No. 23137
- Greene, *Dinah* (Russell), Hot Record Society No. 1000
- Norris, *Put On Your Old Grey Bonnet* (Luncheon), Decca No. 1506
- VanEpps, *Sombody Loves Me* (Rollini), Decca No. 359
- Reuss, *If I Could Be With You* (Goodman), Victor No. 25290
- Bunn, *Guitar In High* (Bunn), Blue Note No. 504
- Smith, *Floyd's Guitar Blues* (Kirk), Decca No. 2483
- Mastren, *Squeeze Me* (Bechet-Spanier), Hot Record Society No. 2003
- Victor, *Sweet Strings* (Victor-Volfe), Decca No. 1124
- Christian, *Rose Room* (Goodman), Columbia No. 35254
- Durham, *Good Morning Blues* (Kansas City Five), Commodore No. 511
- Reinhardt, *Clouds* (Grappelly), Decca No. 23002
- Barnes, *I Can't Believe That You're In Love With Me* (Barnes), Okeh No. 05798

Addison, uses chord conceptions similar to Casey's but employs single-string more frequently than does Casey.

McDonough Was Fine

Among the whites, the late Dick McDonough was a shade better at this style than any of his mates, occasionally varying his rich chordal developments with interspersed phrases executed in the single-string custom. His partner and natural successor was Carl Kress, who has a technique less orthodox but equally as effective as McDonough's, although his imagination falls somewhat short of Dick's vivid fancy.

In Freddy Greene the negroes have found nearly a match for Casey. Freddy is one of the four reasons why Basie's rhythm section is considered the best of all time, a musician who has never received his full share of recognition. What Greene is to Basie, Albert Norris is to Jimmie Luncheon; but Norris has to hold up the rest of the rhythm men, none of whom approach the Basie boys, and consequently his contribution is more obvious to those in the audience.

It is George VanEpps who most fully deserves the crown of the late McDonough, for VanEpps is a real musician in every respect. He has a thorough knowledge of his instrument and an intelligent, if seldom audacious, creation. Furthermore, he has inspired indirectly or instructed directly many of the younger white guitarists, among whom Allen Reuss is probably the most commendable all-around performer.

Back to Single-String

The third step in the history of the hot guitar combined a throwback to the single-string antics of the earlier musicians together with an advance toward a more modern idea of soloing. If one prefers Tatum to Hines, or Blanton to Braud, he is also likely to prefer most of the gitmen who appeared no more than ten years ago and who rose to the heights of popularity less than five.

Whether or not the extensive use of amplifiers and artificial devices should be sanctioned, is a very debatable issue, especially when a tremendous amount of great guitaring is produced even today without the aid of such contrivances.

The artistry of the following men, however, cannot reasonably be doubted for an instant. Teddy Bunn is one, for example, a truly spirited soloist and quite adequate as an accompanist. His particular style embodies both the old and the new, a bit of Johnson and Lang, a touch of the moderns as well.

Like Bunn, Floyd Smith is at

his best on the blues, an idiom he interprets fantastically and frantically, but with so unusual and personal an attack that he must be included here if only on the strength of his originality.

The white guitarist Carmen Mastren has, like Bunn, incorporated into his work both the past and the future. His playing strikes a happy medium between Lang and McDonough, a compromise which takes the essence of those two divergent styles and combines the best features of each. Frank Victor is more methodical and less exciting than Mastren but a masterly guitarist just the same.

With Charlie Christian the colored gitman really turned to the electric guitar in earnest, a tendency they had been indicating in flashes ever since Eddie Durham first played it with Bennie Moten. Now that Christian is dead and his passionate harp is no longer for this earth, Durham has once again become the most prominent of all colored musicians on this instrument.

Django Is the King

All of these modernistic guitarists are greatly indebted to one man, Django Reinhardt, the only European who has actually mastered that really American art form, hot jazz. He has not only mastered it, he has outdistanced all his competitors on the guitar; and he has done it with three paralyzed fingers on his fretting hand, done it without the use of any recent innovation or mechanical device. His technique, handicapped as it must be, is still stupendous. His chord sense is astonishing, his harmonic sense is far advanced, his imagination is unbounded.

He is the Tatum of the guitar, and more, much more! Like Art, who is of course blind, Django has a serious disadvantage to

begin with; like Art, he overcomes it to such a degree that he almost overdoes his virtuosity a bit. Unlike Art, however, he seldom if ever succumbs to the temptation to sacrifice jazz instincts and principles for the sake of sheer exhibitionism.

Django's guitar is not electric, but it is certainly electrifying! An erratic character, an eccentric personality, Reinhardt is a true genius, a gypsy who has shown America that the old world can still produce an occasional artist to top any our country can boast. Rare, but here it is! Among Django's best imitators is George Barnes, a young man with a great future, one of the few white men who can rank with Christian among the moderns.

There are others, from Lucie and Ware to Livingston and Shirley among the negroes, from Forest and Barbour to Sodja and Paul among the whites; but the double dozen discussed already stand head and shoulders above the rest in the story of the jazz guitar! Lang and McDonough and Christian are gone, but Reinhardt, often reported dead, is still very much alive. And kicking! Kicking like mad! As long as he lives, at least, so shall the hot guitar!

Santa Block

New York—Not everything is thorns and thistles these days for Martin Block, who got himself involved with the AFM over playing some English discs made after the record ban went into effect. Martin, who conducts the *Make Believe Ballroom* over station WNEW, has collected \$2,500 to buy radio-phonograph combinations and record collections to be given to army and navy posts throughout the country. Block hopes to be able to give away at least a hundred complete outfits.

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obbligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

Modern Dance Arranging Duets, trios, quartets and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swing backgrounds. Write today!

Elmer B. Fuchs 325 E. 19th Street Brooklyn 26, N.Y.

Finds Norm



Oak Bluffs, Mass.—Everyone in the music biz was wondering what had happened to Norman Campbell, once one of the best-known bookers of one-night tours in the country. Harold Oxley, Luncheon's mentor, found him here and took him out to his summer home at Martha's Vineyard for a barbecued hamburger feed. Norm has been in the regular army for 18 months and is a top sergeant in the amphibian corps. He is shown above (inset), while below, Oxley makes with the charcoal grill.

REEDS DERU

... Once tried, no other reed will do...

Select DERU REEDS! They merit quality performance at all times. Suitable individual strengths... from No. 1 Soft to No. 5 Hard... for sax and clarinet.

Ask Your Dealer! F. DERU CO., 1650 Broadway, N. Y. C.

WHEN IN DETROIT

Bring Your Instrument Troubles to

IVAN C. KAY

DETROIT HOME OF SELMAR and BACH

Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories

Cherry 4288 - Detroit - 112 John R.

WM. S. HAYNES

FLUTES! PICCOLOS! CLARINETS!

Sterling Silver! Sterling Value! Sterling Craftmanship!

In a word: **PERFECTION!**

Expert repairing all makes

WM. S. HAYNES COMPANY, 108 Massachusetts Ave., Boston, Mass.

Make Your Own Orchestra Arrangements with the Spivak Arranger and Transposer. Four parts harmony for all instruments at a flash—50c. Write your own music with the new music writing device; calluloid stencil for tracing musical symbols perfectly. 50c. Send \$1 for both items.

S. SPIVAK, 4511—15th Ave. Brooklyn, N. Y.

RAVINGS at REVELLE

By "SARJ"

The Marine Corps Women's Reserve has recently decided to enlist women musicians for a band, the first of its kind in the Corps. This will be done to release male musicians for combat duty, serving as a reminder that marine "musics" have been fighting marines first and foremost ever since the founding of the corps. The 34 men who made up the original United States Marine Corps Band when it was formed in 1798 set the standard of fighting musicians. Many of those first handmen fell in battle aboard U. S. warships during the French Naval War of 1798-1801.

Ever since then musicians have been recruited for general duty and must qualify as fighting marines before earning a musical

assignment. Only last April, Field Musician First Class Howard C. Barling, 22, of Pontiac, Michigan was awarded the Silver Star Medal for his "conspicuous gallantry and intrepidity in action", during the bombing by the Japanese of a marine defense battalion to which he was attached.

First in Carolina

It is unlikely that women musicians will see combat duty. Present plans call for the recruiting of 43 women marines who are to serve as post band at Camp Lejeune, New River, N. C. Personnel

Dixieland, With Costumes



Somewhere in South Pacific—Impromptu shows are welcomed in this area, but these marines went the limit. Not only did they dish out a mess of Dixieland jive to the officers, but they wore appropriate costumes in the doing. The group includes Pfc. Lawrence J. Donovan, Sgt. Eugene J. Rosek, Pfc. William W. Newell, Pfc. Alexander Edomfield and Pasquale C. Agosto. Official U. S. Marine Corps Photo.

of the unit is to be one master technical sergeant, two technical sergeants, one drum major, one staff sergeant, 10 sergeants, 12

corporals and 16 privates and privates first class. Sgt. Dino Foccol, who hails from South Bend, Ind. has been

added to the Army Air Field Navy-Swingsters, stationed by Tommy Vasilareas, at San Marcos, Texas. Dino, formerly with Johnny McGee, Sonny Burtic and Jack Jensen, has been in the army two years. Lt. Bill Lee of Oil City, Pa., drummer, Lt. Walt Lackoran of Spokane, Wash., pianist, and Flight Officer Ed Stack of Carbondale, Pa., hot fiddler, provide solid jive nearly every night at the Officers' club at San Marcos.

The Esquires, popular around Chicago pre-army days, are now attached to the 23rd AAF Band, under the direction of Chief Warrant Officer Azzolino, at Scott Field, Ill. The Esquires are Jack Ivett, cornet and leader, Adrean Loraine, clarinet, Freddie Runquist, guitar, Tom Wood, drums, and Arne Barnett, piano and arranger.

Press Agent Goes

Marvin Frank, William Morris publicity assistant was inducted by the army August 26.

Ray McKinley, with the Glenn Miller band, also leads his own band at Yale University, where he is stationed. In case we haven't mentioned it before, arranger Bill Hudson is also stationed there.

"Shad" Anderson, drummer, formerly with Claude Hopkins, Frankie Newton and Red Allen, is in the navy band at the Naval Training School, 139 N. King St., Hampton, Va.

Camp McCoy Band

Sgt. John Sullivan, former ork leader, who has been playing first trumpet in the Second Infantry Division Band at Camp McCoy, Wis., is now in charge of the band. Besides John, personnel includes Cpl. Dom Fravanzano, and Cpl. Eddie Corso, trumpets; Cpl. Dan McGrew, trombone; Cpl. Leo Pawlowski, Cpl. Harry Tartum, Cpl. Jimmy Callella, Sgt. Walter Nelson and Cpl. Mel Hill, saxes; Cpl. Harry King, piano; Cpl. Lou Giordano, drums; Sgt. Paul Amaya, bass; Pfc. Eddie Nevis, vocals.

Ray Stolzenberg, an orchestra leader for many years in the middle west, is now Pvt. Raymond L. Stolzenberg 37429458, Company K, 140th Infantry, San Diego, Cal.

The cats at the Amarillo Air Field are glad the Madhatters were transferred from Miami Beach, Florida to Amarillo, Texas. Currently broadcasting over station KGNC in Amarillo, this groovy combo consists of T/Sgt. Allen Grant, tenor; S/Sgt. Louis Miano, guitar; Pfc. Frank Fleming, bass; Pvt. John Kruse, trumpet; Pvt. Horace Bernstein, piano.

Good Maryland Band

The 38th Special Service Company, Fort George G. Meade, Maryland, under the command of Lt. John L. Beale, boasts of one of the finest dance and show bands in the service, directed by tenorman Bud Freeman. Among the personnel are Harry Shockey (Sonny Dunham), Bob Kirk (Griff Williams), Jim McNichol (Four Esquires), Ed Estes (Fred Nagel), Gino Satriano (Andre Kostelanetz).

Dick Greko of Moline, Ill., former trumpeter with Hal Weise, is now a Radar Technician Third Class, U. S. Navy, Ward Island, Corpus Christi, Tex., while brother Keith is a corporal in the army, playing trumpet with the 414th Regiment Infantry Band at Camp Adair, Ore. Besides, he plays piano with the Timberwolf dance orchestra, named for the camp insignia.

WHERE IS?

- BILL DARNELL, vocalist, formerly with Bob Chester
- WILLIAM K. PITTMAN, trumpeter
- GLOBIA DEHAVEN, vocalist, formerly with Jan Savitt
- CAL ALLAN, saxist, formerly with Carl Koerber
- JACK BUCKINGHAM, arranger, formerly with Orrin Knapp
- JOE LEIGHTON, former ork leader at Hotel John Marshall, Richmond, Va.
- AL LANE, vocalist, formerly with Charlie Barnett
- TOMMY PEDERSON, trombonist, formerly with Orrin Tucker
- JOANNE LEAUX, vocalist, formerly with Dean Hudson
- HERNEY WELLS, trombonist, formerly with Jimmie Lunceford
- LYNN LUCAS, vocalist, formerly with Clyde Lucas

WE FOUND

MOREY FELD, now at Station WHE, United Broadcasting Co., Cleveland, O.

Your Bond Selling Responsibilities Double!

Starting September 9th, your Government will conduct the greatest drive for dollars from individuals in the history of the world—the 3rd War Loan.

This money, to finance the invasion phase of the war, must come in large part from individuals on payrolls.

Right here's where YOUR bond selling responsibilities DOUBLE!

For this extra money must be raised in addition to keeping the already established Pay Roll Allotment Plan steadily climbing. At the same time, every individual on Pay Roll Allotment must be urged to dig deep into his pocket to buy extra bonds, in order to play his full part in the 3rd War Loan.

Your now doubled duties call for these two steps:

1. If you are in charge of your Pay Roll Plan, check up on it at once—or see that whoever is in charge, does so. See that it is hitting on all cylinders—and keep it climbing! Sharply

increased Pay Roll percentages are the best warranty of sufficient post war purchasing power to keep the nation's plants (and yours) busy.

2. In the 3rd War Loan, every individual on the Pay Roll Plan will be asked to put an extra two weeks salary into War Bonds—over and above his regular allotment. Appoint yourself as one of the salesmen—and see that this sales force has every opportunity to do a real selling job. The sale of these extra bonds cuts the inflationary gap and builds added post-war purchasing power.

Financing this war is a tremendous task—but 130,000,000 Americans are going to see it through 100%! This is their own best individual opportunity to share in winning the war. The more frequently and more intelligently this sales story is told, the better the average citizen can be made to understand the wisdom of turning every available loose dollar into the finest and safest investment in the world—United States War Bonds.

BACK THE ATTACK With War Bonds!

This space is a contribution to victory today and sound business tomorrow by DOWN BEAT

Chicago, September 1, 1943

T
E
Ears
Into
Any

The \$1
the Rock
music ind
with vital
nology g
dependab
swers. O
is merely
vel.
In this
invited to
off the litt
the wheels
to underst
"tampered

Can
Rememb
sway the r
rhetorical
number an
reasoning
dosen Ein
sure diff
volving up
titles." (Fe

Too low
entirely in
tuners (w
haziest co
and where
pitch), or
upon the
manufactu
sted only
abilities c
puts.)

Musicians
when their
able to dis
tion, and
idea how I
prove the
Yet, with s
a little m
boils down
ing, ad na

Be
Music is
pure scien
started by
ords prove
B.C.) knev
tain an oc
the same
to the sa
lengthene
2, 2 to 3, or

Physics
of Pythag
ing only t
tions and
of strings
of 4 to 5
added. N
Pythagore
musical
the hama
nores bo
meantone

Johann
1750) is o
ited with
tion of eq
best, he t
tuning of
have resen
ering." He
ures for eq
not presen
when a D
his book
will rende
perfect." (C
Crotch ha
gan tuneg
ment!) St
purpose, (c
continued
and no se
provement

That's b
terrific
some time
the logic
scale. It's
results. F
the interv
ered scale:

A
220

Tearing Into 'Tampered' Scale

Ears and Minds Conquer Intonation Better Than Any Complicated Machine

by LEO COOPER

The \$130,500 "mechanical brain" recently perfected by the Rockefeller Foundation may eventually be a boon to the music industry. Right now, the thinking machine is obsessed with vital war work, and the Massachusetts Institute of Technology guarantees unbiased, dependable, super-efficient answers. Of course, the machine is merely a mathematical marvel.

In this article, musicians are invited to compete with it. Dust off the little gray cells and put the wheels in motion. Get ready to understand our own precious "tampered" scale at last.

Can't Sway Machine

Remember, no music critic can sway the machine's verdict with rhetorical red-herrings. Given a number and an hypothesis, the reasoning robot can out-think a dozen Einsteins and solve "obscure differential equations involving up to 6 variable quantities." (Feel like getting busy?)

Too long have we left our scale entirely in the hands of the planners (who, mostly, haven't the haziest conception of the why and wherefore of any particular pitch), or dumped the problem upon the musical instrument manufacturers (ordinarily interested only in the commercial possibilities of their respective outputs.)

Musicians have been satisfied when their ears and brains were able to distinguish good intonation, and most of them have no idea how it would be possible to prove their own contentions. Yet, with sufficient sufferings and a little mental exercise, it all boils down to simple understanding, ad nauseam.

How It All Started

Music is an art based upon pure science. It was actually started by mathematicians. Records prove Pythagoras (born 540 B.C.) knew that in order to obtain an octave, strings, made of the same material and stretched to the same tension, must be lengthened in the ratios of 1 to 2, 2 to 3, or 3 to 4.

Physics has enlarged the scope of Pythagoras' law by considering only the count of tone vibrations and disregarding the lengths of strings. Numerical relations of 4 to 5 and 5 to 6 have been added. Now, the revised law of Pythagoras is applicable to all musical instruments, including the human voice, although it ignores both the tempered and meantone theories.

Johann Sebastian Bach (1685-1750) is often erroneously credited with the original presentation of equal temperament. At best, he tried and admired the tuning of an organ which may have resembled our equal "tampered" scale. However, the correct figures for equal temperament were not presented in print until 1812, when a Dr. Crotch gave them in his book and explained: "This will render all keys equally imperfect." (In 1840, this same Dr. Crotch had his own chamber organ tuned to equal temperament!) Steadily, for commercial purposes, the tempered scale has continued to gain in popularity, and no serious attempts at improvement have been made.

That's because it still takes a terrific mathematician quite some time to figure out, on paper, the logic of our "tampered" scale. It's easy to tabulate the results. For instance, here are the intervals of a simple tempered scale:

The A octave is diatonically pure. The intervals are determined by multiplying 220 in sequence of 1.000000, 1.122462, 1.258921, 1.334840, 1.488307, 1.681793, 1.887749 and 2.000000 to give the frequencies for a "perfect" tempered scale. Compromise must be effected if a single instrument is to play in every key signature and modulations are to be attempted.

Here We Go Now

To produce our tempered scale, we must find the 12th root of 2, as we have 12 notes in our chromatic octave, and the key note is considered 1, making the frequency of the major scale's 8th note (octave) 2. In order to "accurately" tune a piano, we must carry our answer into at least 6 decimal places. Got it?

Or, we can arrive at the same destination by locating the 12th root of 2 (extracting the square root of 2 to 36 decimal places) and extracting the square root of the result, then extracting the cube root of the 2nd result. Prove the accuracy of your root (1.059463 — ?) by multiplying 1 by this decimal 12 successive times to see if it will come out 2. If it doesn't, try it again. It should!

Now we're ready to attack the frequencies and emerge with our 12 notes of the even tempered scale. Let's start with cello A-220 and multiply it 12 times by 1.059463 and see if we don't emerge on a perfect violin A-440. All octaves are kept pure in even temperament. Now, we're ready to utilize our successive multiplications from the preceding paragraph, and we eventually arrive at something like middle C, 261.6256; C#, 277.1826; D, 293.6848; D#, 311.1271; E, 329.6275; F, 349.2282; F#, 369.9945; G, 391.9953; G#, 415.3048; A, 440; A#, 466.1637; B, 493.8833; etc.

The Lazy Man's Way

For over 150 years, this system has flourished. It isn't good. As a matter of fact it's definitely wrong, for, in different key signatures, we compute varying frequencies for notes that must, on a piano, be tuned the same. This puts the tuner in an embarrassing predicament. Therefore, he prefers not to mess too much with knowledge on his subject. Take a good look at the following table of keys (severely condensed, but indubitably accurate):

(Table at right above)

Our keyboard contraption cannot be compensated in such a way that it will give: 3 varying values for B# and C, C# and Db, E and Fb, E# and F, F# and Gb, A# and Bb, or B and Cb; 2 different frequencies for D, G and A; 4 contrary counts for D# and Eb, G# and Ab. That's 35 discordant discrepancies!

What to Do About It

If we try to resort to a diatonic (meantone) scale, the results will sound atrocious because the harmonic series of partials will be seriously disturbed. Partial are the sympathetic vibrations of chords related to the fundamental, usually described as overtones. Miraculously, our ears and minds conquer intonation better than the complicated machines which count the numerical relations of musical vibrations (such as the stroboscope). We "feel" the relationship between a fundamental and its inherent partials and rely on them for pitch, tone color and quality.

Key	B \sharp and C	C \sharp and D \flat	D	D \sharp and E \flat	E and F \sharp	F \sharp and G \flat	G	G \sharp and A \flat	A	A \sharp and B \flat	B and C \sharp
C \sharp	264.30	281.93		317.16		358.40	378.00		422.88		469.60
F \flat		281.93		313.84		353.40	375.00		422.00		469.00 801.10
B		281.93		313.84	334.12		375.00		417.00		469.00 801.10
E		278.44		313.84	334.12		375.00		417.00	448.5	501.10
A		278.44	297		334.12		371.25	398	417.00	448.5	501.10
D		278.44	297		334.12		371.25	398	417.00	448.5	498
G	264		297		330		371.25	398	417.00	448.5	498
C	264		297		330	353	398	440			498
F	264		293.33		330	353	398	440	469.33		
B \sharp	264		293.33	312.00		353	391.11	440	469.33		
E \sharp	260.74		293.33	312.00		353	391.11	417.10	469.33		
A \sharp	260.74	278.12		312.00		347.68	391.11	417.10	469.33		
D \sharp	260.74	278.12		312.00		347.68	370.83	417.10	463.84		
G \sharp		278.12		309.03		347.68	370.83	417.10	463.84	494.44	
C \flat		278.12		309.03	329.62		370.83	412.03	463.84	494.44	

merical relations of musical vibrations (such as the stroboscope). We "feel" the relationship between a fundamental and its inherent partials and rely on them for pitch, tone color and quality.

The diatonic major scale is another mathematical mystery, and we "own" it up with this series of successively increasing fractions: 1/2, 1/3, 1/4, 1/5, 1/6, 1/7 and 1/8. Now, only our A-220 and A-440 preserve their correct frequencies, and, as for the other 6 notes, 2 are flat and 4 are sharp, and our modulations sound like abominable aberrations.

With 15 signatures ranging from 7 flats to 7 sharps, it appears that only singers and instrumentalists have even a slim chance of achieving good intonation. By consulting the chart, we see that C# may have a frequency of 281.92 while Db is at 278.12. Obviously, they are not interchangeable. Equally obvious is the fact that, to compromise, a piano must be tuned chromatically.

Why the Voice Wins

Some singers naturally match their fundamentals to the accompanying overtones. Instrumentalists must overcome many limitations of manufacture to do this. For instance, the violin has established a reputation for perfection—yet scarcely any performer is able to play one anywhere near in tune. They cannot hurdle the handicap of open strings. Certainly, the quality of tone changes when a cushiony human finger is removed and an ebony nut is substituted.

Woodwind instruments can be tuned for a performer, though the tuning must, necessarily, be tempered. One or two notes may cause a musician continual suffering. However, before submitting a clarinet or saxophone to an expert for tuning, the musician should ascertain whether the offending notes are out of tune in all 15 signatures or only a few. The expert's problem will then be determining how to tune for the minimum of error and advising the performer in which signatures he must make his own corrections as he plays. (And, in some cases, the expert must be able to tell the musician whether to lip up or lip down in order to compensate!)

Trumpets are very inaccurate. Men like Harry James, Spivak, Manny Klein and Glantz invariably make their own individual corrections automatically. Trombones, although they are prone to suffer from inequalities of quality, can be played absolutely in tune. Incidentally, this proves the perfect musical instrument is the human voice—flexible and

at home in any key.

No Trouble At All!

A true musician is able to fluctuate the scale at will according to the key signature. Just because AFM decreed A-440 the legal fundamental, it's impossible to tune up at home or in the green-room and then dash into an air-cooled theatre or heated dancehall and be anywhere near a good pitch. After all, an instrument can only be fundamentally in tune at 68 degrees Fahrenheit. Some get sharp and some flat when it's cold, and an entire band never goes in the same direction. When it's hot and fiddles flatten, trumpets start to soar.

The most sensible tunings are made by the symphonies and concert artists—right in front of the audience in the hall where they are going to perform! Commercially, this isn't appealing, but it's exceedingly good sense.

Bearing in mind that every musical scale in history has begun and ended on an octave, regardless of what division of intervals any particular country considered suitable to its own music (from 5 to 24 intervals within the octave), and that no musician has been satisfied yet, this ought to be a problem to give even the Rockefeller Foundation's \$130,500 "mechanical

brain" some uneasy moments! After suitable meditation, it will undoubtedly speak up and say: "If you can't hear it, you can't play it."

Lombardo Starts New Fitch Season

New York—Fitch Band Wagon will resume its guest band policy September 12 on NBC, starting with Guy Lombardo.

Diane Renewed

New York—Diane Courtney and the Jesters have had their Blue Network contract renewed for another year.

WANTED Used Musical Ins'ts

We are paying interesting prices for used HECKEL BASSONS LOREE OBONES and ENGLISH HORNS DEACAN CATHEDRAL CHIMES KRUSPE and SCHMITT FRENCH HORNS PRESTO RECORDERS and OTHER ARTIST GRADE MUSICAL INSTRUMENTS Tell us what you have, telling us the maker's name, model number and present condition of the instrument. You will hear from us promptly. The FRED. GRETSCH Mfg. Co. Musical Instrument Makers Since 1883 66 Broadway, Brooklyn, N. Y.

AT MAIL CALL will HE get his BEAT?

Thousands of our boys in the ARMED FORCES everywhere hunger for music news from home. They cannot buy the BEAT in many isolated parts of the world but mail subscriptions will reach them always. So clip the blank below and get his DOWN BEAT subscription under way right now. You'll make him the happiest fighting man in camp!

Written request from soldiers overseas is required—but not from men in other services.

Special Military Subscription Rate — \$3 for 24 Issues

Send DOWN BEAT for one year to:

Name & Rank Serial No.

Military Address

If gift, Donor's Name

Address

Enclose \$3 check or money order and mail to: DOWN BEAT, 203 N. Wabash Ave., Chicago 1, Ill.

SWING PIANO!

Learn the rapid and easy "Christensen Way." Beginners or advanced. Send for free "home-study" folder.

Pianists, Look!

Our Monthly Break Bulletins bring you original arrangements for building up extra choruses of popular hit-songs with novel breaks, tricky bass figures, boogie-woogie effects, riding the melody, etc. Send a dime for sample copy.

AXEL CHRISTENSEN STUDIOS 21 Kimball Hall Chicago 4, Ill.

A	B	C#	D	E	F#	G#	A
220	246.94	277.18	293.66	329.63	369.99	415.30	440

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; CR—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glaser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—Harold F. O'Leary, 17 East 49th St., NYC; SZA—Stanford Zuckler Agency, 501 Madison Ave., NYC; WM—William Morris Agency, RKO Bldg., NYC.

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

A
 Agnew, Charlie (Rainbow Randeuv) Salt Lake City, Utah, h
 Akin, Bill (Frolics Stage Lounge) Minneapolis, Minn., nc
 Alexander, Van (Rosland) NYC, b
 Allen, Bob (Roosevelt) New Orleans, La., h
 Allen, Larry (Point Concord Inn) Havre de Grace, Md.
 Allen, Rod (Garrick Stagebar) Chicago, nc
 Almerico, Tony (SS President) New Orleans, La.
 Armstrong, Louis (Regal) Chicago, 9/3-9, t; (Palace) Cleveland, 9/10-16, t
 Arnsheim, Gus (Sherman's Cafe) San Diego, Cal.
 Ash, Paul (Rox) NYC t
 Astor, Bob (Idora Park) Youngstown, O., Clang, 9/6, b
 Atkins, Boyd (Faust) Peoria, Ill., nc
 Auld, George (Tie Toc) Boston, Mass., 9/3-18, nc
 Ayres, Mitch (Aragon) Ocean Park, Cal., b

B
 Babbitt, Stewart (Hilton) Long Beach, Cal., h
 Banks, Billy (Fair Park Casino) Greensboro, N.C.
 Bar, Vic (Olympic) Seattle, Wash., h
 Barco, Bill (Clairides) Memphis, Tenn., h
 Barnett, Charlie (Adams) Newark, N.J., 9/2-8, t; (Apollo) NYC, 9/10-16, t
 Barrie, Gracie (RKO) Boston, 9/2-8, t; (Palace) Cleveland, 9/10-16, t
 Barron, Blue (Paramount) Toledo, O., 9/2-8, t; (National) Louisville, Ky., 9/10-16, t
 Bartal, Jeno (Lexington) NYC, h
 Bartha, Alex (Steel Pier) Atlantic City, N.J., b
 Basie, Count (Regal) Chicago, 9/10-16, t
 Becker, Bubbles (Van Cleve) Cleveland, h
 Benson, Ray (Broadmoor) Colorado Springs, Colo., Clang, 9/6, b
 Bert, Betty (Roof Garden) Leesville, La., b
 Bestor, Don (WHN) NYC, h
 Bishop, Billy (Deshler-Wallick) Columbus, O., h
 Bondahu, Neil (Chase) St. Louis, Mo., h
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Bothie, Russ (Agnie) Chicago, b
 Bratcher, Wahsie (Washington) Washington, D.C., h
 Broese, Lou (Ches Patee) Chicago, nc
 Brennan, Morrey (Broadwater Beach) Biloxi, Miss., h
 Brigade, Ace (On Tour) FB
 Britton, Milt (USO Tour) FB
 Brown, Charles (Andy's) Lorain, O., nc
 Brown, Les (Circle) Indianapolis, Ind., 9/3-9, t; (Sherman) Chicago, Opg. 9/10, b

C
 Buckwalter, Junior (Hamid's Million Dollar Pier) Atlantic City, N. J., Clang, 9/6, b
 Burns, Mel (Cadet Club) Camden, S.C.
 Burns, Henry (Palace) San Francisco, Cal., h
 Cabin Boys (Pick Ohio) Youngstown, O., h
 Camden, Eddie (Cannova) Detroit, Mich., nc
 Campiglia, Jimmie (Castle) Ventura, Cal., nc
 Carlson, Russ (Earles) Fall River, Mass., b
 Carlyle, Louise (Colonial) Rochester, Ind., h
 Carter, Benny (Terrace) Hermosa Beach, Cal., h
 Cavallaro, Carmen (Adams) Newark, N.J., 9/9-15, t
 Chaves (Riobamba) NYC, nc
 Chester, Bob (Coney Island) Cincinnati, O., Clang, 9/6, b; (Terrace Room) Newark, N.J., Opg. 9/7, nc
 Claridge, Joe (Will-Shore) Chicago, Clang, 9/6, b
 Coleman, Emil (Mocambo) Hollywood, Cal., nc
 Courtney, Del (Colony Club) McClure, Ill., 9/2-4; (Club Madrid) Louisville, Ky., 9/10-19
 Craig, Francis (Hermitage) Nashville, Tenn., h
 Cugan, Xavier (MGM Studios) Culver City, Cal.
 Cummins, Bernie (Forest Park Highlands) St. Louis, Mo., Clang, 9/6, b; (Blue Moon) Wichita, Kan., Opg. 9/10, b

D
 D'Amico, Nick (Stadler) Detroit, h
 D'Arcy, Phil (Rogers Corner) NYC, nc
 Davidson, Cos (Utah) Salt Lake City, Clang, 9/9, h
 DiPardo, Tony (Mushlebach) K.C., Mo., h
 Doherty, Charles (Hi-Hat) Tampa, Fla., nc
 Donahue, Al (Palaades Park) Palaades, N.J., Clang, 9/6, b; (Terrace Room) Newark, N.J., Opg. 9/7, nc
 Dorsey, Jimmy (Palladium) Hollywood, Cal., Clang, 9/5, b; (Orpheum) L.A., Cal., 9/7-14, t
 Drake, Edgar (Club Royale) Detroit, nc
 Dunham, Sonny (Lakeside Park) Denver, Colo., Clang, 9/12, b; (Tuna-Town) St. Louis, Mo., Opg. 9/14, b

E
 Edwards, Jack (Stadler) Boston, h
 Eldridge, Roy (Folies Bergere) NYC, nc
 Ellington, Duke (Hurricane) NYC, nc
 Ernie, Val (Detroit Athletic Club) Detroit, Mich.
 Eyzan, Gene (Lowry) St. Paul, Minn., h

F
 Fields, Shep (Terrace Room) Newark, N.J., Clang, 9/5; (One Nighters) MCA, 9/7-15
 Flo Rito, Ted (Blue Moon) Wichita, Kan., Clang, 9/6, b
 Fisher, Bill (Liberty) Liberty, N.Y., h
 Fisher, Freddie (Radio Room) Hollywood, Cal., nc
 Flindt, Emil (Big Pavilion) Sauratruick, Mich., h
 Fodor, Jerry (SS Great Detroit) Detroit, Mich.
 Foster, Chuck (Riverside) Milwaukee, 9/2-9, t
 Franklin, Buddy (Eltch's Garden) Denver, Colo., Clang, 9/6, b; (Aragon) Chicago, Opg. 9/12, b
 Fuller, Walter (Tony's Subway) Peoria, Ill., nc
 Fuson, Bob (Country Club) New Bern, N.C.

G
 Garber, Jan (Eastwood Gardens) Detroit, 9/3-9, b
 George, Mike (Pier Marine Room) Celeron Park, Jamestown, N.Y.
 Gerwin, Joe (Gasa Nova) Elmwood Park, Ill.
 Goldfield, Goldie (Embassy Club) Jacksonville, Fla.
 Goodman, Benny (Paramount) NYC, t
 Gordon, Gray (USO Tour) GAC
 Gorner, Misha (Commodore) NYC, h
 Grassnick, Bill (Darling) Wilmington, Del., h
 Gray, Glen (Pennsylvania) NYC, h

H
 Hallett, Mal (Park Central) NYC, h
 Hamilton, George (Cleveland) Cleveland, h
 Hampton, Lionel (Royal) Baltimore, Md., 9/10-16, t
 Hawkins, Coleman (Kelly's Stable) NYC, nc
 Hayes, Bill (Hilda's) Montgomery, Ala., r
 Heatherton, Ray (Biltmore) NYC, h
 Heckler, Ernie (On Tour) MCA
 Heidt, Horace (Capitol) NYC, Clang, 9/8, t
 Henderson, Fletcher (On Tour) FB
 Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., nc
 Herbeck, Ray (Schroeder) Milwaukee, Wis., Opg. 9/7, h
 Herman, Woody (Sherman) Chicago, Clang, 9/9, h
 Hill, Tiny (On Tour) FB
 Himber, Richard (St. Charles) New Orleans, La., 9/3-9, t
 Hines, Earl (On Tour) WMA
 Hoaglund, Everett (Ciro's) Mexico City, Mexico, nc
 Hoff, Buddy (Fay's Southern Grill) Macon, Ga.
 Horton, Aub (Santa Rita) Tucson, Ariz., h
 Howard, Eddy (Aragon) Chicago, Clang, 9/11, b
 Hummel, Jack (Washington Club) East Liverpool, O., nc
 Hutton, Ina Ray (Astor) NYC, Clang, 9/4, t; (On Tour) FB, 9/5-15

I
 Ink Spots (Cocacabana) NYC, nc
 Jacquet, Russell (El Dorado) Houston, Tex., h
 James, Jimmy (On Tour) FB
 James, Harry (MGM Studios) Culver City, Cal.
 Jerome, Henry (Lincoln) NYC, h
 Jones, Spike (Loew's State) NYC, 9/2-8, t
 Jordan, Louis (Swing Club) Hollywood, Cal., nc
 Joy, Jimmy (Peabody) Memphis, Tenn., h

K
 Kasler, Art (Bismarck) Chicago, h
 Kay, Herbie (Tuna-Town) St. Louis, Mo., Clang, 9/7, b; (St. Charles) New Orleans, La., 9/10-16, t
 Kaye, Sammy (Capitol) Washington, D.C., 9/2-8, t
 Kendis, Sonny (Copley-Plaza) Boston, Mass., h
 Kenton, Stan (Jantzen Beach) Portland, Ore., h
 King, Henry (Commercial) Elko, Nev., Clang, 9/4, b; (Mark Hopkins) S.F., Cal., Opg. 9/14, h
 King Cole Trio (321 Club) L.A., Cal., r
 Kinney, Ray (Book-Cadillac) Detroit, h
 Kirk, Andy (Fay's) Philadelphia, 9/3-9, t; (Howard) Washington, D.C., 9/10-16, t
 Kloss, Larry (Chris' Taxi Hall) Harrison, N.Y., h

L
 Landre, Johnnie (Equire Club) Norfolk, Va., h
 Lang, Geo. Al (Rhythm Club) Boston, Mass.
 LeBaron, Eddie (Trocadero) Hollywood, Cal., nc
 Leonard, Ada (Oriental) Chicago, 9/3-9, t
 Leonard, Harlan (Club Alabama) Hollywood, Cal., nc

M
 McLean, Jack (Paris Inn) San Diego, Cal., nc
 McShann, Jay (On Tour) GAC
 Madriera, Enric (Follia Bergere) NYC, nc
 Mannone, Winny (Babalu Club) L.A., Cal., nc
 Mantzanas, Joe (LaSalle) Chicago, h
 Marcellino, Muzzy (Florentine Gardens) Hollywood, Cal., nc
 Mario, Don (Beschomber) Providence, R.I., nc
 Martin, Freddy (Ambassador) L.A., Cal., h
 Martin, Paul (Trianon) Southgate, Cal., h
 Mason, Dal (Athletic Park) Richmond, Ind., h
 Masters, Frankie (Biltmore) L.A., Cal., h
 Mellotones (Eagles Club) Mt. Vernon, O., h
 Menke, Al (On Tour) FB
 Meo, Jimmy (Limehouse) Chicago, r
 Messner, Johnny (McAlpin) NYC, h
 Michener, Les (Crystal) Upper Darby, Pa., h
 Molina, Carlos (On Tour) FB
 Monroe, Vaughn (Paramount) Hammond, Ind., 9/5, t; (RKO Palace) Columbus, O., 9/7-9, t
 Morales, Noro (Riobamba) NYC, nc
 Morand, Joe (Astor) NYC, h
 Morgan, Loumell (Chin's Victory Room) Cleveland, O., nc
 Morgan, Russ (Stanley) Pittsburgh, 9/3-9, t; (Oriental) Chicago, 9/10-16, t
 Munro, Dave (President) Kansas City, Mo., h

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
ARAGON, Chicago—Eddy Howard; Sept. 12, Buddy Franklin
ARAGON, Ocean Park, Cal.—Mitch Ayres

ASTOR HOTEL, New York—Ina Ray Hutton; Sept. 6, Tommy Tucker
BILTMORE HOTEL, Los Angeles—Frankie Masters

BLACKHAWK RESTAURANT, Chicago—Carl Ravazza
EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
HURRICANE, New York—Duke Ellington

MARK HOPKINS HOTEL, San Francisco—Joe Reichman; Sept. 14, Henry King
NEW YORKER HOTEL, New York—Johnny Long

PALLADIUM, Hollywood, Cal.—Jimmy Dorsey; Sept. 7, Charlie Spivak
PALMER HOUSE, Chicago—Griff Williams

PARK CENTRAL HOTEL, New York—Mal Hallett
PENNSYLVANIA HOTEL, New York—Glen Gray

ROSELAND, New York—Van Alexander
SHERMAN HOTEL, Chicago—Woody Herman; Sept. 10, Les Brown

TERRACE ROOM, Newark, N. J.—Shep Fields; Sept. 7, Al Donahue
TRIANON, Chicago—Lawrence Welk

TRIANON, Southgate, Cal.—Paul Martin
WALDORF-ASTORIA, New York—Leo Reisman

Levant, Phil (On Tour) FB
Lewis, Ted (Chicago) Chicago, Opg. 9/10, t
Light, Enoch (Providence-Biltmore) Providence, R.I., h
Lombardo, Guy (Capitol) Washington, D.C., 9/9-15, t
Long, Johnny (New Yorker) NYC, h
Lopes, Vincent (Tafel) NYC
Lucea, Clyde (Frolics) Miami, Fla., b
Luneford, Jimmie (On Tour) HFO
Lyman, Abe (Strand) NYC, t

McIntire, Lani (Lexington) NYC, h
McLean, Jack (Paris Inn) San Diego, Cal., nc
McShann, Jay (On Tour) GAC
Madriera, Enric (Follia Bergere) NYC, nc
Mannone, Winny (Babalu Club) L.A., Cal., nc
Mantzanas, Joe (LaSalle) Chicago, h
Marcellino, Muzzy (Florentine Gardens) Hollywood, Cal., nc
Mario, Don (Beschomber) Providence, R.I., nc
Martin, Freddy (Ambassador) L.A., Cal., h
Martin, Paul (Trianon) Southgate, Cal., h
Mason, Dal (Athletic Park) Richmond, Ind., h
Masters, Frankie (Biltmore) L.A., Cal., h
Mellotones (Eagles Club) Mt. Vernon, O., h
Menke, Al (On Tour) FB
Meo, Jimmy (Limehouse) Chicago, r
Messner, Johnny (McAlpin) NYC, h
Michener, Les (Crystal) Upper Darby, Pa., h
Molina, Carlos (On Tour) FB
Monroe, Vaughn (Paramount) Hammond, Ind., 9/5, t; (RKO Palace) Columbus, O., 9/7-9, t
Morales, Noro (Riobamba) NYC, nc
Morand, Joe (Astor) NYC, h
Morgan, Loumell (Chin's Victory Room) Cleveland, O., nc
Morgan, Russ (Stanley) Pittsburgh, 9/3-9, t; (Oriental) Chicago, 9/10-16, t
Munro, Dave (President) Kansas City, Mo., h

Ayars LaMarr Band Starts Third Year in Mansion



Indianapolis, Ind.—Ayars LaMarr and his band have commenced their third consecutive season at the Southern Mansion here. The group holds promise of development and is a favorite with musicians from visiting name bands, who frequently sit in with Ayars' boys. Featured vocalists are Helen Cameron and Manuel Cardenas, and arrangements are turned out by Walker Baylor and Walter Dehn. Personnel—saxes: Walter Dehn, Jimmie Grimes, Walker Baylor, Wilbur Baker; trumpets: Jimmie Spears, Dick Hutcheson; trombone: Don Kelly; drums: Jack Adams; bass: Ray Barlow; piano: Ralph Black.

N
 Nagel, Harold (Carlton) Washington, D.C., h
 Newton, Frankie (Cafe Society Dwn'tn.) NYC, nc
 Noone, Jimmy (Streets of Paris) Hollywood, Cal., nc
 Norman, Les (Tony Pastor's) NYC, nc
 Norvo, Ed (Hamid's Pier) Atlantic City, N.J., 9/2-9, h

O
 O'Brien & Evans (King's Theater Bar) Cincinnati, O., r
 O'Casey, Pat (The Hole) S. F., Cal., nc
 Ohman, Phil (Mocambo) L.A., Cal., nc
 Oliver, Eddie (Edgewater Beach) Chicago, h
 Olsen, George (Schroeder) Milwaukee, Clang, 9/4, h
 Osborne, Will (Michigan) Detroit, 9/3-9, t
 Owens, Harry (St. Francis) S.F., Cal., h

P
 Pablo, Don (Palm Beach Cafe) Detroit, Mich.
 Panchito (Varsailles) NYC, nc
 Pastor, Tony (Flagler Gardens) Miami, Fla.
 Paulson, Art (New Yorker) NYC, h
 Pearl, Ray (Melody Mill) N. Riverside, Ill., b
 Pettit, Emile (Ambassador East) Chicago, h
 Powell, Teddy (Chicago) Chicago, Clang, 9/3, t
 Powell, Walter (Aquarium) NYC, nc
 Powers, Tommy (Club Jive) Wilmington, Del., b
 Prager, Col. Manny (Childs Paramount) NYC, r
 Prima, Louis (On Tour) MCA
 Prippe, Eddie (Latin Quarter) Chicago, nc

R
 Raeburn, Boyd (Bandbox) Chicago, nc
 Rason, Don (Lant's Merry-Go-Round) Dayton, O., b
 Ramos, Ramon (Blackstone) Chicago, b
 Ravazza, Carl (Blackhawk) Chicago, r
 Ray, Ernie (Club Royale) Savannah, Ga.
 Read, Kemp (Ann's Kitchen) Newport, R.I., nc
 Redman, Don (Zanzibar) NYC, nc
 Reichman, Joe (Mark Hopkins) S. F., Cal., Clang, 9/12, h
 Rein, Don (On Tour) FB
 Reinhart, Dick (Backstage) S.F., Cal., nc
 Reisman, Leo (Waldorf-Astoria) NYC, h
 Rogers, Dick (USO Tour) GAC
 Rogers, Eddie (Del Rio) Washington, D.C., nc
 Rollini, Adrian (El Patio) Washington, D.C., nc
 Royal Filipino Orch. (Talk Of The Town) Peoria, Ill., nc

S
 Samarino, Joe (New Kenmore) Albany, N.Y., h
 Sanders, Joe (On Tour) MCA
 Sandifer, Sandy (Wardman Park) Washington, D.C., h
 Saunders, Hal (Belmont Plaza) NYC, h
 Saunders, Red (Club DeLias) Chicago, nc
 Schreiber, Carl (Avalon) Chicago, b
 Scott, Bee (Jerry's) Astbury Park, N.J., h
 Scott, Raymond (CBS) NYC
 Sheeley, Jimmy (Stanley House) Stroudsburg, Pa., nc
 Sherwood, Bobby (Steel Pier) Atlantic City, N.J., Clang, 9/6; (On Tour) MCA, 9/7-15
 Slavin, Estelle (Avon Club) Wildwood, N.J., Clang, 9/5, t
 Smith, Stuff (3 Deuces) Chicago, nc
 South, Eddie (Capitol Lounge) Chicago, nc
 Spear, George (New Pelham Heath Inn) NYC
 Spivak, Charlie (Pacific Square Aud.) San Diego, Cal., 9/3-5, b; (Palladium) Hollywood, Cal., Opg. 9/7, h
 Stewart, Rex (Hollywood Cotton Club) Hollywood, Cal.
 Stone, Eddie (St. Anthony) San Antonio, Tex., h
 Strasser, Ted (Stadler) Washington, D.C., h
 Strong, Bob (On Tour) MCA
 Stuart, Nick (Jefferson) St. Louis, Mo., h
 Sykes, Curt (Trianon) Seattle, Wash., b

T
 Teller, Henry (D.L.K. Hall) Webster, Mass.
 Tatum, Art (Three Deuces) NYC, nc
 Tengarden, Jack (Maistic) San Antonio, Tex., 9/2-8, t; (Maistic) Dallas, Tex., 9/9-15, t
 Three Bits of Rhythm (Dixie) NYC, h
 Three Sharps and a Flat (Bar O'Music) Chicago
 Towson, Nat (Rhumborie) Chicago, h
 Towne, George (Biltmore) Dayton, O., h
 Trace, Al (Dixie) NYC, h
 Trester, Pappy (Park Rec. Center) St. Paul, Minn.
 Tucker, Tommy (Astor) NYC, Opg. 9/6, h

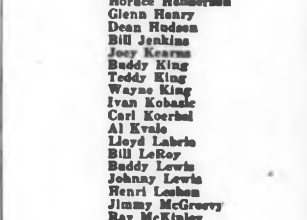
V
 Van, Garwood (Trocadero) Hollywood, Cal., nc
 Venuti, Joe (National) Louisville, Ky., 9/2-9, t; (Circle) Indianapolis, Ind., 9/10-16, t
 Vido, Ken (Club Maytar) Phenix City, Ala., nc

W
 Wald, Jerry (Rox) NYC, t
 Waples, Bud (Ansey) Atlanta, Ga., h
 Wasson, Hal (Herring) Amarillo, Texas, h
 Watkins, Sammy (Hollenden) Cleveland, O., h
 Weeks, Anson (On Tour) FB
 Walk, Lawrence (Trianon) Chicago, h
 Williams, Griff (Palmer House) Chicago, h
 Wilson, Teddy (Cafe Society Uptwn.) NYC, nc
 Wright, Charles (Drake) Chicago, h

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

Band Leaders' Honor Roll

ARMY
 Max Adkins
 Ray Alderson
 King Allen
 Ray Anthony
 Bob Armstrong
 Zinn Arthur
 Jimmy Baker
 Layton Bailey
 Howdy Baum
 Beverly Twine
 Eddie Brandt
 Paul Barton
 Bobby Byrne
 Tony Cabot
 Russ Carlyle
 Larry Clinton
 Monson Compton
 Jerry Colick
 Marvin Dale
 Bobby Day
 Buddy DeLaney
 Eddie Damschler
 Tipit Dyer
 Freddy Ebbner
 Earl Eckler
 Segar Ellis
 Charlie Fisk
 Ernie Foster
 Bud Freeman
 Emerson Gill
 Cecil Golly
 Bob Goodall
 Allan Gordon
 Guy Grenade
 Dave Harrgrave
 Bob Harris
 Jimmy Harris
 Bob Helm
 Horace Henderson
 Glenn Henry
 Dean Hudson
 Bill Jenkins
 Jess Kenney
 Buddy King
 Teddy King
 Wayne King
 Ivan Kohacek
 Carl Koerber
 Al Kvale
 Lloyd Labrie
 Bill LeRoy
 Buddy Lewis
 Johnny Lewis
 Henri Leshan
 Jimmy McGroovy
 Ray McKinley
 Mal Marvin
 Edward Miller
 Glenn Miller
 Herman Miller
 Eddie Morgan
 Hal Morris
 Clint Noble
 Sev Olsen
 Don Orlando
 Pancha
 Vincent Patti
 Ray Pearl
 Larry Press
 Hal Rodgers
 Dave Ross
 Dick Shelton
 Wally Steeber
 Ray Stolzenberg
 Chuck Sullivan
 Pierson Thas
 Chuck Travis
 Paul Tromaine
 Bill Turner
 Joe Vena
 Mickey Vintaro
 Hal Wallie
 Jon Wells
 Ben Wilmer
 Buddy Williams
 Meredith Wilson
 Sterling Young



MARY I
 (Reviewed at town)
 There is a who can play is she. Mar after a rath her own ban parture from as featured her opening should at las in her own r Listening, hampered by



NAVY
 Del Casino
 Buddy Clarke
 Jolly Coburn
 Frank Derrick
 Emery Deutch
 Sam Donahoe
 Sazie Dowell
 Eddy Duchin
 Sleepy Hall
 Bill Hummel
 Art Jarrett
 Hal Leonard
 Michael Loring
 Bert Lovely
 Clyde McCoy
 Tommy Marvin
 Bobby Parky
 Vincent Patti
 Artie Shaw
 Bill Sheddin
 Herb Sherry
 Ralph Stewart
 Joe Sudy
 Claude Thornhill
 Orrin Tucker
 Ben Velasco
 La Waters
 Ranny Weeks
 Herbie Woods

COAST GUARD
 Jimmy Grier
 Jaquelin Grill
 Jack Stratti
 Dick Stable
 Ruddy Valles

MARINES
 Dick Jarevas
MERCHANT MARINES
 Gerald Marks
 Spud Markey
 Ted Weema
RCAF
 Duke Daby
 Billy Thomson

Milt Hom Pulls

Houston, trumpet of turned to month, after which time risen in me local bistro brackets it band drew its one nig This mo solid arrang ric Haywo tenor passa Calvin Lad trumpet cl man Larkin without Ari tablished w other mem duration en Sam, but o nel remain: Following of his illust Jacquet, ar rise of his Larkin, and Jaque, is for bigger stepping tri guttural tru hot work o trumpet, t tenorman V altoist Shek seems destit ork world. The rhyth Gordon, hic bass; 88'er guitarist De perlor to ar parts since was here la



MARY I
 (Reviewed at town)
 There is a who can play is she. Mar after a rath her own ban parture from as featured her opening should at las in her own r Listening, hampered by



Mary I
 large corners over to her j and told he editors from there plus s press boys. just grand fo night show, I —relaxed and say! It sounded the exception Tatum arpeg throws in the she played ju cleanly as sh

Milt Larkin Homecoming Pulls Crowd

Houston, Texas — The torrid trumpet of Milton Larkin returned to the home-front last month, after a year's absence, in which time the Larkin crew has risen in meteoric fashion from a local bistro band to the upper brackets in sepiu swing. The band drew a neat 4,839 here on its one nighter.

This mob still features those solid arrangements of 88'er Cedric Haywood and the fire-like tenor passages of Ernie Archer. Calvin Ladner shares that hot-trumpet choruses with head-man Larkin. The band returned without Arnett Cobb, who is established with Hampton. Three other members left to play a duration engagement with Uncle Sam, but otherwise the personnel remains unchanged.

Following closely on the heels of his illustrious brother, Illinois Jacquet, and eyeing the rapid rise of his predecessor, Milton Larkin, another local lad, Russell Jacquet, is making a strong bid for bigger fields with his fast-stepping tribe. Featuring his own guttural trumpet growlings, the hot work of Spencer Mayfield's trumpet, the blues specials of tenorman Weldon Heggins and altoist Sheldon Black, this band seems destined to go far in the ark world.

The rhythm section of Charley Gordon, hides; Ernie Shepperd, bass; 88'er Bob Williams; and guitarist Dee Franklin is far superior to anything dug in these parts since the Hampton crew was here last winter.

—C. Phil Henderson

Two Skinmen Talk It Over



New York—Kenny John, 15, is the new boy sensation around town. The youngster frequently sits in for Sid Catlett, with whom he is beating up the chops here, at Cafe Society. Kenny looks and acts as the hider like Mickey Rooney on a Krupa kick and Marvin Schenck, MGM talent scout, has his eye on the boy. Myron Ehrenberg Photo.

haps a shade too much boogie-woogie for my tastes, but with the weak drumming support given her out of the Frankie Newton band, that's understandable.

Her tone is still the best part of her style. Delicate and clear, it rings as no one else's does, except Teddy. Given better accompaniment, her light, pattering ideas would be a very welcome relief to a town sated with boogie and fast piano men.

—miz

Send Birthday Greetings to:

- Sept. 1—Mike Simpson, Joe Venuti
- Sept. 2—Frank Calbreath, Tommy Kay
- Sept. 3—Doc Cooke
- Sept. 5—Bob Kiteis, Ford Leary
- Sept. 7—Jimmy Middleton
- Sept. 10—Bob Dorsey
- Sept. 11—Shad Anderson
- Sept. 12—Denny Dennis, Shep Fields

Little Rock Club Opens After Year

Little Rock, Ark.—After being closed a year, the Westwood Club is now featuring Saturday night dances, with Skipper Nance, a local fourteen-piece band, really packing them in. Kay Barney Levine, owner and operator of the club, was recently released from the army and is now working on a defense job, but states the club is available for private parties on week nights.

Street Re-Named For Toscanini

New York—Not only is the Rome radio station using recorded music made under the direction of Arturo Toscanini, but latest reports from Italy say that the citizens of Parma, the maestro's home town, have re-named a street, named after him once before but changed when the gangster characters came in to power.



Lee Schindler, who recently organized a club for Benny Goodman fans in Jersey, has been prevailed upon to include members from other states. Therefore, there are now two branches, the Jerseyites being called the *Swing Circle*, and those outside of Jersey *Goodman's Legionnaires*. Now that everyone is welcome, write to her at 220 East 4th St., Clifton, N. J.

The new Hal McIntyre Super Club is a consolidation of the clubs of Joe Kotch, Don Goins and Jim Riegert, putting three of the largest McIntyre Clubs into one. Full details of the many interesting features of this club can be obtained by writing to Joe Kotch, 263 Fifth Ave., Roebling, N. J., the club's home office.

William P. Sullivan, who is president of the Mickey Scrima Fan Club is now in the Marine Corps and Helaine Ginsberg has taken over the club. Helaine, who is also president of the New York branch of the Buddy Moreno Boosters, wants all Mickey Scrima fans to get in touch with her at 2086 Bronx Park East, The Bronx, 60, N. Y.

A fan club has been organized for Bruce Hays, the new vocalist with the Vincent Lopez band. Anyone interested in joining, write to Miss Roslyn Berliner, 1412 College Ave., Bronx, 58, N. Y. . . . The Original Gene Krupa Fan Club announces that all planned activities will be carried out, but on a smaller scale for the time being, and will continue to accept new members. Also, they desire all members to bear with them through any delays until the club is going strong

again. Write to Audrey Edmondson, 158 Christie St., Newark, 5, N. J.

A Jimmy Dorsey Fan Club is being organized by Mary Lou Parker (president) and Mary Ann Waldron (vice-president). Address all mail to Mary Lou Parker, 955 N. Menard Ave., Chicago, 51, Ill.

Bill Beattie, Box 9, St. Jovite Sta., Quebec, Can., would like more members for his Ina Ray Hutton Fan Club. . . . Lillian Dunton would like to have a boost in membership for her Johnny Long Fan Club. Write to her at 12 Oliver Road, Watertown, 72, Mass. . . . A Sinatra-Eberly Fan Club has been started by Joan Scandl and Rose Marie Risi. Those interested in joining,

Bum Lip?

THEN THE B FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

Harry L. Jacobs,
2343 Washington Blvd.
Chicago Phone: NW. 1057

CLASSIFIED

Ten Cents per Word—Minimum 10 Words

25c Extra for Box Service
(Count Name, Address, City and State)

AT LIBERTY

GIRL TENOR SAX PLAYER Doubles on clarinet. Join union. Large Band. Will travel. Photo. Box A-3, Downbeat, 203 N. Wabash, Chicago, 1.

ALTO SAX-GUITAR Read, fake. 19-4F Preferred small combo. Bill Morehouse, 501 Lake, Waukegan, Wisconsin.

TENOR SAX MAN—PIANO MAN. Both want job on same band. Capable—4F. Francis Tonafeldt, 2624 Dodge Street, Omaha, Nebraska.

GAGWRITER. Writing parodies, monologues, band novelties. Frankel, 3623D Dickens, Chicago.

VIOLINIST wants steady work with classic or dance orchestra—22 years experience. Midway 5806 or Box A4, Downbeat, 203 N. Wabash, Chicago, 1.

DRUMMER—27, draft exempt and **GIRL SINGER—6** years with Don Pablo, M.C.A. Prefer job together. Pictures, reference on request. Scott Hubbard, 15361 Indiana, Detroit, 31, Michigan.

DRUMMER—Nineteen, union, free to travel anywhere. Write Jimmy Banks, U. S. Hotel Chamberlita, Fort Monroe, Virginia.

PIANIST, ARRANGER, 4F, single. Will accept position with established dance band. Will travel. Union member. Write Anthony Buopolo, 448 Wooster Street, New Haven, 11, Conn.

MALE DRUMMER—17, Experienced. Will work immediately. Have Slingerland set. Leonard Kraus, 37-85 81 St., Corona, N. Y.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

YOUR SONG PROFESSIONALLY arranged with complete piano score and guitar diagram. \$8.00. Guaranteed satisfactory or money back. Malcolm Lee, 344 Primrose, Syracuse, 5, New York.

THE BEST IN SWING—Trumpet, sax, clarinet choruses copied from records. Two \$1.00. Burrows Music Service, 101 Starms Rd., Brookline, Mass.

MELODIES WRITTEN to your lyrics—\$5.00. Words written to music—\$5.00. Piano arrangements. J. Fried, 1507 E. Lafayette, Baltimore, Md.

SPECIAL ARRANGEMENTS, ORIGINALS and record copies. Modern, swing, sweet, list free. Charlie Price, Danville, Va.

MUSIC ENGRAVING-PRINTING. Write for prices and samples of our line of music engraving and printing. Bullock & Co., 1826 Liverpool St., Pittsburgh, Penna.

write to Joan at 2300 Bathgate Ave., Bronx, 57, N. Y.

A new fan club for the late Bunny Berigan is now under way. Pres. Vernon Ragdale, 336 East Center St., Madisonville, Ky., wants all prospective members to write to him.

Fred Paulsen, 12814 Griffing Ave., Cleveland, Ohio, is starting a Count Basie Club and wants members. . . . Claire Michaels, 44-08 47 Ave., and Marilyn Jacobs, 47-55 44 Ave., Woodside, L. I., have started a fan club for Dick Merrick, featured with Jerry Wald's orchestra. They want members too.

Anna Troiano, 63 Fourth Ave., Brooklyn, 17, N. Y., is issuing another call for members for her Frank Sinatra Fan Club before entering school. Anyone inter-

How About PRESS CLIPPINGS

We maintain a special entertainment and radio department—inquiries solicited.
Romeike 220 W. 19th STREET NEW YORK CITY

ACQUIRE ACTUAL ARRANGING ABILITY by weekly "personalized" lessons under expert instructor. Example from course sent free. Clarke Tate, 1169 Madison, Memphis, Tenn.

HELP WANTED

TALENTED YOUNG MUSICIANS about seventeen or 4F replacement on well established dance band. Salary forty to fifty per week. Don Strickland, 506 W. 10th St., Menkato, Minn.

WANTED—Experienced tenor man, also piano. Good location. Must read—fake. Small band. Contact Jack Rayford, General Delivery, Daytona Beach, Fla.

WANTED: Girl trumpet, sax, piano and drums for 8-piece girl orchestra. Man directing. Steady work immediately. Wire Charles Fulcher c/o Bon Air Hotel, Augusta, Georgia.

COMMERCIAL MUSICIANS for tenor band. Trumpet, tenor sax, piano, drums, violin. \$50.00 minimum, solid bookings. Location work. Box A-5, Down Beat, 203 N. Wabash, Chicago, 1.

PIANIST for hotel style tenor band. Must read well, transpose, play plenty commercial fill ins. Starting salary \$60.00. Box A-6 Down Beat, 203 N. Wabash, Chicago, 1.

PHONOGRAPH RECORDS

I WANT ANYBODY'S RECORDINGS of these titles, with vocal choruses: Why Can't This Night Go On Forever; Lord You Made The Night Too Long; Then I'll Be Happy. Quote prices. Whitney, 30 Gordon, Framingham, Mass.

JAZZ COLLECTORS ITEMS: 150 auction, free list. Richard Foster, 491 Bucknell St., Pittsburgh, Penna.

WELCOME SHOP RECORDS, 888 Columbus Ave., Boston, Mass.

MISCELLANEOUS

LEARN PIANO TUNING AT HOME. Complete course by Dr. Wm. Braid White. For details write Karl Bartsch, 1001 Wells St., Lafayette, Ind.

HAVE LATEST MODEL Rolliflex Camera. Kodachrome attachment, sunshade and two filters. Will swap for Selmer Balanced Action Tenor Saxophone. Sax must be in A1 shape. Write Adrian Wallace, 725 E. 4th St., Chattanooga, 3, Tenn.

EXCELSIOR ACCORDION, brand new \$1100. In exchange for any 1942 car new or slightly used. Guy Pucca, 44 Court St., Brooklyn, N. Y.

Interested in joining a new Sinatra Fan Club, write to Carmelia Terranova, president, 326 Roff Ave., Palisades Park, N. J., or Gloria Bell, secretary, 30 W. Harriet Ave., Palisades Park, N. J.

DONALD S. REINHARDT
BRASS INSTRUMENT SPECIALIST
and author of the new
"Donald S. Reinhardt's Privat System"
for Trumpet and Trombone
(Typ. Book, \$2.00; Trom. Book, \$3.00)
Framer Bldg., 1714 Chestnut St.
Philadelphia, Pa.

HOLTON
Electric
OIL

The same secret formulas and processes discovered by Frank Holton in 1896 are faithfully used in Holton oil today.

It cleans, lubricates and lasts longer.

AT DEALERS EVERYWHERE

CHANGE OF ADDRESS for Members of Armed Forces

To insure delivery of your DOWN BEATS keep us posted on your address changes.

Name _____ Serial No. _____

New Address _____

Old Address _____

Send to Down Beat, 203 N. Wabash Ave., Chicago 1, Illinois

SINGLE SLANTS

MARY LOU WILLIAMS

(Reviewed at Cafe Society Downtown, New York)
There is still only one dame who can play good piano and this is she. Mary Lou opened here after a rather bad venture with her own band succeeding her departure from the Andy Kirk band as featured soloist. Judging by her opening night reception she should at last make a big success in her own right.

Listening, of course, was hampered by the fact that some



large cornered character waltzed over to her just before the show and told her that a couple of editors from a trade paper were there plus a few metropolitan press boys. That made her feel just grand for doing an opening night show, put her in top form—relaxed and sincere as the boys say!

It sounded swell to me. With the exception of a couple of those Tatum arpeggios that everybody throws in these days to open up, she played just as tastefully and cleanly as she always does, per-

MACCAFERRI REEDS TAKE OVER IN HOLLYWOOD

Whenever and wherever you hear music, you can bet your bottom dollar that Maccaferri Reeds do their part.

The fact that these fine musicians and renowned Maccaferri Reeds is no longer to us, a tribute to a fine product, a service to you. Among Maccaferri's different brands of reeds there is surely your favorite, the one with which you will play your best.

Take it from the Goodman, the Martin, the Harmon, the Ellington, the Hodges that Maccaferri Reeds are good.

See your dealer today and call for

MACCAFERRI REEDS

BENNY GOODMAN
IN
"STAGE DOOR
CANTEEN"

WOODY HERMAN
IN
"WINTER
WIND"

FREDDY
MARTIN
IN
"STAGE
DOOR
CANTEEN"

DUKE
ELLINGTON
AND JOHNNY
HODGES IN
"CABIN IN
THE SKY"



FRENCH AMERICAN REEDS MFG. CO.

1658 BROADWAY

NEW YORK

September 1, 1943

DOWN BEAT



GROSVENOR LIBRARY
BUFFALO, N. Y.



LIONEL
HAMPTON

MUSIC NEWS FROM COAST-TO-COAST

20 CENTS
CANADA and FOREIGN 25c

