

# DOWN BEAT

CHICAGO, OCTOBER 1, 1943

Vol. 10—No. 19

## PETRILLO LIFTS BAN ON DISCS

### TD Holds Eight Sidemen From Band on Coast

Will Add Dozen New Musicians To This Nucleus

Los Angeles—Among the boys Tommy Dorsey took with him when he pulled out for New York, where he planned to pick up the musicians for his new band, was a young trumpet player who was discovered by Brother Jimmy Dorsey at the Palladium, where the kid was jerking sodas while waiting for a break as a musician.

The youngster persuaded Jimmy to let him "sit in" for a couple of numbers. Jimmy, after hearing him play, referred him to Brother Tommy.

Eight members of Tommy's old band were with him when he left. They were George Seaberg, trumpet; Don Lodice, sax; Manny Gershman, sax; Benny Tinterow, violin; Al Beller, violin; and Si Meroff, violin; Milt Raskin, piano, and Maurice Purtil, drummer.

Another new man was picked up here. He is Barney Goff, trumpet, formerly with Frankie Masters.

Betty Brewer, Tommy's latest vocal discovery, was also among those who chose to remain with the band. Jimmy Cook replaced Skip Nelson as male vocalist.

Leonard Vannerson, TD's personal manager for the past two years, resigned just before Tommy left town. Vannerson was replaced by Jack Johnstor of Embassy Music, which is a Dorsey subsidiary concern.

### Hines Band Has Formal Preview

New York—Earl Hines and his new orchestra, which features the work of an all-girl string section, gave a preview performance for the critics two weeks ago at the Apollo theater here. Highlights of the show included speeches by various entertainment world figures and an hour broadcast over local station WINS.

### BLUE NOTES

By ROD REED

So far Mr. Petrillo hasn't suffered any shortage of ban power.

Hit song dedicated to a you man: You'll Never No.

When the movies sign up an orchestra it can be sure it'll get plenty of footage on the marquee.

TD plans "wonder band"—everybody wonders who'll be in it.

Because music in defense plants has increased production, lanky Vicki recommends it also for maternity wards.

### 365 Dawns



New York—Last month Lois January's CBS radio show, *Reverie Sweetheart*, observed the anniversary of its first year on the air. That meant that the inebriated Lois had rolled out at 4:30 a.m. on 365 consecutive mornings to broadcast at 5 a.m. to the boys in army camps all over the country.

### Fishman Joins Frederick Bros.

New York—Ed Fishman, who resigned from the band department of the William Morris Agency early last month, joined the Frederick Brothers Agency here on September 20. He will headquarter temporarily in New York, may transfer his activity back to the west coast at a later date.

Fishman organized the band department for the Morris office in 1938 and spent five years with that firm. Prior to that, he was associated with General Amusement Corporation in Hollywood, and previously headed his own organization.

### Duke to Repeat At Carnegie Hall

New York—Duke Ellington, out of the Hurricane club here after a long stay, played a concert yesterday (Sept. 30) at the Academy of Music in Philadelphia and will do road theater dates until his October 14 or 21 opening at the Capitol theater here.

Jazz fans will be interested to learn that the Duke is planning to present another concert at Carnegie Hall, similar to the one he played last year when he debuted *Black, Brown and Beige*. The Carnegie program is set for December 11.

### GAC Launches Frantic Spree On New Bands

Agency Signs Orks In Bunches, Pistol Packin' Dexter One

New York—The General Amusement Corporation is on a band-signing rampage. While confirmation of all reports were difficult to obtain, strong rumors have the office signing several new bands to contracts and hovering anxiously over others, pen in hand.

One deal, set at press time, and a real feather in the GAC cap, is the inking of Al Dexter, whose Okeh recording of *Pistol Packin' Mama* is almost as big a thing in the music biz as Frank Sinatra. The Dexter deal, handled on the west coast by GAC's Ralph Wonders and Dexter's personal manager, Carlos Gastel, looks like a natural and tentative plans call for the barroom juke-box favorite to be brought out for a theater tour either as a single or with a band and knocking down very fancy prices for his stage engagements.

Besides acquiring Dexter, for whose services most of the agencies were bidding, the GAC office has contracted Dave Matthews and his band, who open at the Palladium in Hollywood sometime this month as alternate band; Justin Stone with a newly formed outfit has joined the GAC stable in New York; and other stories have it that Frankie Carle, Abe Lyman, Joe Marsala, Snub Mosely, Ben Cutler and Johnny Messner are now being booked through the General office.

### Heidt Acquiring More Ballrooms

New York—Exceptional success of Horace Heidt's Trianon ballroom in Southgate, Calif., which he bought last January, has encouraged the popular stage and radio maestro to expand his enterprises. A location has been acquired in Cleveland for another ballroom, and other sites are being examined in various Chicago locations.

Property has been acquired in Huntington Park, Calif., for a combination ice-rink, bowling and dance pavilion, and Heidt is preparing negotiations for the old Palomar ballroom property in Los Angeles when he returns to the coast soon.

### Shep Fields to Park Central

New York—Shep Fields who checked his brassless band out of the Newark Terrace Room, opened in Omaha, Nebraska, with a new male vocalist, Clark Hayden taking over Ted Perry's vocal spot. Fields is booked into the Park Central hotel here for five weeks beginning December 2.

### Lifts the Ban



Chicago—This photo of James C. Petrillo, who two weeks ago announced lifting of the recording ban insofar as Decca Records and World Broadcasting are concerned, was taken when he appeared before a senate committee in Washington, D. C., to justify his stand regarding the discs. Acme Photo

### Harry James Has No Draft Notice

Los Angeles—Harry James has received no notification of reclassification of any kind from his Texas draft board. At present he is in exactly the same status as countless other fathers engaged in non-essential activities. Their future military plans will depend largely on what action, if any, is taken by the present congress on the subject of the drafting of fathers.

James is the father of two children by his first wife, Louise Tobin. His divorce from Louise Tobin and re-marriage to Betty Grable in no way changed his status as a father as far as selective service regulations are concerned.

Harry, himself, is the only one who never shows any concern over the constantly recurring news stories that he is, or is not, about to be called into military service. It is all very simple to him—"When they call me, I go; that's all".

### Astor Roof Goes Dark for Winter

New York—An empty bandstand has appeared in the heart of New York's entertainment district. The Astor Hotel, which had booked Harry James into its Roof for an October opening, has dropped its policy, inaugurated last year, of staying open during the winter months, because picture deals on the coast have tied James up. So on October 3, when Tommy Tucker and his band move out, the room will be locked until some time next spring.

Back the attack with War Bonds.

### Decca First to Sign, Rest Set to Follow Suit

World Broadcasting Included by Kapp And Petrillo in Deal

Chicago—With Decca's Jack Kapp leading the van, peace between the American Federation of Musicians and the phonograph and transcription companies was established two weeks ago and James C. Petrillo lifted the ban on recordings which he clamped down in August, 1942. Band leaders throughout the country began a scuffle for waxing dates.

Although the agreement with Victor had not been signed as *Down Beat* went to press, negotiations were in progress and Columbia was expected to be not far behind with its signature.

Early on the morning of September 18, in a hotel here, Petrillo and Kapp closed the agreement which permitted Decca to commence recording bands again immediately, and before non a similar pact had been worked out for World Broadcasting, also represented by Kapp.

Terms of the contract, which has a four year life and is effective January 1st, 1944, call for Decca to pay the musicians' union on a graduating scale ranging from 1/4 cent each on sales of discs retailing at 35 cents, up to 5 cents on two dollar platters and 2 1/4 per cent of any retail price above that amount.

In the transcription deal, World agrees to give the union 3 per cent of the rental revenue from all transcription discs used more than once. On discs used a single time, nothing will be paid except the salaries to the musicians on the date.

At a meeting with the WLB committee in New York the following week (which involved the transcription situation only) the representatives of the other transcription firm were asked to sign blank agreements to accept the terms of the World contract, at that time unannounced. They refused, and the discussion was postponed to Monday, Sept. 27.

### Ina Ray to Strand

New York—Ina Ray Hutton booked for the Strand theater sometime in December.

### Cugat and Lina On the Cover

Even Latin rhythm kings (with decorations from Cuba, yet) must march occasionally, as most glorious glamor gals like Lina Romay. Xavier Cugat, fully recovered from his recent illness, is heard with his rumba-samba-comga band and lovely Lina on the Blue Network each Saturday morning from 10:30 to 11:00 (PWT). You'll see them on the screen soon, too, in *Tropicana, A Tale of Two Sisters* and *Mr. Co-ed*. Leo Dertak Photo

# How Betty Benson Keeps Fit for Her Jimmy James Band Chores



Nice thing about a town like Cincinnati. At least you have a lawn to mow. And there is no better exercise.



Bicycling is good exercise, too. And since Betty's Victory garden was off the home grounds this summer, this is how she got there.



That corn got a lot taller, of course. And has no connection, believe us, with the music of the James band.



All is not gardening with our little vocalist. Here she applies leg make-up, before dressing for the evening stint with the band at Moonlight Gardens.



On the job, gates. Cincy cats really fell out over Betty's songs, and she is scoring with James on the road, too.

## Lopez Band Plays for Convention Via Radio

New York—Vincent Lopez, working with his band at the Taft Hotel here, snagged himself an odd and well-paid job a week ago. Because of traveling restrictions, most conventions have handed out rain checks until after the war, but a group of hep guys in a society called the National Association of Foremen decided that they'd manage to run their annual shindig by convening via radio.

Accordingly, they bought an hour's air-time over the Blue Network, hired Lopez and his boys to supply the dance music and settled back in their chairs at home, soda-pop in hand, and imagined that they were in the convention city hotel, pinning on humorous buttons, and slapping old friends on the back as always.

## Folies Bergere Bands Held Over

New York—Enric Madriguera and his band, playing at the Folies Bergere night club here, had their original four week booking stretched to include another two weeks. Also held over at the spot were Roy Eldridge and his band.

## Pastor Doubles To Paramount

New York—Tony Pastor has finally reached an agreement with the Paramount theater management here which will allow him to double from its stage to the Blue Room of the Hotel Lincoln. The theater, which had had trouble in the past when its bands attempted to double, at first turned down Pastor's request to be allowed to play the Lincoln between stage appearances, but at press time said that it had given Pastor permission to double with the understanding that he will only play late, not dinners, sets on the hotel bandstand. Pastor opens at the Paramount on October 13 and will follow Henry Jerome into the Lincoln.

New York—Drummer Stan King is injecting some jazz feeling into Chauncey Gray's outfit at El Morocco.

## Piquant Patty Pouts Prettily



New York—She can smile, too, and usually does, but Patty Dagan, new pigeon with the Johnny Long band, pouts for the camera here as a pleasant relief from the customary fang-baring poses.

## Five Years Ago This Month

October, 1938

Faith Bacon used Sally Rand, claiming priority rights on the fan dance. Both of 'em are still doing it. . . . Hugues Panassie arrived in New York on October 12 from France, to dig the jive for his new book. . . . Marjorie Gainsworth, singer, walked out of an engagement at the Hippodrome in Baltimore, alleging that Ina Ray Hutton's band was too swingy for proper accompaniment.

Johany Hamp showed up twelve hours late for his advertised battle of music with Don Bestor in Chattanooga, Tenn. . . . Louis Armstrong married Alpha Smith. . . . Benny Goodman moved into the swank Waldorf-Astoria hotel in New York. . . . The Famous Door was trying to induce Red Norvo and Mildred Bailey to follow Count Basie there.

Jackie Heller's new band was playing at the Stevens in Chicago, with Louanna Hogen as vocalist. . . . Martha Raye and David Rose eloped to Ensenada, Mexico, on October 8. . . . Joe Reichman had an auto accident, which blocked his scheduled opening at the Jung in New Orleans. . . . Fats Waller returned from Europe and opened at the Yacht club on 52nd Street, where Lee Wiley was featured.

A driverless taxi ran away with Joan Edwards in Montreal, where she appeared with Paul White-man at the Forum on October 6. . . . Sharri Kaye became Mrs. Dean Kincaide. . . . Vincent Lopez, with a new singer named Betty Hutton, opened at the Casa Manana in Manhattan on October 9. . . . And on October 15, Colonel Snyder shot Myrl Alderman, the new hubby of his ex-wife, Ruth Eting.

## Eddie Mayehoff Starts Fun Show

New York—Eddie Mayehoff, former bandleader but more recently a subtle humorist who does take-offs on all varieties of musicians from the schmaltzy sweet to the knocked-out hot, began a new series of programs over station WJZ (Blue Network) here two weeks ago.

Heard from 2 to 2:15 (EWT), Monday through Friday, the show will offer Mayehoff pulling off audience-participation gags and playing on a collection of assorted home-made instruments, including a Mayehoff musical invention called the Burp-lolette.

Back the attack with War Bonds

## Gotham Awaits Duke and Lena

New York—The Capitol theater here is billing Lena Horne on the same bill with Duke Ellington to follow Morton Gould on October 14. This combination of two of the top musical figures in the business should prove a tremendous drawing card and may be a means of proving to bookers for the other major Broadway theaters (some of whom still shy away from Negro attractions) that the white bands and solo artists, by no means have a monopoly on either talent or popularity.

The Ellington show will be replaced by Lawrence Welk's band, making its first Broadway appearance.

## Yank Negro Choir Sings in London

London—A choir, made up of two hundred American Negro soldiers serving in Britain, made its debut at Royal Albert Hall three days ago. Roland Hayes, tenor, went over to England to appear with the chorus as soloist for the concert which was accompanied by the London Symphony Orchestra.

The singing group was organized by Lieut. William B. Perkins, a chaplain with the American forces, and the modern classic *Ballad For Americans* was one of the featured numbers on the program.

## Jimmy Blair Into Service

New York—Jimmy Blair, *Basin Street* singing host on the Blue Network and featured with Helen Young in Raymond Scott's CBS band, reports to Camp Dix in New Jersey for induction on October 4. The Blair baby is expected in November.

## Righteous Jazz Program Lost

New York—One of the more interesting service-men shows went off the air a few weeks ago. Program, aired over a midjet station on the campus of Columbia University, was called *Gems of Jazz*, was emceed by Buddy Levin, an apprentice seaman, studying to be a naval dentist, and could be heard by 300 other apprentice seamen, plus 3,000 midshipmen. Levin, a dyed-in-the-wool jazzster, played only the old stuff; Bix, Louis, and the King being his favorites out of his own collection of about 400 records used on the show.

## Negro Dances Under Ban In Little Rock

Little Rock, Ark.—A ban on dances for Negroes in Little Rock's municipal auditorium has been ordered by Police Chief J. A. Pitcock, following a near riot among Negroes attending an Erskine Hawkins dance recently.

Chief Pitcock, after conferring with the auditorium manager, ordered that no more Negro dances might be held in the auditorium without special permission from him. Which means that bookers of Negro orchestras for dances here may just as well take up another profession.

The movement by certain city officials to put a stop to Negro dances at the auditorium came to a head when approximately 3,000 Negroes, jammed into the Exhibition Hall to dance to the music of Hawkins and his crew, became unruly and began to push white police all over the floor. Police brandished their guns and blackjacks and attempted to quiet the crowd—but only after Hawkins and his boys broke into the national anthem did the dancers settle down.

Negro orchestras who have played for Negro dances at the Auditorium within the last few months included Lucky Millinder and the Ink Spots, Jimmie Lunceford, Andy Kirk and King Kolax.

—John Belford Jr.

## Roberta Now!



New York—This is Betty Engels, former vocalist with Will Osborne, Dick Rogers and the McFarland Twins. Now she's the wife of Danny Hollywood of the GAC office, and is working as a single at the Hotel Bossert in Brooklyn, billed as Roberta Hollywood.



# Disc Jockeys Rush in Where, etc!

## Manhattan Spinner Asks Fans of Sinatra, Haymes For Some Action—Gets It!

by FRANK STACY

New York—It has been said often and truly that radio announcers, and especially the disc-jockey kind, are resourceful and talented people. A new proof of that, and well supplied with gimmicks it is, has come forward. Steve Ellis, who broadcasts over WOR (Mutual's N. Y. outlet) decided recently that his all-night record show *Moonlight Saving Time* could stand a little more punch.

So one night about a month ago, he was idly spinning platters and thinking of things like who's better, Sinatra or Haymes? when—bang—there it was.

Why not have a recorded vocal fight over the air between the two singers and let the audience pick the winner?

If you know disc-twisters as well as we do, you know, too, that before Dick Haymes could say: "Wait For Me, Mary," he was in his corner, on the air, and fighting for his life through the medium of the phonograph record.

### Sinatra Fans Asleep

That was how it started. Build a better mouse-trap . . . or hit the radio customers smack in their entertainment center with a good idea and listen to the phone calls come in. We can't explain what happened that first night. Maybe the Sinatra fan clubs were all locked in their rooms making embroidered scrap-books with big effs and esses on them or something but, anyway, Haymes beat THE BOY in a contest that consisted of Ellis playing three sides of each of the swooner's records, alternately. I tell you it happened!

Well, with a start like that, you can imagine what a production Ellis was in for. The next night he tried another combination. One vocal group opposing another vocal group. And the phone calls came in. Then it was Bing versus Tommy Ryan, say, or Helen Forrest playing vocal volleyball with Peggy Lee. By the end of the first week, Ellis had created three separate leagues, one for the male singers, one for the girl chirpers, and a third for the vocal groups. He listed twelve names in each league and, during the period of the next few months, plans to bring all of them against each other in their respective leagues until the day comes when there will be only two names left in

each category. Then come the finals and, once and for all, it will be decided (as far as WOR listeners are concerned, anyway) who is what and where in the singing world.

### Phones From Everywhere

If you like statistics, here are a few of the facts we gleaned from Steve Ellis when we asked him about his new show.

Phone calls on the show sometimes run to more than 500 during the half-hour (from 3:00 to 3:30 a.m. EWT) that Ellis devotes to the vocal dueling. Later he may expand this part of *Moonlight Saving Time* to a full hour.

Some fans are so enthusiastic that they phone into N. Y. from points as distant as Philadelphia, Boston, the Carolinas, and Maine, just to vote for their favorite.

The switch board is handled by three operators (they limit their conversations with voters to "Haymes or Sinatra?" or whatever the case may be), although on long distance calls, Ellis takes over the balloting. After all, he figures, if you call from Roanoke, Virginia, to toss in a plug for Perry Como, you should at least get to talk to the guy who runs the program.

### Three Operators Jump

On Friday and Saturday nights, not only are the three operators kept busy but Ellis has to send his assistant, Jay Seymour, out front to the switchboard to total the number of votes that come in, copying the figures down from each operator's pad and then rushing the sum over to the microphone.

Sound effects, crowd noises and applause, are used to give the show a Madison Square Garden-like quality.

Votes by mail have come from such distant points as Ohio and Texas, although up to date, Steve is using only phoned-in votes to select the winner. He's mulling over the idea of allowing fans to vote via mail and may do so later.

The show also features "live" interviews with the contestants taking part and discussing their recordings and their opponents with referee Ellis.

Although the names of the singers taking part in the show and their batting averages to-date make too long a list to be included here, it's interesting to note that both Bing Crosby and Dick Haymes were undefeated up to press time, having three wins apiece, while Sinatra had won one and lost one. Oh, all right, he beat Tommy Ryan, if you must know.

## Dick Haymes Moves to CBS

New York—Dick Haymes, currently west coast bound like so many swooners these days, has a switch in radio programs coming up. Heard recently over NBC on the *Here's To Romance* show, Haymes moves with that program to CBS, effective October 14. New orch backings for the show will be supplied by Ray Block and you can tune in from 10:30 to 11:00 p.m. (EWT) every Tuesday night.

### In This Corner, We Have----!



New York—Steve Ellis, WOR disc jockey, poses with two of the opponents in his favorite singer contest, Phil Brito (left), backed by Carmen Cavallaro, and Barry Wood, with Johnny Long as second. About 500 telephone calls are received during each program, as listeners battle for their favorite vocalists. Read the account of the unique contests in the adjoining column.

## Herman Herd Grabs a Bass From Barnet

New York—Woody Herman's band, working theaters in the east, continues to have changes. Cappy Lewis, who was out of the band for a while, is back in his trumpet chair and Chubby Jackson, former Charlie Barnet bassist is now plucking strings for the program.



Herd. Jackson, who had trouble getting out of Barnet's band, will be featured with Herman and is having some special material written for him.

Al Mastren, last playing trombone with Benny Goodman, is set to join the band on October 8 in Philadelphia, as is Bill Grandee, another good but unknown trumpeter, who is described by the Herman management as a real discovery. The Herman gang will play Frank Dalley's Terrace Room sometime in January, staying for four weeks.

At press time, no new gal singer had been signed by the band; Billie Rogers, femme trumpeter, was still doubling vocals, and it didn't look as though the band would get a new singer unless something particularly choice came along. Neal Reid, former Herman trombonist, is now in the marines.

Back the attack with War Bonds

## Raymond Scott Makes Changes

Specs Powell Takes Over Tubs, New Tenor In the Sax Section

New York—Having flattened out in six weeks the rough spots most bands need months to polish off, Raymond Scott's musical steam roller, like the Red Army, drives on.

Not satisfied that with only three hours' rehearsal a week for his Tuesday 11:30 p.m. CBS shows, he has assembled, coached and conducted an outfit many believe cuts any of his contemporaries in the dance band field. Scott says of his achievement, "We have reached the first in a series of minor peaks. It's time to get on to the next. That's why I'm making some changes in the band."

Definite replacement in the rhythm section is drummer Specs Powell for Cosy Cole, a move everyone is apparently happy about, giving Cosy a chance to play with Miff Mole's new jazz band. Specs a chance to add new lift to the Scott band, and Scott himself an opportunity to enjoy the Powell drumming he's admired ever since first hearing it on an Eddie South record.

With guitarist Tony Matola, Scott is eminently content, though he's contemplating a change of bass, and rumor is busy on the topic of pianist Johnny Guarneri's possible return, a shift in the saxes brings Wolfe Tannenbaum into the tenor chair vacated by Hank D'Amico. Though thoroughly pleased with Milt Yaner's lead work, Raymond feels the section needs improvement in blend.

At press time, the brass was successfully continuing to intrigue the *Toy Trumpet* composer.

## Lecuona Leads Cuban Concert

New York—Ernesto Lecuona, who wrote *Malaguena*, as well as the more pop-like *The Breeze and I*, makes his first Carnegie Hall appearance on October 10. Lecuona will conduct a program featuring his own compositions.

## Cavallaro Back To Washington

New York—Carmen Cavallaro, booked into the Statler hotel in Washington, D. C., for a return date, opened that spot on September 23 with a new boy singer, Alan Dale, who replaced Broadway-bound Larry Douglas.

## Hutton Takes Herman's Spot

New York—Ina Ray Hutton, on the road after finishing a stay at the Astor Roof here, has taken over Woody Herman's spot on the *What's Your War Job?* show, heard every Friday at 10:30 P.M. (EWT) over the Blue Network.

## Stardusters Quit Spivak

New York—At press time Charlie Spivak had not found replacements for the *Stardusters*, vocal group featuring June Hutton, who have left the band. However, according to Spivak insiders, the leader is looking for another group or for a top girl vocalist or possibly both.

### "Nice Going, Dick," Says Carole



New York—One of the first to congratulate Dick Haymes on his seven year contract with the 20th Century-Fox studios was Carole Landis, who makes movies herself. She was a guest at La Martinique, where Dick sang until he took that Hollywood train today.

—Al Hansen Photo

### New Air Star



New York—Established on the stage—she's the star of the musical hit *Oklahoma*, Joan Roberts is a newcomer to radio. Hear her with James Melton on CBS at 9:30 p.m. (EWT) every Sunday.

# 'I'm After the Big Boys!'—Garber

## Jan Makes Complete and Sincere Switch from His Sweet Style to Swing

by PAUL EDUARD MILLER

"I'm after the big boys—my heart's in it, so I'm really gunning for them," staunchly proclaimed Jan Garber. Since the "big boys" to which Garber referred are such leaders as the Dorseys, Harry James, Benny Goodman, and Woody Herman, the story of Jan Garber's metamorphosis from sweet to swing to sweet and back to swing again makes an unusual yarn.

When, in 1931 he was fronting a swing band, none other than hot clarinetist Frank Teschemacher was a member of the band. Later, in the mid 1930's, Garber became a successful Guy Lombardo imitator and gained prominence as the "idol of the air lanes."

### "Times Have Changed"

A cross country tour of one-nighters and theaters brought the "idol" late last month into one of the east's best known citadels of swing, Frank Dailey's Terrace Room in Newark. In the months ahead, Garber expects to crash the Midwest's hottest swing spot, the Sherman Hotel's Panther Room. During that tour, during in fact, most of this year since he has organized his swing band, Garber has been explaining to admirers of his Lombardo-like music that "times have changed."

As they crowd up to the bandstand to inquire timidly about his new kind of music (and what happened to the old?), Jan doesn't pull his punches. Anyone who doesn't like his "new" music is an icky. In answering an inquiry at a recent one-nighter at Chicago's Aragon ballroom, he told his curious

fans that he thought he'd probably never play at the Aragon or Triannon again—a significant reply in view of the fact that he spent many long months as the feature attraction of that chain of ballrooms.

During the past several years, a number of leaders have switched from sweet to swing; every case I know of, however, has been a halfhearted attempt. With Garber it's different: the switch has been complete and sincere. That makes his story worthy of particular attention, and his music worthy of consideration among admirers of top-flight swing bands.

### Man Himself Changes

The first noticeable evidence that Garber has changed is the man himself. He's 100 per cent sold on swing music. He has tried to find first-rate swing musicians; he has sought—and found—fine swing arrangers. "I once told Glenn Burrs," Jan explained, "that if I ever made a change in my orchestra I'd do it the right way—no halfway methods. I think I've done that. In fact, I know I've done that, and all I ask is that the band be judged on its own merits."

The band: that's the other big change—an even greater one than Garber's. While it is true that Jan puts plenty of zip into his baton-wielding, it is really the orchestra that shows off to best

## Here's the New Jan Garber



Chicago—With a new part in his hair to signify his regeneration, Jan Garber poses with his new band, and with Lis Tilton, whose songs are familiar to fans of BG, TD and other name outfits. Read Paul Eduard Miller's appraisal of Jan's new kick in the adjoining columns.

advantage the shift in polky. Jan tells me he sunk \$35,000 into his new outfit, and that he's not sorry he did it, because he's going to have such a fine orchestra that the investment will be a profitable one for him.

As I see it and hear it, Jan has a fine orchestra right now. The band which I heard in mid-September is comprised of highly capable swingmen. Since most of the boys are either 4-F, or permanently deferred for other reasons, the probability is that the present organization will, in the main, remain intact. That's bound to help Jan reach his goal the more quickly; and from what Jan said, I would judge that the men will stick with him, since he's paying off liberally. Judging from what the bandmembers themselves told me, I would pre-

dict that they find the group interesting enough to stick with it. They seem to have considerable faith in Jan's ability to put the band on top.

### Boys Are Convinced

One of the boys said to me between sets: "When I first joined Jan I was pretty skeptical about the whole deal. I kept thinking of him in terms of an icky band. But since I've been playing, we've improved every week, and every week from now on I think we'll get better and better. I get a kick out of playing now. I think when the public gets hep to the fact that we've really got a sockeroo band, we won't have to worry about being laughed at because we're playing for Jan Garber."

When Jan overcomes the handicap of being pegged a sweet

Lombardo-like band—and it shouldn't take long, since he's already made 15 appearances on *Spotlight Bands*—I believe he will attain a place among the respected swing bands of the nation. The three sections of the orchestra function well—both separately and together. Of the three, the rhythm is perhaps the weakest, as a section, but not bad by any means. As for soloists, there are several good ones, several proficient ones. Since all swing bandleaders find it difficult to obtain top-ranking soloists today (because of wartime conditions), it can be said in all fairness that Jan has met the difficulty with enough success to assure the success of his band.

The reed section: tenors: Dean Sayre, Lenny Sims; altos: Bob Milliken, Herb Lorden, George Annis (Annis featured on baritone). Milliken leads the section with skill and adeptness; only 25, he can be placed in the same class with great lead alto men such as Milt Yaner and Les Robinson. Sayre is an alto man, but plays tenor in the band; his slow work is highly reminiscent of Hawkins; he's a man to watch. Sims does all right on tenor too, but has a guttier style than Sayre. Lorden has been a lead alto man, and besides doing well on alto solos, plays a well-phrased clarinet as well. Annis plays plenty of depth in the section with his baritone; also takes clarinet solos with real hot intonation.

### Section Work Good

Brass section: Trombones: Jay Kelliher, Maurice Winter, Sonny Annis; trumpets: John Dougherty, Bill Kleeb, Joe Zammer. Individually, the soloists do not quite match those of the reed section, but the brass section as such does very well by itself. Kleeb blows strong and high, phrases effectively. Dougherty and Zammer, too, have plenty of steam, with Dougherty leading the section in great style. Trombones are good, but not unusual enough for special comment, except that like the brass, they work beautifully as a section.

Rhythm section: Piano: Hugo De Paul; guitar: Tony Fornaro; string bass: Johnny Vance; drums: Arlyn Dupree. When the boys get warmed up, they beat it out cleanly and in good style. Watch particularly the pianist, who fills in nicely as well as playing rhythmic solos in more than acceptable style; and the 20-year-old bassist, who attacks his instrument with vigor and musicianship.

Vocalists: Lis Tilton and Bob Davis, regulars. Kleeb and Sayre, extras, on specialties. Regulars are good commercial singers, with Tilton on rhythm stuff, Davis on ballads. The group together does some fine comedy and novelty singing.

## Norm Goes West

Chicago—Norm Falkner, former head of the University Entertainment Service, which booked for the university campuses and class trade in Chicago, is now living on the west coast. He is working in a war plant and is also acting as advisor to his brother Chuck Falkner, leader of the Canteen Kids who are appearing in Ken Murray's Blackouts.

## Chorus at Met

New York—The Don Cossack Chorus will present concerts at the Metropolitan Opera House here on October 1, 2, 3.

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., 503 North Wabash Avenue, Chicago (1), 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.

# CHICAGO BAND BRIEFS

Bands may come and go in other Chicago spots, but Jose Manzanares continues interminably in the Pan-American cafe of the LaSalle hotel. Jose confesses that his knowledge of cuisine, as well as the music of his Ambassadors, makes him an invaluable asset. He frequently ducks into the kitchen to straighten out the staff regarding the nice but important differences between Mexican, Cuban, Argentinian, Brazilian and Chilean cooking.

Gertrude Niesen brought her lush figure, languorous eyes and throaty voice into the Ches Paroo to succeed Harry Richman a week ago, with Lon Broese still breezing along on the bandstand. . . . Tommy Rockwell came to town to select a successor to Harry Mills, who donned khaki, thus keeping it the Four Mills Brothers. Theaterers agreed to accept a substitute, whether he was born a Mills or not.

Carl Ravazza and his beautiful Bonnie Boyd will continue to draw them to the Blackhawk at least until the middle of November, when they very likely will head south to N'Orleans. . . . Chicago dailies discovered that Jerri Kruger, still at the Brown Derby, wrote the lyrics to *I Heard You Cried Last Night*, and made quite a to-do about it.

Seems as if the William Morris Agency has the inside track for the Continental Room of the Hotel Stevens, which will open with a name band policy next month. They'll book the floor show, at least. . . . They're working like mad on the remodeling job for the College Inn at the Sherman, and it probably will be shipshape for Jerry Wald's debut on October 8.

No band on the stage of the Chicago theater during the run

of *This Is The Army*, but Ina Ray Hutton's curves and band will intrigue customers at the Oriental, commencing October 8. . . . Horace Henderson took his discharge on account of age and joined his brother Fletcher's band as pianist, first time Smack and Horace have been together in years.

## It's Beulah



Wichita, Kansas — Beulah Roth of Wichita is a member of the Debatones, six girl song stylists, in the revue at the Latin Quarter in New York. She also is a junior hostess at the Stage Door Canteen.

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Intimates hear that Gene Krupa, rather than joining a band or organizing one if his court troubles are cleared up, would prefer to get into khaki... It's rumored again that Bonnie Baker will become a bride this Christmas... Irving Fazola, one of the better clarinetists, is having blood pressure grief and has been warned by the docs to take it easy.



Dick Baldwin has joined Anson Weeks as vocalist... Marion Hutton, who left the Modernaires to make movies at MGM, has left the studio to play vaude dates because it looked like she wouldn't see a camera

for several months... George "Fox" Williams is Raymond Scott's new arranger... The Glenn Miller band at New Haven was confined to quarters when a polio epidemic struck nearby.

Billy Shaw lost his suit against Charlie Barnett... Happy Godar is personal manager Irene Daye, wife of the late Corky Cornelius, Cass Loma trumpeter... Mary Ann McCall and Lillian Lane are said to have had offers from Charlie Spivak... Susanna Seybert, who used to be the Andrews Sisters' secretary, is making notes for Lou Levy at Universal.

Jerry Wald was tagged with a 4-F... Coca-Cola may line up all the top bands again for an all day broadcast to the troops on Christmas... George Wetling is rumored set with either Abe Lyman or Teddy Wilson, depending on whether Big Sid Catlett is called by uncle... Critics panned almost everything about the show, *Bright Lights*, except the music of John Kirby and his crew.

The Savoy ballroom in Harlem, scheduled to re-open two weeks ago with Lucky Millinder on the stand, didn't... William Morris Agency has acquired Ray Kinney and band... Vido Muzso is a recent papa... Sunny Skylar has submitted a script, *Time to Swoon*, to 20th Century-Fox... Steve Lipkins is at Camp Upton.

Freddy Martin claims that \$300 worth of sax and clary were stolen from his Ambassador suite in Los Angeles... Henry Durst is Charlie Barnett's new manager... Chavez, bandleader believed to have been stabbed by his girl friend, is out of the hospital, but won't prosecute... Tony Martin is on his way to OCS... Barry Woods has sold 48 million bucks worth of war bonds in a year and a half.

Walter Benson, tram, left Johnny Long after seven years to join the new Tommy Dorsey crew... Teddy Powell, the batoner, and Margaret James, the beauty on ice, finally did it in Milwaukee on September 24... Buddy Clark, the singer, is getting a test for a new role—in khaki... Art Tatum will be held at the *Three Dances* in New York until January, at least.

The Ellis Larkin trio, one of the finest, including the inimitable Bill Coleman on trumpet, has broken up... Look for Mrs. Jess Stacy, who was Lee Wiley of the blues, to come back into the music biz... Helen O'Connell is back in Manhattan, waiting for those wedding bells... Lana Turner has asked Bill Burton to look after her business affairs... And a Long Island band uses the tag-line: *Don't Be A Square, Be Round Like a Bagel, Dance to the Music of Old Chick Seagle!*

### Toscanini Leads Victory Program

New York — Arturo Toscanini is himself again. Long an exile from his native land of Italy, the white-haired maestro a few weeks ago smiled with tears in his eyes as he led the NBC Symphony orchestra in *Victory, Act 1*, a broadcast program heralding Italy's unconditional surrender.

Leading the orchestra through Beethoven's *Fifth* (or newly-called *Victory*) symphony, the conductor then repeated the Garibaldi Hymn three times and closed the program with his own arrangement of the *Star Spangled Banner*, singing lustily throughout the latter. Contrary to usual procedure, the studio was empty of its regular audience during the performance with only members of the Toscanini household present.

### Spivak Hangs Up New Mark At Palladium

Los Angeles—Charlie Spivak, who came to the west coast for his first engagement here virtually an unknown, has walked off with the opening night attendance record at the Hollywood Palladium, where the Spivak band made its Los Angeles debut Sept. 7.

Spivak topped all opening night figures, including the big marks set by Harry James, Tommy Dorsey and Jimmy Dorsey.

Palladium doesn't give out actual figures but it is estimated that paid admissions for the Spivak opening were close to 7,500. Spivak's showing is particularly remarkable because he

### Peluso Vice Dant, NBC Staff Spot

Los Angeles—Thomas Peluso, former theater and opera music director, has been assigned by NBC to take over the post of staff conductor formerly held by Charlie Dant, who recently took over the baton on the Campbell soup CBS show starring Jack Carson. Dant replaced Johnny Richards.

Dant continues as music boss on his NBC commercial, *Scramby Amby*. Peluso has been active here as a composer-conductor in pictures. He also handled an air series featuring Mario Chamlee in 1940.

opened on a Tuesday night following a week-end that culminated with a holiday on Monday (Labor Day).

### Los Angeles Union Hoists Casual Scale

Los Angeles—Union scale for casual engagements, already at an all-time high here and believed to be one of the highest of any local in the AFM, received another boost effective Sept. 15.

New scale is \$8 for the first two hours or less (formerly \$7), \$3 per hour after the first two up to 3 a.m., (formerly \$2 per hour up to 12 midnight and \$3 after 12), and \$4 per hour after 3 a.m. Under new scale a dance job running from 9 to 12 pays a side-man \$11, \$14, if the job runs to 1 a.m.

Also raised was the single engagement scale for New Year's Eve, which now stands at \$20 to midnight, \$5 per hour thereafter.



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## Racial Friction Is Blamed For 'Cold' Bookings

### Incidents Increase And Clubs Switch To All-White Policy

Los Angeles—Due to a marked increase in incidents resulting from racial friction, nitery operators in this territory are definitely averse to booking Negro bands.

The Zucca Brothers, who featured Negro bands and entertainers almost exclusively at their niteries, the Hollywood Casino ("Cotton Club"), Casa Manana, and Hermosa Beach Terrace, now have white combos exclusively, and they are not planning to use Negro bands in the future, according to well-founded reports.

Harry Schooler, who recently merged his interests (the Aragon and the Old Plantation) with the Zucca nitery holdings, used Louis Armstrong and Count Basie for the important summer months at the Aragon. Now he is committed to a white policy at the Aragon. Schooler, who brings in an outside band for one night a

week at the Aragon, recently attempted to cancel a contract with Benny Carter for one of these "off-night" dates.

Trianon 'All White'  
The Trianon, where Negro bands have appeared for the past several years in an equal, if not greater proportion to white bands, has a string of white bands slated for the future. No one will say whether the unpleasant incident that occurred at the Trianon during Jimmie Lunceford's engagement is the direct reason for this situation, but the inference is obvious.

Nitery operators in all the cases mentioned show by their past records that they have no personal prejudice against Negro bands, since they have even shown a preference for them as musical attractions. All of them fear that some minor case of race prejudice on the part of some misguided white patron may cause a disturbance that will become a serious riot.

That situation almost occurred here recently when a drunken white man, out to show off his idea of "white superiority", deliberately insulted a prominent Negro bandleader. The bandleader did the natural thing. He jumped off the stand and socked the drunk on the jaw. Only prompt intervention by the right kind of white people prevented an outbreak.

"Migration" Problem  
Best theory advanced to account for the big increase in racial friction incidents is the mass movement of people from one part of the U.S. to another, war plant workers and service men from the South are in the North and Northerners are in the South. As a result it is impossible to predict reactions to race angles.

## Tommy Has Nice Work



Hollywood—Rarely, if ever, seen on the screen, Tommy Chambers is rehearsal pianist and accompanist for many famous singers and dancers, such as Joan Leslie, who poses with him here, Fred Astaire and others.

## Bill Harty Will Handle Affairs For Bob Crosby

### Re-organization on 'Partial' Basis for Old Band Announced

Los Angeles—Bill Harty, drummer and personal manager for Ray Noble, has taken over management of Bob Crosby's activities as a bandleader.

Crosby is appearing on one-nighters in this territory with a band that contains leading members of the old Bob Crosby band, —Eddie Miller, Matty Matlock, Nappy Lamare, Doc Rando, and Floyd O'Brien.

Eddie Miller heads a band composed of essentially same personnel on Monday nights at the Hollywood Palladium.

Harty said that there had been a "partial re-organization" of the old Bob Crosby set-up, with Miller, Matlock and Lamare sharing with Crosby on a cooperative basis growing out of the old co-op that once owned the Bob Crosby band.

Eddie Miller, meantime, denies that he is giving up the idea of carrying on with the nucleus of the old Crosby band which is still with him, as a bandleader in his own right. His contract with GAC (Bob Crosby is under MCA) is still in effect.

rejoined Carter, now on a tour. Also out on medical grounds is Ulysses Livingston, the ace guitarist . . . Freddy Nagel gets the raspberry from musicians for his Sammy Kaye-style band, but he's getting plenty of work. Understand he may follow Mitch Ayres at the Aragon.

Bob Mohr, local band leader who probably makes better dough than some of the big names (he recently did eight one-nighters in one week—accomplished by playing two swing shift dances from 1:00 a.m. to 5:00 a.m.) has signed an acting contract at MGM. First pic assignment is *The Canterbury Ghost*.

Jottings  
Under the union scale for casual engagements (recently boosted again) many musicians here who have good contacts in the jobbing fields won't consider a steady job. A fellow working in a war plant and averaging a couple of nights a week playing is away ahead of the fellow on a location job.

Irvie Anderson, whose "*Chicken Shack*" on Central Avenue is a rendezvous for visiting musicians, is also doing a single at Jim Dolan's Sapper Club. . . . Harry Engel, who set up and headed the BMI office here, left to take a studio spot. Eddie Janis, his former assistant, now running the office. . . . Albert Ammons and Pete Johnson, the boogie woogie duo, now definitely set for a November opening at the Streets of Paris. GAC also working on pic deals for the boys.

Ray Noble has doubled the string section of his Chase & Sanborn airshow ork. Now uses eight fiddles, a viola and a cello. . . . Nick Buono, Harry James trumpeter (also one of our local boys here) drew his marching orders. No replacement at writing. . . . Jane Pickens cut short her engagement at the "Tro" to start rehearsals for a new CBS show.

Jack Flynn is the new manager of Wm. Morris west coast band booking affairs. He replaced Ed Fishman, resigned. . . . Bobby Dolan, who got his start in radio, and for the last few seasons has been busy with movie music work at Paramount, returned to the airwaves as music boss of the new *Dinah Shore* CBS show. He's using 28 men.

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# LOS ANGELES BAND BRIEFS

By HAL HOLLY

The band line-up at the major spots hereabouts has changed little since our last issue rolled off the press. Only important band openings not announced in our last scribbling were those of Ken Baker, who was tagged to supply the music for bur-

lesque unit the Zucca boys tossed up at the Hollywood Casino; and Erskine Hawkins, brought to the coast by Reg Marshall for the "New Plantation" (not connected with the "Old Plantation" in Culver City).

The "New Plantation", a sepiolite spot way out at 108th Street and Central Ave., has been enlarged and redecorated.

Key Spotters  
A review of the key spots here: Palladium—Charlie Spivak, with Les Brown coming up; Aragon—Mitch Ayres; Trianon—Paul Martin, with Bob Chester coming up; Alvino Rey—Casa Manana; Biltmore—Frankie Masters with Joe Reichman on deck to replace; Ambassador—Freddie Martin apparently set for the duration; Club Alabam—Harlan Leonard; Trocadero—Garwood Van & Eddy Le Baron.

Still swinging briskly in the chief jiveries were Jimmy Noone at the Streets of Paris, The King Cole Trio at Herb Rose's Three-Thirty-One Club, Louis Jordan at Billy Berg's Swing Club, Wingy Mannone at the Club

Babalu, Meade Lewis (solo) at the Swanee Inn, Bob Zurke (solo) at the Hangover Club, Eddie Beal Trio at the Circle (which also has Ida James). And there are, no doubt, quite a few good spots we have missed in our hasty resume.

Notings Today  
Al Dexter, whose recording of his own ditty, *Pistol Packing Mama*, is likely to out-sell Bob Wills' *San Antonio Rose*, arrived in Hollywood with his five-piece rustic rhythm combo for a look-see at movie town. Outfit was promptly signed up by Carlos Gastel, who will handle them as p.m. under a GAC contract. An 18-week-theater tour was lined up for Dexter and his boys, but the starting date had to be postponed until the three new cowboy suits Al ordered as soon as he reached Hollywood were ready.

(Believe it or not, Hollywood is the "style center" of the world for cowboy suits).

"Ace" Hudkins, the bandleader who has been one-nighting hereabouts with a combo containing some of the ex-Herman Herdmen and other top flight musicians, is no relation to Ace Hudkins, the one-time "Nebraska Wildcat" of pugilistic fame. . . . Hal Grayson drew the nod from the Zucca Brothers to follow Benny Carter at the Terrace, now operating five nights a week.

Dale Jones new band drawing good comments as alternate combo at the Palladium. . . . Bumps Myers, tenor star last heard with Benny Carter, is out of the army on a medical discharge and has

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# MOVIE MUSIC

by Charles Emge

The manner in which the Woody Herman band is "written into" *Wintertime* (20th Century-Fox) isn't exactly ingenious but it is satisfactory inasmuch as it provides some reason for the presence of the band in the picture. The locale of the story is laid in a down-at-the-heels winter resort in Canada (managed by Jack Oakie). As the picture opens all the guests have disappeared and the band is hanging around in faint hope of collecting several weeks' back pay.

After Sonja Henie bobs up with a wealthy (temporarily) uncle from Norway, there is never any real doubt about the future course of events, but while the situation is being cleared up there is adequate opportunity for the introduction of good music, swell comedy, something for the boys (Sonja Henie on and off the ice), something for the girls (Cesar Romero in his underwear—albeit long woolen underwear).

### Woody Comes Through

And more than that, this time the featured band is not only heavily billed, it actually comes through solidly in good feature numbers unencumbered by the addition of studio-added string sections, etc.

It might not be going too far to say, that in comparison with some of the treatment given dance orks in the movies, this is really Woody's picture.

The band draws several feature spots, and even though the Herdsmen may not look quite natural playing while riding over snow covered roads in a sleigh, or while standing on a station platform, it's the Woody Herman band you're hearing in these scenes, giving out Dave Matthews arrangements of the Herb Brown-Leo Robin songs.

Woody draws fine shots, not only as a vocalist, but on clarinet, and the same goes for Vido Musso, Les Robinson and other solo men.

Highlight of the show as far as the band is concerned is *Dancing in the Dawn*, which not only showcases the band at its best (including a fine choral effect back of the Herman vocal) but also represents one of best photographic treatments given a band in any picture to date.

### Ballet Music Good

The ice ballets are staged with their usual brilliance and are set to music of the type that registers well with screen audiences. Sonja and her troupe of skaters

perform to 1) Friml's *Indian Love Call*, arranged by Dave Raksin; 2) Tschalkowski's *Waltz of the Flowers*, in an original setting by Arthur Lange that makes effective use of a wordless choir; 3) a special composition—arrangement by Cyril Mockridge that is partially original, partially a paraphrase, but in either case a good scoring job.

### Slack Picture (?) Released

The *Sky's the Limit* (RKO), which stars Fred Astaire and Joan Lealie, and purports to feature Freddie Slack's orchestra, is less a film musical than a comedy-drama in which the principal performer happens to be a dancer. The picture contains only three musical numbers, and although both Astaire and Joan Lealie do a little unobtrusive—and, fortunately, not over-emphasized—singing, the numbers are essentially dance numbers.

The best music in the picture is that which Music Director Leigh Harline and Arranger Sid Cairner created from the Arlen-Mercer song, *My Shining Hour*, for the sequence in which Astaire and Joan Lealie dance on a penthouse terrace.

Probably more notable from the spectacular standpoint is the rhythm routine Astaire does to *One for My Baby and One for the Road*, in which he kicks over stacks of glasses while dancing on and around a gleaming cocktail bar. Note the high quality of the music that accompanies this sequence. It was arranged (much of it is original) by Phil Moore and recorded by a 40-piece ork containing Lee Young, Barney Bigard and other excellent Negro musicians.

### Old Story for Slack

For Freddie Slack it is the old story of heavy billing, one line of dialogue and very few notes to play. Freddie's piano and band come through briefly and not conspicuously on *We've Got a Lot of Common*, sung and danced by Astaire and Lealie in the soldiers' canteen sequences in the early part of the picture. The specialty band and vocal number (featuring Ella Mae Morse) was lifted bodily from the picture during cutting, still reposes in the vault at RKO.



Jerome Kern signed to do the songs for Deanna Durbin's first technicolor musical, *Caroline*, which goes before the cameras early in 1944.

Harry James completed recording of musical selections for Mr. Co-ed with a trampet specialty, *Heidi's Horn Staccato*, arranged by MGM's Ted Duncan for Harry and the James ork with augmented string section.

Louis Jordan's new song, *Is You Is, or Is You Ain't My Sweetheart* (lyrics by Billy Austin), was first song set by Lou Levy for his all-Negro production for Universal. Title of picture may be changed from *Happy Days to Sunny Side of the Street*.

Basel Scott in from New York for her *Man I Love* stint in WB's *Rhapsody in Blue*.

Monogram had to photograph Henry Busse ork for scenes in *Lady, Let's Dance* without Busse.

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## This Is Irene



Los Angeles—Charles Emge raved about this photo in his *Band Briefs* last issue, so we thought you'd like to see it. It's Irene Brooks, currently at Gravel's Lodge, who is getting a publicity build-up as the USO Victory Girl.

who was sick at time shooting was scheduled. Shots of Busse, apparently directing the band, will be inserted later.

The "Four Vagabonds" vocal quartet, brought to Hollywood for spots in two Columbia pictures, *Hey, Rookie* and *Rhapsody in A-Flat*, are all members of the U. S. Maritime Service. They are donating their earnings from the picture work to fund to build chapel at a Maritime Service training base in Northern California.

Lois Bring, radio music director and house conductor for L. A. RCA-Victor plant, signed to handle scoring of Monogram pic.

Leigh Harline, who did notable job scoring RKO's *The Sky's the Limit*, signed by Universal as general music director on *Three Cheers for the Boys*.

Ethel Smith, whose electric organ soloing is well known to radio listeners, recorded a typical novelty as specialty in MGM's *Mr. Co-ed*, in which Ethel plays a supporting role.

Additional numbers were added to RKO's *Higher and Higher*, bringing total of Jimmy McHugh-Harold Adamson numbers used in the picture to 10. Last to be recorded was *Minnet in Boogie*, performed by Sinatra, Michele Morgan, Jack Haley and other members of cast in big production number.

Tommy Dorsey's band was augmented with as many as 15 musicians for several numbers in MGM's *Broadway Rhythm*, which TD completed just before leaving for New York.

Republic hopes for another Deanna Durbin in 13-year-old singer, Valva Terry, whose contract with Republic was approved by court here recently. Her mother is Myra Sokolskaya, opera singer.

One of big numbers in MGM's *A Thousand Cheers in Daybreak*, Harold Adamson's lyrical setting of the Ferdie Croft *Mississippi Suite* theme. It is sung by Kath-

# Martins and the—James' Settle Baseball Feud

Los Angeles—A "Million Dollar Gate" (in war bonds) was forecast here for the baseball game which was expected to settle the World's Championship of the Musicians' League. Scheduled to meet on the diamond of Long Beach's Recreation Park on Sept. 19 were the star ball busters from the bands of Harry James and Freddy Martin, the boys whose antics in baseball uniforms have been the delight of their press agents for many years.

That they also play pretty good ball for musicians is generally admitted, even by editors who turn a cold eye on press agents who frame baseball games between dance bands.

Anyway, this one was in a good cause. It was sponsored by the Treasury Department which hoped, and with good reason, to raise \$1,000,000 for the Third War Loan drive by charging one war bond purchase for each admission.



Hard to recognize these Harry James boys in these outfits, but we spot them as Jim Campbell, Johnny McAfee, Fred Waldron, Al Friede, Corky Corcoran and Sam Schachella.

Ernie Grayson, accompanied by symphonic-size ork under baton of Jose Iturbi.

Arranger Marlin Skiles signed long-term deal with Republic. Current assignment is scoring Roy Rogers feature, *Hands Across the Border*.

Music Librarian Ross DiMaggio back on job at Columbia after several weeks' illness.

## For Top Hats and Ermine Wraps It's



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For years now, Emil Coleman and his orchestra have been playing the swank spots of the nation where only the elite gather. One's in Hollywood, for example, is just one of the many exclusive clubs where the band has appeared lately. For this diversified kind of work which includes everything from the soft, sweet stuff, *Bambino* and *Congas*, down to the solid swing, Phil Rale has chosen the superb SLINGERLAND "Radio King."

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## Gerre Gives



Hollywood — Sixteen-year-old Gerre Young, singer, signs her contract with the Producers Releasing Corporation to appear in their first musical, *Joe Junction*. Leon Frankens, vice-president, watches the pen scratch.

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# DIGGIN' the DISCS

WITH JAX

The vocalist is to popular music, what the instrumentalist is to jazz. Sometimes the two merge, producing a vocalist as hot as any instrumentalist. Thus we had the blues singers, Ma Rainey and Bessie Smith yesterday, Jimmie Rushing and Joe Turner today. More often, however, the vocalist confines his work to the banal efforts of Tin Pan Alley tunemiths.

Here today and gone tomorrow, the ballad is a transient thing. When it grows cold, it is very very cold; but while it is hot, it is torrid. More and more, the ballad keeps insinuating its waspish way into all the cats and categories of American jazz. It brings along the vocalist: the beautiful male with a whine and a wail, the bountiful fem with a stern and a stem.

There are many gradations and variations of such singers. Best of all are the veterans, Bing Crosby and Mildred Bailey, Cab Calloway and Billie Holiday. Of the recent crop, the less said the better. Several have their fling in this month's releases and, though the results vary considerably, the average of the total output is low beyond reckoning. No classification escapes the vocalist this time, but some departments suffer far less than

others. Punch Miller in Hot, Helen Forrest in Swing, Kenny Sargent in Dance, Fats Waller in Novelty: all these, in addition to a barrel full of straight Vocal offerings!

Blame Petrillo? Yes, and blame the American Public, great and gullible!

## Hot Jazz

Riverboat Jazz, B 1010

Hats off to Decca for the best album of real collectors' items yet reissued! This set is appropriately subtitled "New Orleans To Chicago" and included are examples of half a dozen different colored orchestras that were at their peak from 1928 to 1928.

Brunswick 80039 pairs King Oliver's *Snag It* and Dewey Jackson's *Capitol Blues*. The climax of the first side comes with the King's own fine solo, one which even Joe Smith copied when Henderson recorded that wonderful Oliver composition. On the reverse, a genuine riverboat band follows the leader's cornet with easy, robust abandon.

Brunswick 80040 is a coupling of two rare Morton numbers, *Midnight Mama* and *Mr. Jelly Lord*. Anything Jelly-Roll wrote or played was righteous to the core. Frances Hereford's vocals couldn't spoil these much, nor did they. The atmosphere here is the big thing, for it bears the unmistakable stamp of Ferd. Morton.

The other four sides will serve to introduce a great jassman to hundreds and hundreds of eager enthusiasts. His name is Ernest Miller, but Armstrong calls him Punch and Rena calls him Kid. Like Louis and Henry, Punch Miller belongs to the second generation of New Orleans cornetists along with Collins and Dominique and Madison and Desvigne and Mitchell and Landler, men who followed pioneers such as Bolden and Johnson and Perez and Keppard and Oliver

## Yvette's in Circulation



New York—Remember Yvette? The lovely gal who was injured last spring when the Lisbon Clipper crashed with a crowd of USO entertainers? You'll be glad to know that she's recovered and is appearing in night clubs and theaters again.

and Carey. Punch is closest of all to Satchmo, even better than Collins! He has power, technique, imagination; he has drive and spirit; he has everything, indeed, to make a fine hot man. As a trumpeter his talent is unusual, as a singer his gift is extraordinary. Vive, Kid Punch!

Brunswick 80041 matches up Jimmy Wade's *Gate Blues* with Albert Wynn's *Parkway Stomp*. Punch sings well on the first and plays like hell on the second. Wynn's trombone vies with Alex Hill's piano for runner-up honors on Parkway.

Brunswick 80042 features Miller and Wynn in the latter's recordings of Pecora's *She's Cryin' For Me* and an original, *Down By The Levee*. Punch sings and plays, a new name has been born, a new legend begun!

This is the real jazz, this album, the music so dear to Panassie and the rest of us. To Milt Gabler, thanks for the album! To Eugene Williams, thanks for the booklet! To Punch Miller, thanks for the records!

## Dance

Tommy Dorsey, Victor 20-1539

Jo Stafford, a nice kid with a nice enough voice, sings *You Took My Love*, a nice tune with a nice enough arrangement. The reverse finds Frank (you guess!) and the Pied Pipers helping TD *Dig Down Deep*. This is no doubt a worthy cause, but the effort is distinctly unworthy musically.

Glen Gray, Decca 18544

Year in, year out, it's Kenny Sargent with the Casa Loma Orchestra. Kenny was winning polls when the newest Swooner was still too small to sign his name to a ballot, and some of us were puzzled by *For You Back*

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then just as much as we are by *This Love Of Mine* today. Here, Kenny sings *Just Friends* and *I'm Through With Love*, which just brings it all back to the Groaner again anyway! The boys smooth out the backgrounds in typical fashion, not sensational but not utterly devoid of interest.

## Swing

Benny Goodman, Columbia 36680

Mel's *Mission To Moscow*: swing song of the season! That Pretty Powell Piano and that Garrulous Goodman Gobstick: a terrific team! The band chases down some figures from *Sugar Foot*, as King Joe turns over once more in his grave and Joe Davies wonders where he made his mistake, and then all is over. Except for the other side, of course, which showcases the taut but tremulous tonails of one, Helen Forrest. The tune, *It's Always You*.

## Vocal

Frank Sinatra, Columbia 36679, 36682

Bing's *If You Please* and Sunday, Monday Or Always are better, gals, but don't start throwing things! Your boy Frank starts collecting things in *People Will Say We're In Love* and continues in *Oh, What A Beautiful Mornin'*. Both are from *Oklahoma*, and Frankie's not exactly from hunger himself.

Jack Leonard, Okeh 6715

Here's the man who really started it all, kiss him or kill him as you will! To Ray Bloch's accompaniment, Jack sings *We'll Meet Again* and *I Never Mention Your Name*. Old stuff, this, and a trifle shopworn.

Lonnie Johnson, Bluebird 34-0701

How did he get in? He actually sings real blues, this old guitarist! There's also piano and bass on *Fly Right*, *Baby* and *Rambler's Blues*. Lonnie plays right

Have You Heard . . .

## "TURQUOISE"

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and sings right. Alvino Rey and Larry Cotton, among others, would do well to lend an ear.

Maxine Sullivan, Decca 18555

Two oldies, *My Ideal* and *When Your Lover Has Gone*, dressed up by M. S. with plenty S. A. Bill Butterfield has done the first recently too, while Louis Armstrong did the second for keeps years ago.

Mary Lee, Decca 4422

Mary has the help of Bob Crosby's Bob Cats here, but even that's not enough to save such numbers as *I Told You So* and *You Broke My Heart, Little Darlin'*.

## Novelty

Fats Waller, Bluebird 30-0814

This is, perhaps, the fitting niche for Sir Thomas. He can play when he wants to, but even when he doesn't he's cute. The title gives this platter away: *Your Socks Don't Match and Up Jumped You With Love!* The fat one gives with the Steinway, the gags, and the lyrics. Everybody's happy, well I should say!

## Studio Will Fire Haymes At Sinatra

Hollywood—20th Century Fox is shooting the works on Dick Haymes (whom the studio hopes and many people believe will run Frank Sinatra out of Hollywood) by giving the singer, for his first movie role, a leading part in what will be one of 20th's big film musicals of the year.

Haymes has been assigned to the cast of *Four Girls and a Jeep*, in which he will share the musical spotlight with Jimmy Dorsey. MGM has the J. Dorsey band under contract, but has placed it with 20th on a loan-out deal for this picture, story of which is based on adventures of prominent movie players, Kay Francis, Martha Raye and others, who went into North Africa when it was a combat zone to entertain service men. Others in the cast are Carole Landis, Phil Silvers, Mitzi Mayfair.

Songs are being turned out by Jimmy McHugh and Harold Adamson.

## Redhead No. 5 With the Macs

Los Angeles—The Merry Macs' "girl blender" No. 5 is Marjorie Garland, red haired Texas girl "Mineral Wells" and protégé of screen star Mary Martin.

Marjorie replaced Mary Lou Cook, who, like her predecessors, left the Macs to make with the marital life. Mary Lou is the wife of Lieut. Carl Bagges of the Naval Air Forces. She gave up her career as a singer in favor of household duties at Coronado, Calif., where her husband is currently stationed.

Harry Norwood, manager of the Macs, who left the hospital here after a serious illness, has lined up a p.a. tour for the unit which will cover theaters and army camps. It was to open in Pittsburgh Sept. 24.

## Young Composer Getting Breaks

New York — Who said that young American composers aren't being treated right? Not only does Nicolai Berezowsky have a book about himself coming out shortly, but the composer will have a humorous march composition, as well as his *Third and Fourth Symphonies* played by the New York Philharmonic, the Minneapolis Symphony and the Boston orchestra respectively this coming season.

## Jack Leonard Disc Released

New York—Okeh records have released two sides made by Jack Leonard, former name band vocalist now in the armed service. Sides are *I Never Mention Your Name* and *We'll Meet Again*.

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# BA BY B

(Review

Regan novelty pling Fields band mickey fact, mo were on Arran and co tures o down to interest Noble eighing talent f bination to bar tonous. a brass the bar

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# BANDS DUG BY THE Beat

SHEP FIELDS

(Reviewed at the Terrace Room, Newark, N. J.)

Regarded by many as another novelty band like the old Rippling Rhythm crew which Shep Fields used to front, this all-reed band is decidedly not on a micky kick. On review night in fact, most of the numbers heard were on the powerhouse side.

Arrangements using various and constantly changing mixtures of reeds from the piccolo down to bass sax, were especially interesting. Drummer Freddy Noble does the band's dotted eighthing and shows a remarkable talent for finding full reed combinations that change from bar to bar and never become monotonous. It's impossible to say that a brass section is missed because the band book doesn't work to

duplicate trumpets and trombones with saxes and clarys. The arranging is done with nothing in mind but reeds and while on some of the punch endings to jump tunes, the clarinets do seem to be playing brass figures, that's only because anything played to pyramid a powerhouse ending to a sock climax must inevitably sound like a brass figure.

Pushed to the wall, you could describe the band as being on a semi-Lunceford kick, but it is surely not imitative and shows plenty of originality in performance as well as in its unorthodox instrumentation.

Biggest boot on solo work is supplied by Tommy Lucas, who plays tenor, clarinet and hot alto with the emphasis on the latter, which he plays "fine" or "like mad" as they would say on 52nd St. Roney Penque, a holdover, from the R.R. band, does the featured clarinet work, is a disciple of the Shavian school of technique, and knocks out some very smooth choruses on soprano sax which is used extensively. Tenor-man Roy Hammerslag, and guitarist Joe Negri who works in some fancy harp-like pluckings behind clarinet, voi-

ings, are the other most outstanding side-men although almost everyone in the band gets a chance to play solo stuff at one time or another and works at it when he does.

Vocalist Meredith Blake gets this department's vote as the ideal band vocalist. Attractive, well-groomed and with a pleasing personality, she has a sweet, clear voice that avoids trickery or coyness and registers extremely well.

The wonderful thing of all about this band, however, is that despite the fact that eight reeds are used, not one of the instrumentalists imitates Coleman Hawkins. This alone was worth the trip to Newark.

## MAL HALLETT

(Reviewed at Coconut Grove, Park Central Hotel, New York)

Mal Hallett's music was admirably suited to the Coconut Grove. Much of it may have been lost on the visiting firemen, but obviously the service men who crowd the Grove Monday nights as the Park Central's privileged guests, appreciated it fully.

Hallett's outfit is not sensational, and did not need to be, for the well-balanced fare of moderately-tempoed ballads and jump stuff kept the dance floor packed. Tribute enough.

Sectionally the saxes take the honors for smooth performance and blend, with nice alto and clarinet solos coming to the surface every now and then. The two trombones shine in their featured spots. Attention to eradicating occasional fluffs in the trumpets and improving their tonal quality from shrillness to roundness will up the musical credit of the band.

Bright tempos are Hallett's strongest assets and he rightly gives them plenty of play—i.e., *Song of the Islands*, *Sunny Side of the Street*, *Kentucky Home* which starts with a classic, fugue-like intro and then jumps off into a beautifully relaxed medium bounce. More arrangements on this style should give

## She Wears 'Em

New York—And How The Times Have Changed Department! (We Ain't States Division!) Woody Herman set the precedent with Billie Rogers, but the boys in Henry Jerome's band at the Hotel Lincoln aren't going to work in the sections with any girls, not if they can help it! Jerome, in need of somebody to fill his hot tenor spot, auditioned Betty Sloane, just out of D'Aragn's all-gal band, and found her exactly what the doctor ordered. When some of the guys in the band heard that she was joining them, though, they howled and presented an ultimatum. So Betty wears a pair of pants and a sport coat, not an evening gown and high heels, to hold down the hot tenor chair in H. Jerome's orchestra.

## Hazel Scott Bookings Are In Light Jam

New York—Hazel Scott, Cafe Society star here and now a Hollywood click, is running into booking troubles. The pianist-singer, who played the Paramount theater in New York last year, was booked by that spot to do a return engagement at some later date. Subsequently, Barney Josephson, owner of the two Cafe Society clubs, and Scott's manager, penciled a deal to bring a complete Society unit into the Roxy theater here, of course including la belle Scott.

With the Roxy date set for November tentatively, and the Paramount planning to bring her back to their stage during December, the latter house became slightly miffed at the idea of having a performer do an appearance for them only a month after she appeared at an opposition spot.

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**MOST PLAYED RECORDS!**



Kitty Kallen

(Down Beat invites a pretty band vocalist to act as guest conductress 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 Kitty Kallen, vocalist with Jimmy Dorsey.)

Song	Artists	Label
1—Sunday, Monday or Always	Bing Crosby	Decca
2—It's Always You	Frank Sinatra	Columbia
3—You'll Never Know	Tommy Dorsey	Victor
4—I Heard You Cried Last Night	Dick Haymes	Decca
5—In The Blue of Evening	Frank Sinatra	Columbia
6—Pistol Packin' Mama	Harry James	Columbia
7—It Can't Be Wrong	Tommy Dorsey	Victor
8—Paper Doll	Al Dexter	Okah
9—In My Arms	Dick Haymes	Decca
10—All or Nothing At All	Mills Bros.	Decca
	Dick Haymes	Decca
	Sinatra-James	Decca
	Jimmy Dorsey	Decca
<b>OTHER FAVORITES</b>		
Put Your Arms Around Me	Dick Kuhn	Decca
Wait For Me Mary	Dick Haymes	Decca
Blue Rain	Glenn Miller	Victor
Slip of the Lip	Duke Ellington	Victor
If You Please	Bing Crosby	Decca

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**PACIFIC COAST OFFICE**  
 CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles (26), Calif.

Entered as second class matter October 5, 1938, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright, 1943, by Down Beat Publishing Co., Inc. Additional entry as M-100000, Feb. 1943.  
 Subscription prices: \$4.00 a year, \$7.00 two years, \$12.00 three years. Nothing extra for Canada or foreign. Down Beat is published twice-monthly. Printed in U.S.A. Registered U. S. Pat. Office.

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Subscriptions for the United Kingdom may be sent to Francis, Day & Hunter Ltd., 138-140, Charing Cross Road, W.C. 2, London, England.

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 envelopes. Down Beat is not responsible for unsolicited manuscripts.

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

## Only Superiority of Consequence Is One of Intellect

Operators of night clubs and ballrooms in California have established a new policy which precludes the future booking of colored dance bands, undoubtedly bars mixed orchestras, too. The chief of police in Little Rock, Arkansas, has ruled that the colored folks no longer may hold dances in the municipal auditorium. News stories on both of these developments will be found in this issue of *Down Beat*.

We did not comment editorially about the riot suit riots in Los Angeles and Philadelphia, about the racial trouble in Detroit, nor about the upheaval in Harlem. These events were not connected specifically with music or musicians, unless you regard the shuttering of the Savoy ballroom in Harlem as a factor in the later trouble.

But these most recent news items indicate something that will vitally affect the lives of all musicians after the war. They indicate an increase, not a hoped for decrease, of prejudice, intolerance and bigotry. Based, of all things, upon that most evil of fallacies, the theory of racial superiority.

One of the prime purposes of this war is, not merely to disprove, but to actually eliminate the false cry of racial supremacy which the Hitlers and the Hirohitos utilized as the clarion call to rally the fanatic hordes that brought world conquest by these "Master Races" too close for comfort. How can we hope for one world in peace, when we fail to check the spread of the same insidious poison within our own vaunted civilization?

**PREJUDICE AND BIGOTRY ARE ON THE INCREASE!**

**WE MUST CHECK THE SPREAD OF EVIL POISONS!**

This is not a plea for any minority, however oppressed. We do not take issue with the California club and ballroom operators for their policy, but rather with the attitude on the part of the public which gives rise to such discrimination in booking. And especially with that part of the public, drunk or sober, which creates unpleasant incidents by senseless conduct.

In some ways the war is helping to tear down racial barriers, and to assist in correcting ignorant conceptions of other peoples. We have heard tourists, confined to this continent by the exigencies of war, return from Mexico voicing utter amazement over their "discovery" of still existent traces of a civilization which, from a standpoint of culture, completely overshadowed anything we have been able to develop.

**ONLY ONE REAL SUPERIORITY, AND THAT IS MENTAL!**

There is only one significant superiority in the world. That is mental superiority, and it is found in the individual, not the race. True, there is another—spiritual, but it presents a wider, deeper scope than is essential to the discussion at hand. Possession of wealth or power is not a true superiority. It merely is an advantage.

It is too bad that musicians who, in meeting their fellows from all classes and races upon the common plane of their art,

### Sinatruck



Niagara Falls, N. Y.—"This truck is a familiar sight at the local market," writes Kathleen Swider, who submitted the snapshot to the *Beat*.

### Gets 9-Footer



Acapulco, Mexico—Mrs. Louise Burra, wife of Glenn Burra, *Down Beat* publisher, fought for a couple of hours, and wound up with a lame arm, but she landed this nine-foot sailfish without aid.

### Joins Disc Firm

New York—Lester Walters, formerly associated with Alan Courtney, WOV disc-spinner here, is now handling the New York office of Capitol Records.

## RAGTIME MARCHES ON

### NEW NUMBERS

**BOTEIN**—A daughter to Mr. and Mrs. Perry Botein, Aug. 28, in Hollywood, Cal. Father is guitarist on Bing Crosby show.  
**BRING**—A son to Mr. and Mrs. Lou Bring, Aug. 31, in Los Angeles. Father is musical director for RCA on the west coast. Mother is former Francine Hunt, vocalist at one time with Benny Goodman.  
**TAYLOR**—A son to Mr. and Mrs. Irving Taylor, Aug. 17, in New York. Father is a songwriter.  
**HALE**—A 7 1/2 lb. son, Daniel W. III, to Mr. and Mrs. Dan W. Hale, Jr., Aug. 21, in Kansas City, Mo. Father played tenor sax and clarinet with Charlie Flak and Bob McGrew, now in the army at Ft. Leavenworth.  
**HUGHES**—A daughter, Michele Kay, to Mr. and Mrs. Ray Hughes, Aug. 20, in Kansas City, Mo. Father is a contractor-planner at the Tower Theater in Kansas City.

### TIED NOTES

**LODICE-WILDER**—Don Lodice, tenor-man with Tommy Dorsey, to Dorothy Wilder, non-pro, July 27, in Tia Juana, Mexico.  
**HARING-LANG**—Bob Haring, of Bregman, Voces & Co. to Judy Lang, pianist and singer, Sept. 7, in New York.  
**WIDMER-BISHOP**—Corp. Wm. (Bus) Widmer, former band leader and now a member of the Boston Port of Embarkation Band, to Eula Bishop, non-pro, Aug. 17, in Lubbock, Tex.  
**BONNER-KIRKPATRICK**—S/Sgt. Joe Bonner, former Texas drummer, now a glider pilot, to Lois Kirkpatrick, Aug. 10, in Lubbock, Tex.  
**HYDE-CRAVENS**—John Hyde, V. P. of William Morris Agency in Hollywood,

have done as much as any group toward breaking down archaic class or race consciousness, should suffer from the very evil they are helping to correct. Most of them know that intellect has no identifying color. It is neither black, nor brown, nor yellow, nor red—nor white!



"These song commercials are from hunger!"

## CHORDS AND DISCORDS

### Marine Sounds Off

El Toro, Cal.  
 To the Editors:  
 You asked in an article what we marines think of the musicians' draft status. As a marine, I'm going to tell you what I and the rest of the fellows here think.  
 Keep them out of the service! They are doing more for us service men out than they could for their country in. What would this country be without its bands? I'll tell you what it would be. An awful place to live! What would we fellows do if we

couldn't go out and dance to a good band after a hard day's work? Yea, stay at the base and think of everything we left at home. What we need is a place to go and forget and relax. So, for our sake, why not defer them? We the service men think they should be and are very much in favor of putting on a big drive to get it done.  
 PVT. MAX NORMAN

### Yes, Yes, Yes!

Fort Myers, Florida.

To the Editors:  
 I think you are letting the old cats down. Seems a far gone day now when you waxed enthusiastic about the old guard such as Pete Brown, Les, The Hawk, and the rest of the wonderful characters. Men, just what gives with the Literary and Light Prose Department? And look, fellahs, how about some pictures? I mean big, gorgeous things. All the characters who count, and even some of the boys who just play a horn or stand on their hands, but at least do something creative. Quondam sharp old cats like myself and a million others would like to see what the boys are wearing these cool fall days. It's a big deal to know that jazz, and drape suits, and wonderful saloons will be awaiting us on our return. You dig what I mean, as my friends at the stock exchange would say?

One more thing before I exit. How in the name of all that's sacred do those awful, awful chicks get hold of the *Beat*? After reading one issue they have the temerity to write in to you and tell you to your teeth that you are missing a good thing in this James fellow. "The Horn." I believe they call him. Life is indeed rugged, men.  
 PRC. BILL STICKEL

### Well, Well, Well!

Cambridge, Mass.

To the Editors:  
 I think *Down Beat* is a swell music magazine, but it seems to me they print far too much about "Tesch", "Bix" and other so-called jazz artists. But what about Harry James and the Dorsey's? They're really old timers (Modulate to page 11)

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### Chords and Discords

(Jumped from Page 10)

at it—so why not give them a break? I heard a record of Bix's a friend of mine has—*Singin' The Blues*. It is not especially good, and Bix's technique does not compare to James'. Listen to Harry's *Feet Draggin' Blues!* That is true jazz! Let's have more about present day jazz.

EMILY BOTTOR

### Orchids to Rod

Toronto, Canada.

To the Editors: What's wrong with the Ink Spots please? I mean as far as putting pieces and pics of same in the *Beat*. Every issue I hurriedly scan the sheet for first glimpse of what I hope shall be there—but nay—such surprises ain't in the cards, I guess! Maybe you'll satisfy me and other fans of the "Dark Delight Brigade" and come across with photos (I've never viewed the fellows) and data.

Orchids to Rod Reed for witty notes on front page!

JOHN A. BURNS

### Ah, When?

Cambridge, Mass.

To the Editors: I am a trumpet player and I am always interested in anything about trumpeters. I've seen a lot of stuff about Bix and Louis, etc. Those guys stink! When is someone going to write an article on my idol, Henry Busse?

BOB GANZ

### Okay, Chick

Pittsburgh, Penna.

To the Editors: Despite color, creed or how good or bad you can play an instrument, as long as you're "MALE" you're in the public favor, but sister, you don't stand a chance. You're blackballed before you put the horn to your lips. Here are just some of the things they say: "The woman's place is in the home," "She loses her glamour blowing a sax," "We like our women feminine." Those sayings may have been true 20 or 30 years ago, but not today. We gals have as much right in the music business as any man, so why not give us a break? We aren't looking for glamorous jobs (let Hollywood have that type) but we have music in our blood just like the rest of ya' and if you'd give us an even break (we aren't asking for favors) we could stand up against any male competition.

JODIE HOFFMAN

### Another Marine

Cherry Point, N. C.

To the Editors: I was just looking over the Honor Roll and I must admit I had to look several times before I found the marines' only band-leader, Dick Jurgens. What's the matter, are the Leathernecks too rough for our men of jazz, or what's the army and navy got

### Foster Band Carries On



Chicago—Although Chuck Foster stepped into that khaki ensemble, his organization carries on. Harry Lewis, the manager, was slated to front the crew, but he was inducted, too, so Ray Robbins, trumpet player and vocalist, picked up the baton. Dottie Dotsen, seen above with one of the sailors she uses in her novelty number, still is featured with the band, which currently is at the Claridge in Memphis.

### Sympho Player Fills Twentieth Season—Dies

Los Angeles—When the 1943 Hollywood Bowl season was ready to open, Bass Player Ernst Huber's family and friends pleaded with the 66-year-old musician, who had been with the Los Angeles Philharmonic Orchestra since it was founded in 1921, to retire. They knew—and Huber knew—that he was seriously ill with heart trouble and that the summer concert series would probably be too much for him.

But Huber knew that this might be his last season. He had never missed a Hollywood Bowl season and he wanted to be there—and was, for every concert. Less than two weeks after the final concert, which he played under the baton of Alexander Smallens, Huber died at his home here.

### Jack Schwartz

New York—Jack Schwartz, 53, of Micro Musical Products Corporation and member of the advisory committee of the Musical Industry Division of WPB, died on September 9. He had been in the music business for 35 years and was well known from coast to coast.

His first job was with the Truesolo company, importers of musical merchandise, operated by his uncle. Later he joined and became general manager of the McMillen Music Co. of Cleveland. He served in World War 1, went into business for himself in 1922.

He is survived by his widow, Dorothy; his mother, and his brothers, Benjamin and Leo.



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### Glenn Miller Band Switch, CBS to NBC

New York—Captain Glenn Miller's Army Air Force band switched networks here three weeks ago, moving from CBS to NBC. Called *I Sustain the Wings*, the show offers the Miller Yale University band, featuring new singer Bob Houston, pianist Mel Powell and drummer and former bandleader Ray McKinley, plus dramatizations of life in the Army Air Force. New time for the NBC show is 6 p.m. (EWT) and reason for the switch in networks was CBS's inability to guarantee a regular spot because of other commitments.

Meanwhile, Moss Hart's Army Air Force show, which features a Captain Miller band, will open at the National Theater in Washington, D. C. on November 16 for a week and then come to New York for a Broadway Thanksgiving Day debut.

### One Number For McIntyre

Hollywood—Hal McIntyre and his band completed their stint for the Columbia picture *Hey, Rookie*, in one day and headed back to New York.

The McIntyre combo will be seen at a camp show which takes place in the picture. They do *Rockin' and Ridin'*, an original by "Sally" La Perche, McIntyre trumpeter man.

Vocalists Helen Ward and Al Noble made the trip here with the band, although neither will be heard in the band's one number, which is entirely instrumental.

### Schooler and Zuccas Merge

Operators Combine Five Spots Under Single Banner

Los Angeles—Some sort of merger has been effected by Harry Schooler, the young aircraft worker who has been operating the Aragon and Old Plantation, and the Zucca Brothers, owners of the Casa Manana, Hollywood Casino (for a time known as the Hollywood Cotton Club), and the Terrace at Hermosa Beach.

Details of the amalgamation were not revealed. Joe Zucca confirmed it with the statement:

"The Casa Manana, Aragon, Old Plantation, Hollywood Casino, and Terrace are now under one banner."

Observers figured that actual workings of the agreement between the Zuccas and Schooler were still to be arrived at and that until they were the full significance of the deal and its effect on local nitery business would not be known.

### Mildred Bailey At Cafe Again

New York—Mildred Bailey, the first lady of song, returned to Cafe Society uptown on September 20 for a six week engagement.

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### Part Time

New York—Maybe this is a new angle and maybe it isn't. But anyway, Don McGraw, band-leader at the Latin Quarter, is now using a male vocalist, Larry Mayo, only on air-shots. And until recently, Ernie Madrignera, at the Folies Bergere nitery, was doing the same thing. It can't be that the shortage of males has become so acute that the swooners are giving fifteen minutes to this band, a half-hour to that one?

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# ALONG MELODY ROW

Bregman, Vocco & Conn have a newly formed organization, Triangle Music, handling the score from 20th Century's *The Gang's All Here*. The four big tunes are *No Love, No Nothin', A Journey to a Star, Paducah* and *Minnie's In the Money*, written by Harry Warren and Leo Robin. Benny Goodman introduced the tunes on two Coca Cola shows last month. Mickey Garlock comes in as professional manager of the firm. Bregman and Conn will devote their attention to the BVC chores and Rocco Vocco will concentrate on the new firm.

Famous Music is working on *The Old Music Master* by Johnny Mercer and Hoagy Carmichael. Also *There She Was* by Carmichael. Both are from the Paramount picture *True to Life* with Dick Powell and Mary Martin. On the revival list is *My Ideal* written by Leo Robin, Richard Whiting and Newell Chase.

Crawford Music is concentrating on the rhythm tune *You Better Glee Me Lots of Lovin' Honey* by Kermit Gold and Fred Spielman, writers of the *Shepherd Serenade*. Tune has been done on the air by Frank Sinatra and Guy Lombardo.

Mayfair Music has a Morris-Mayfair Song Folio out with some of the hits of the day, including *We Mustn't Say Good-bye, Prince Charming, I've Heard That Song Before*, etc. Also on their list is a Lani McIntire Hawaiian Song Folio.

New Barton Music ballad, *Am I Knockin' My Heart Against A Stone Wall*, written by Roy Jordan and Lanny Grey, was introduced on the air by Frank Sinatra.

*Iring Berlin* has a new novelty tune *Best Of All*, written by Alie Wrubel, writer of *Music Maestro Please*. Firm is also revising *White Christmas*, written by Berlin and featured in the pic *Holiday Inn*.

Regent Music has the ballad, *I'll Be Around*, written by Alec Wilder. Tune is on the back of the Mills Brothers' Decca record of *Paper Doll*.

Dick Charles of the Blue Network has signed a two-year writing contract with Leeds Music and has written the following tunes for them: *Navy-Blue Blues, Jo Ann, The Little Wooden Nickel, That Lazy Man Of Mine, and Bomber Boogie*. Leeds is currently working on two other tunes of his titled *Prairie Parade* and *I'm Just Another Blues (With Boogie In My Bass)*.

The new bunch, Ella Fitzgerald has introduced *Little Wooden Nickel* on her Blue Network broadcasts and *That Lazy Man Of Mine* is being used in a Universal Picture as yet untitled. Leeds also concentrating on a new one by Jack Palmer and Frankie Froeba, writers of *Jumpin' Jive*, titled *Moosie Moosie Boogie*, and *C'mere Baby* by Roy Jordan and Lanny Grey.

Mills Music has the new Duke Morgan tune, *Stepping at the*

## New Singer



New York—Alan Dale is the new vocalist with the Carmen Cavallaro band. Like his looks, girls?

Met, with words by Jackie Savage and S. Charles Solomon, written as a theme song for the Met Ballroom in Philadelphia. Tune is predicted to win same popularity as *Stomping at the Sassy*.

Pan-O-Ram is pushing *I Linger With A Dream*, to be introduced and featured by the Lee Martin band, written especially for them by Syd Wyner and Sam Weller. Pan-O-Ram expect to move into the Brill Building.

So *I'll Remember You* by Orlando Muldrow of Wichita, Kan., received recognition by Count Basie on his recent stop in Wichita and he is readying a special arrangement.

Ray Thomas, who followed brother Danny at the 5100 Club in Chicago, has written, *I'll Return*.

Star Music Co. of Santa Rosa, California is looking for an arranger.

The August Schael Company, Lawler, Ia. has made arrangements for representation in Chicago and New York. Present number one song is *This Is My Chance* by Gus Schael, Ted Travers and Tim Gayle. Travers vocalizes with Boyd Raeburn, who is plugging the tune.

Stan Stanley of Chappell is 4-F. Likewise Songwriter Lanny Grey.

Add New Tunes: *Let's Sing America* by C. Arthur Fifer, with Topik-Tunes; *Soft as a Whisper* by Frances M. Gnass; E. J. Stinner's *You All; You Look Familiar* by Vincent Johnson; *We're Going to Hang a Paper Hanger* by Don Haller.

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## Rockford Has Jazz Battle

Rockford, Ill.—A battle of jazz is being waged in Rockford these days by Russ Winslow's Hotel Lafayette dixielanders and the Jimmy Walker trio, currently at the Palmer House. Advocates of the two-beat style swear by the Winslows, while followers of the Walker Brown Bombers cram the Palmer House to hear jazz played Negro fashion.

Jimmy plays a solid set of drums and is aided by Fat Johnson on piano, George James on trumpet, and vocalist Thelma Brown. Miss Thelma sings in a Holiday manner and is the Walkers' biggest attraction.

Winslow lost a good man when the draft caught trumpeter Leo Fortin, but finally found a suitable replacement in George Williams, ex-Lee Williams sideman. —Bob Fossini

## Ritz Ballroom Opens Season

Bridgeport, Conn.—The Ritz Ballroom, under the direction of McCormack and Barry, has opened again and will present "names" on Sundays and will have the Casa Ritz crew on tap as the house band.

Ronny Rommell, recently with Louis Prima, will head the band and will have five brass, four saxes, and three rhythm. Featured in the lineup are Pete Henry, drummer and vocalist; Joe D'Aute, piano; Roland Young, bass; Tom Neznak, tenor; Joe Deaso, trombone.

## Along Chicago's Melody Row

by Chick Kardale

Milt Samuels of Mills and Sidney Goldstein of Famous have transferred to the west coast and Bregman, Vocco & Conn . . . Al Goering was voted regional director of the contact men's union here unanimously . . . Bill Hansen of Words & Music is making the rounds with *Ke-Toky-I-O*.

Kay Patten, former Ted Weems secretary, is making notes now for Joe Burns of Harms, replacing Bernice Lyniper . . . *Let's Pretend That We're Sweethearts Again*, written by Jack Fascinato and Ben and Al Trace, is the new one for Marvin Lee of Cole . . . Eddie Richmond is Chicago man for Triangle, a BVC subsidiary, with Lou Holzer returning to Campbell, Loft & Porgie as replacement.

Harry Cool is introducing the Dave Kapp and Charley Tobias tune, *For the First Time*, for George Pincus of Shapiro-Bernstein . . . Les Brown's arrangement of *That Wonderful, Worrisome Feeling* makes the Warwick staff feel more wonderful and less worrisome . . . Charlie Hansen, sales manager of Mercer-Morris, inducted.

Annie Hogan is one gal who keeps up her contacts with a flock of V-mail . . . Max Lutz pushing *Blue Rain* for Melrose, while Al Friedman of Leeds is saying *C'mere Baby* to his plugs . . . Feist is out with *I Dood It*, featured by Bob Eberly and Helen O'Connell . . . Ned Miller has *Candle Light and Wine*, from the Kay Kyser pic, and Harold Lee is rushing the season with *Wintertime* for Robbins.

## Frankie Carle Leaves Heidt To Form Band

New York—Frankie Carle, pianist with Horace Heidt's band playing the Capitol theater here at press time, will leave the Heidt fold in three week's time after returning to the west coast to embark on a career of his own as bandleader.

Carle, who also acted as musical director for the Heidt band, already has a considerable reputation of his own, due largely to the many solo piano recordings which he has made. He is said to own a piece of the Heidt unit, turned over to him several months ago.

Bookers have been pestering Carle to form an outfit of his own for some time but not until three weeks ago did it appear certain that the piano-man would take the plunge from sideman to stick-waving. General Amusement Corporation will handle the Carle bookings. If present plans work out, and the band will be organized on the west coast after Carle takes a two month vacation.

As yet, no definite idea as to the size or exact style of the new ork has been given out, nor have any bookings been decided upon. However, in view of the fact that relations between Heidt and Carle are still friendly and Heidt owns a night club of his own in California (the Trianon), it's possible that the new leader will debut his band in that spot.

While no pianist had been signed by Heidt at press time to replace Carle, Fulton (Fidgey) McGrath, (NBC houseman for four years and before that a Dorsey Brothers main-stay) had been approached.

## Davenport Orks Crying for Men

Davenport, Iowa—Local ork leaders are crying for help! Uncle Sam has called so many musicians into the service that it is getting almost impossible for leaders to get replacements any more. Consequently, it looks like several bands will have to consolidate in the very near future. It is rumored that Jack Manthey will cut his personnel from twelve down to seven men.

Jim Allen, trumpet, is again sparking the brass section in Maurice Bruckmann's ork. He is splitting the first book with Ray Winegar, former Herbie Kay musical director and arranger.

Hank Thompson has moved his Hammond to Harry Runge's new 202 Club. Margaret Sebastian replaced him at the Sportsman's Grille . . . Valvist Bob Eimmergreen, recently honorably discharged from the army, is holding down a first trumpet chair in the Rock Island Arsenal Employee's band . . . Wayne Rohlf, former ork leader whose protegee, June Haver, is now a Fox-20th Century starlet, recently took 13-year-old Gwen Makeever under his wing. —Joe Pitt

## Straeter at Edison. Barron to Follow

New York—Ted Straeter, jumping from the Persian Room of the Plaza hotel, followed Noro Morales into the Green Room of the Hotel Edison here on September 23. Bob Barron is in line for the Edison bandstand following Straeter.

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A COLUMN FOR RECORD COLLECTORS .....

# THE HOT BOX

By GEORGE HOEFER, Jr.

Floyd Bean may well be called the "Peck Kelley of Chicago." He prefers to play his fine boogie-blues piano in comparative obscurity in the Windy City. For the past few months he has been "sparkling" the up and coming Boyd Raeburn band in the Band Box on Randolph Street. Now the Raeburnites have received their break and are opening the Lincoln hotel in Manhattan—hat without Bean. Floyd will remain behind to organize another small group of his own to play the kind of music he likes in a local bistro.



Floyd Bean

A product of the same river country that also heard the initial offerings of such piano personalities as Jess Stacy, Jack Gardner and Sharon Pease; Floyd Bean knew and played with Bix Beiderbecke in the town of Davenport, Iowa. He played the riverboat *Washington* with a drummer by the name of Doc Rixon.

While playing with a twelve piece commercial band known as Fred Dexter and His Pennsylvanians, Floyd made his first records. The discs were cut by Dexter's band for Gennett in Richmond, Ind., back in 1929. Although they checked quite a few sides only one was issued: *What's the Use* backed by a fast tune, the title of which is long forgotten by the pianist. As is always the case the best sides were not released. Floyd remembers especially a twelve inch waxing of *Whispering* and a ten incher of *OK Baby*.

If anyone has a copy of the Dexter Gennett, the *Hot Box* would appreciate learning the details as to record number and the name of the fast tune. The Dexter band played the middle west working out of Madison, Wisconsin, for several years and Floyd Bean served as pianist during the season of 1929-30. Another Chicagoan of note was with the band on trumpet one Les Biegel.

The year 1933 brought Bean to Chicago where he has been ever since. His piano solos can be heard on the four *Chicago Album* Decca sides made by the Windy City contingent. He actually played piano on Crosby's famous Shakespearean sides for Decca, which were credited to Bob Zurke, and in addition played on the band's *Penthouse Serenades* and the Bob Cat's *Sigh No More*. Bean has also been recorded on twenty sides made by the Eddy Howard orchestra for Columbia.

**DRIVEL — THAT'S ALL** — Interesting items continue to crop up in various collections

## On 52nd St.

New York — Thelma Carpenter returned to her old stand at Kelly's Stable two weeks ago . . . the Famous Door moved to new spot, the corner of 52nd and 7th Avenue, which used to house a club called the Royal Casino, while the old location was re-named the Yacht Club . . . Al Casey and His Trio carry on with musical backings for Billie Holiday at the Onyx . . . Art Tatum and Ben Webster bring in all the jazz-lovers with their respective jazz output . . . Jam sessions, long a sign of the fall season, started reappearing, the first one set tentatively for Jimmy Ryan's on October 11.

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around the country. William Ford of Minneapolis was in Chicago with an Edison Bell Winner Record pressed in England and sold by the Music Store, Kuala Lumpur, India. Record number 4874 *Riverboat Blues* (11555) and *Tiger Rag* (11556) by the Midnight Stompers.

John J. Argo advised Gullickson of the Record Changer that he has a Bob Crosby recording of *Gotta Get Home* issued in China on Pathe. Argo also has two sides by Casa Loma on the same China label—*Temptation* and *I Touch A Star* on Pathe BC 20225.

Frank Holland of Detroit reports an interesting addition to the *Van Dyke* record mentioned in the *Hot Box* March 15, 1943. He has found *Van Dyke 77038* by the New Orleans Papeters playing *Close Fit Blues* (3394B) and *Deedemona Blues* (3246). The former title has usually been found on VD 7801 by the Memphis Jassers master number 3394. The *Deedemona* side is by a different band than *Close Fit*. Holland thinks the latter has *Oliver's horn*. Frank also located the *Rampart Street Washboard Band's Piggly Wiggly on Oriole* 8120.

Robert B. Sales reports a new address as follows: WOJG Robert B. Sales W2110372 240th F. A. Bn. APO No. 304, c/o Postmaster, Bend, Oregon. This address means Bob has "gone across." Bob still insists and is probably right that Cow Cow Davenport plays the accompaniment to *Talking Billy Anderson* on his Columbia record of *Cow Cow Blues* and *Married Man Blues*. The lyrics on the latter are the same as those on Sidney Bechet's *Preachin' The Blues* recorded for Bluebird.

**JAZZ CONCERTS:** Harvey Le Bow of 540 Essex St., Lawrence, Mass., writes that he is running Sunday afternoon sessions at the Hofbrau in Lawrence. Art Hodes' group has been the nucleus of the concerts.

**RECORDS FOR COLLECTORS:** Russel Wilson of 111 South St., Sikeston, Mo. has issued Vol. 1 No. 1 of *Platter Chatter* which in effect is a list of items up for auction. Publication will come out monthly on the 15th with records Wanted and For Sale.  
 Leon Ferguson of 1876 Tutwiler

## Lockie's HOLLYWOOD

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There have been instances when traveling to places of interest and basking under foreign suns and associating with inhabitants of different lands in their locale gave way to new creative ideas and resulted in songs that will live until time immemorial.

But yet, some of the top-flight songs of the Volga, Alsace-Lorraine, Sunny Italy, dances and romantic and pensive moods of the Slavs, of the Rio Grande, Mexico, and countless others have been products of the imagination of writers that have never traveled outside a radius of fifty miles of their own abodes. The information they received of these distant locales were through hearsay or reading, or both.

### They Never Were There

The power of imagination is an important factor in creative writing. Many songs of the wild and woolly west, chants of the Negroes in the cotton fields of the Sunny South, "feudin'" songs of the hills, or hill-billy folklore were written by shut-ins that have been disabled since childhood and never knew any other type of home other than a sick room at home, hospital, or sanatorium.

Other writers who have met with considerable success in portraying the rural sections of the land and scenic places of interest, like the shut-ins, taxed their imaginations to no end and produced song material of great value. Reading and retaining are important factors in setting up a personal source of information.

### Carry Note Book

It would be to the advantage of aspiring writers to at all times carry in their possession a little note book and jot down little things of interest because there are times when certain ideas present themselves, and if these ideas are not recorded instantly, they are lost and may never

come back.

Ideas present themselves in a flash and in most instances leave in a flash. It is best to take no chances. Record everything! Because the "IDEA" that was not registered on paper when it appeared on the horizon may have been the missing link to success.

The current periodicals bring the world to the doorstep of the ambitious writer. The foreign newspaper correspondent is trained by experience and travel to write word pictures and impressions in plain understandable language that anyone of average intellect and scholastic background can understand.

In fact, by reading their writings and descriptions of certain locales, the average person may profit and gain as much information as though he had been at those far-off places himself. And, in many instances gain more by reading than by traveling.

However, the combination of reading and traveling is the best medium of becoming better informed. But when traveling is out of the question, reading should make a good substitute.

### 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.

Prof. T. P. Yama, Ariz.  
 Sorry, we do not recommend songs to publishers, but we will be happy to review your songs.

Ave., Memphis, Tenn., has issued a new list dated September 13 of some good items for sale. Idea to issue list came from recent article in *Billboard* pertaining to the values of the older records.

**COLLECTOR'S CATALOGUE:** William Ford, 204 Oak Grove, Minneapolis, Minn. Collects general jazz with emphasis on little known records.

James Strahmeyer, 116 Brookfield Rd., Rochester, N. Y. Collects Johnny Dodes, Murray Spangler and Tench.

B. E. Nichols c/o Cadillac Stamp Co., 545 E. Cass St., Cadillac, Mich. Former clarinet and sax player around Chicago now managing a garment factory and doubling in rare stamp dealing. Collects Ed Nichols, Henderson, Ellington, Redman and Jimmy Neenan.

Jane Allison Smith, 1606 King Ave., Columbus 4 Ohio. Just starting out on a hot collection and would like records by Bix, Jelly Roll, Montany Taylor and Fats Domino.

Fat GIL, 125 Granby Park, Norfolk, Va. Collects Brudie, Glenn Miller, Krupa and James.

Bruce Stevens, 401 Queen St., Chatham, Ontario, Canada. Has general record collection consisting of 105 albums.

Jack Whitelaw, 4 Bathurst St., Glasgow 2, Scotland. An 18-year-old collector who would like to contact some American hot collectors to correspond with. Also wishes to trade. Collects Ellington, Armstrong, Dodes, Oliver, Tramm, Lang, Bix, Jelly Roll, MacPartland, Manone, Muggsy, Art Hodes and Red Cross.



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 Your lyrics are interesting.

**Pr. L. M. S.**  
 Camp Hood, Texas  
 Thanks for your kind letter.

**K. G. R.**  
 Calgary, Alberta  
 Your writing has improved considerably.

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 New York, N. Y.  
 Your lyric will need constructive revision to make it commercial.

**F. G.**  
 Your song is melodious, but in its present condition is not very commercial. It needs a good "going over".

**N. C.**  
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 Your song is average.

**J. W. M.**  
 Chicago  
 Save your money. The proposition offered to you does not sound legitimate.

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# Hamp's Pianist Reared by Band

## Milt Buckner's Boyhood Spent In Detroit Ork

Uncle John Started Him on Scales at the Age of Ten

by Sharon A. Pease

"My association with orchestras started early in life," says Milton Buckner, roly-poly pianist with Lionel Hampton's Orchestra, "In fact I was brought up by one."

Milt was born in St. Louis in 1915. His mother passed away when he was 8 and a year later he lost his father. The five Buckner children were scattered among various relatives and friends. Milt and his older brother Ted went to Detroit to live with an uncle, John Tobias, who played trombone in Earl Walton's Orchestra. Soon they

knew all the members of the band and took turns living with them.

### First Lesson Early

"I had my first music lesson when I was 10," Buck recalls. "And it was quite unexpected. Uncle John was a well schooled musician and besides trombone, played French horn, trumpet, saxophone, and bass fiddle. One day we were sitting on the front porch when suddenly he picked up a piece of paper and wrote out the C scale. He told me to study it and be able to write it the next day."

Buck not only had to write the various scales but his uncle saw to it that he practiced them on the piano. They covered all the scales in three months then Milton was turned over to a regular teacher with whom he studied for three years. He made good progress and when in eighth grade won a contest to determine the school's best pianist. Later he took second prize in the district contest. In the meantime he played for singing at Sunday School on a portable arrangers' organ. During this time he had stuck strictly to the classics, in accordance with his uncle's advice.

### Begins Experiments

That changed when at 13 he went to live with George Robinson, drummer in the Walton band. Robinson had no objections to his experimenting with dance music, and Buck did plenty of experimenting from then on.

At that time his brother was living with Fred Kewley, who played saxophone in the Walton band. Kewley also owned a record shop and had a studio there where he taught sax and clarinet. His students, including Ted Buckner, got together each Sunday morning for a session. Milton was soon playing piano for the group and with the experience gained, started picking up dance jobs.

"My first inspiration to arrange was the result of hearing Cab Calloway when he came through Detroit with the Alabamians in 1930," says Buck. "His arrangement of 'I'll Be Glad When You're Dead You Rascal You really knocked me out. I tried my hand at scoring it next day. I got the chords okay, but had the instruments all out of range."

### Studies at Institute

One of the band's arrangers straightened him out on that part and soon the Walton band was playing the arrangement. Milt made other scores for them and the fellows were so impressed they decided to get to-

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gether and send him to the Detroit Institute of Arts for further study of arranging and harmony. He studied there for two years and in the meantime jobbed with various bands in and around Detroit including the Harlem Aristocrats, Harlem Syncopators, Mose Burke, and the Dixie Whangdoodles.

In 1932 he had his first steady job—a year with Lanky Bowman. During the next nine years he worked with different orchestras including Howard Bunts, Don Cox, and Jimmy Raschel. He also fronted his own band for a short time and spent three months arranging for McKinney's Cotton Pickers. During this period he started playing marimbaphone and vibraphone, and often doubled on these instruments as well as playing piano.

He joined Lionel Hampton in November, 1941, and in addition to playing piano acts as assistant director and scores many of the band's arrangements.

Milt is 5 feet 3 inches tall and weighs 210—at one time he weighed 223. His hobbies are the valve trombone, crossword puzzles, movies, and mystery magazines. He is a diligent student of the various piano styles—not from a playing angle, but for ideas which can be utilized to improve his arrangements.

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# Mail Man Taught Tram to Harris

## No Mail Order Lessons, However, Postman Was Also a Trombone Player

BY AMY LEE

No use talking, Sedalia, Mo., is not just another town on the map. It's a town of wisdom: it's the birthplace of Joe Harris, who early thought enough of trombone to appreciate its sound in circus bands, and doubly appreciate its sound the way Miff Mole played it on records.

There was no radio to bring jazz to Joe Harris when he was growing up in Sedalia, and realizing about music. The circus bands helped, though, and Alvin Trueblood, who delivered the mail to the Harris house every day, played trombone in Sedalia's Sunday band concerts.

If Joe had had to stick with his first \$17 Montgomery Ward trombone, which from the first blow he knew was a sad horn and not for him, he might have let his future slide out of his hands right then and there. But with Alvin Trueblood coming around every day with the mail and talk of lessons, Joe persuaded his family to buy him another horn, promising his mother that someday he'd play with the big shots—even Miff Mole.

On a new 50-buck horn, Joe began lessons with Alvin Trueblood. "The minute I blew it," he says, taking time to think back about it, "I said, 'Yes, this is it.' I took 23 lessons with our mail man. I guess I knew how to play all right without them, but he was such a nice guy . . . Miff was with Ray Miller when I first heard him on records, so mother had to spend my Dad's hard-earned money for those records. I tried to copy Miff . . . Gee, everyone's been awfully good to me . . ."

### Meets Teagarden

Joe had jazz in his soul, and it wasn't long before he cut out for the oil fields of Oklahoma and Texas, and there in the '49 dance halls, "I met a guy named Jack Teagarden. We became fine friends. He amazed me. I learned so much with Jack."

Joe Harris had jazz in his soul, yes indeed. "I had a job in Earlsboro, Oklahoma, from seven to one every night. Jack worked till three in Seminole. I used to hop a freight train at 1:30. The drummer would get on first, I'd hand up my trombone to him, and then hop on myself. We'd jam all the rest of the night with Jack, then go to Bow Legs, seven miles farther, and jam all day. I'd catch a passenger train and a little rest, too—back to Earlsboro just in time to go to work at seven again. Three days in a row like that, lots of times."

Harris and the fellows played at the celebration of the first train to run between Amarillo and Borger, Texas. There were only board walks in the towns, and no paved streets. Joe wore rubber boots to work and carried his shoes in a paper bag. Usually carried his horn in a paper bag, too, or an old beat-up case with no handle, lugged it under his arm.

### Weds Texas Girl

"I met a girl down in Texas, and I liked her and used to admire her from far away. I was too shy even to speak to her at

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first. Finally I got around to it, and I told her I liked her. She must have liked me, too, because she married me, and we're still married. Maybe I'm funny, married to the same girl 16 years. I wouldn't be complete without my wife and little girl. She'll be 16 in November. Their names are both Juanita."

After a stint in Canada, Joe began mixing jazz with commerce, going to work as a machinist in the roundhouse of the Missouri and Pacific Railroad at Sedalia, then joining a little band in Jefferson City, from where he took his horn to St. Louis and boarded the riverboat *Idolwood* with an 8-piece outfit and looked at America for a spell from the Mississippi and Illinois rivers.

Off the boats, he wound up with Joe Haymes' band in Springfield, Mo., and may have met Frank Trumbauer then, or when he was with Hurley Kaylor in K. C., he isn't just sure.

### Joins Trumbauer

The main thing is, he met him and Frank needed a trombone player. Long a Trumbauer admirer, Joe was thankful for the chance to play with him.

"It was the beginning of my success," he says, considering the idea awhile, "if I can be called a success. We went to the Palmer House in Chicago. Pollack was at the Ches Paroo. One night he sent for me, said Jack Teagarden was leaving and would I like to go with the band in his place. Would I? Charlie Spivek, Gil Rodin, Matty Mallock, Eddie Miller, Ray Cohen, Hilton Lemars, Ray Bauduc, Sterling Bone were in the band. Then so was I, in Jack's place, but I didn't take his place. No one could do that . . ."

"While we were in New York at the Casino de Paree, Eddie and Charlie and Ray and I helped Benny Goodman out on an audition for a job at the Music Box theater. Benny got the job, signed the contract—and had no band!"

Joe changes the subject without changing the tone or pace of his speaking. "I wouldn't take anything for the experience I've had. I've played absolutely the worst jazz anybody could be so unfortunate as to hear, and I mean the worst. One time in the oil fields I played with a guy on piano who was really a fiddle-player and a piano-tuner. He read off the fiddle parts. And I've played the best music, too, with George Stoll and Al Newman in the studios in California."

Benny Goodman got a band all right for the Music Box job, Joe Harris went west with Pollack, while most of the Pollack



Joe Harris

band members stayed east and joined Bob Crosby. Joe came back east to join them, but wasn't happy with the deal and wired Goodman from Reading, Pa. Benny called him the same night, said OK. Jack Lacey and Red Ballard being all the trombone players. Benny wanted, he took Joe on as vocalist at first. His singing and playing on Benny's Victor record of *Basin Street* earmarked him for posterity among the growing Goodmanite multitude.

"He sounds like Teagarden," they said, which is true, and it's true, too, he sounds like himself. A good sound, either way. His playing on several other Goodman discs his audience is thankful for—*Christopher Columbus, Breakin' In a Pair of Shoes, Walk, Jennie, Walk, Stompin' at the Savoy, Good-Bye*, and his other recorded vocal on *Santa Claus Came in the Spring*.

"If I decide to stay in music and seek my fortune in it," he reasons, "I'd like to play sweet from now on. You remember *Good-Bye*? That's the idea. Of course, I haven't what Tommy Dorsey has because no one stood over me and made me practice."

### Worked in Studios

From a year's stay with Benny, Harris went to MGM and blew his brains out the way he likes to—"so the walls move, a little anyway"—for George Stoll, Al Newman, Victor Young, Herbert Stothard, and at United Artists and Hal Roach studios.

Joe came back to Benny Goodman in May, 1943, for two reasons: to play with Miff Mole, and to prove to himself, and the world, that he could play just as well as he did before his car wreck in February, 1937.

He was out from 1937 until 1939, recovering his life. Through trombonist Joe Yukl he found a new place with Carl Hoff on the Al Pierce show. The years between that first after-wreck job and now have not been easy. His confidence weakened, and encouragement from many of his colleagues at zero, Joe shuttled wearily back and forth from California. He spent four months with Pollack at the Sherman Hotel, Chicago. "There's a guy

## ASCAP Defends Crop Of This War's Songs

New York—Since the war began, a hundred songwriters have claimed that their tune was only logical successor to Irving Berlin's World War I hit *Over There*. And there have been just as many and vigorous denials by critics that this was the case. The public, too, by its apparent indifference to the current crop of war ballads and marches, seems to feel that the tunesmiths just aren't in there this time.

For every potential Berlin, there are a thousandfold scornful critics, both laymen and otherwise, who say in effect: "Aw you guys just aren't up to the old timers or the old days either, that's all."

The controversy has become almost a national issue and is certainly a very big and a much

argued one in the music business. Only recently, an eminent music scholar offered the explanation that the shortcomings of modern marches could be blamed, not on the men who write them, but on the modern ear, which has become so accustomed to a syncopated, swing beat, that a soldier today wouldn't recognize a good march if he were sitting next to the tuba in the band.

Comes word now that ASCAP (American Society of Composers and Publishers) has entered the fray. Through its erudite spokesman Deems Taylor, the society said in a recent flat statement that "people who say this war isn't producing good music don't know what they're talking about."

And to make sure that this idea got across, ASCAP took an advertisement in *The International Musician* (organ of the AFM) defending the contemporary war songs of Tin Pan Alley and similar ads will appear in other trade papers.

As examples of how good a job the writers of this war's tunes can do, ASCAP wanted to know how about *Praise the Lord and Pass the Ammunition, Comin' In On a Wing and a Prayer*, and *Johnny Doughboy Found a Rose in Ireland*. Are they in there or are they in there?

## Johnny Johnston On Duffy Program

New York—Singer and screen star Johnny Johnston has been signed to replace Tito Guizar on the *Duffy* program, effective October 5. Show is heard every Tuesday at 8:30 p.m. (EWT) over the Blue Network.

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# RAVINGS at REVELLE

By "SARJ"

One of the best received numbers in the repertoire of one 10-piece marine jive outfit at Guadalcanal, according to a combat correspondent, Sgt. Maurice E. Moran, is *Amen*, which was popularized by Woody Herman's recording. But it also is a bit of a jinx, Moran was told by one of the trombonists, Sgt. George Burton.

"We were hitting some hot licks on *Amen* aboard ship once when general quarters sounded," said Sergeant Burton, "and it seems the number brings on alerts. Maybe it sounds too much like a requiem for the Rising Sun, and the Japs can't take it."

Leader of the group is Staff Sgt. Raymond L. Gainer, and the personnel includes (besides Burton): trombone—Pfc. Lester G. Schwartz; trumpets—Sgt. John W. Kincaid, Sgt. Arthur Wallace, Cpl. Albert E. Jensen, Cpl. Billy Pittman; saxes—Cpl. Harold D. Eltreim, Pfc. Harold L. Quint; tuba—Pfc. Charles W. Hicks; and drums—Cpl. Dorr C. Miets.

Pfc. Bob Heller, former trumpet with a symphony orchestra in Columbus, Ohio, has a new nickname among his buddies at the Hampton Roads port of embarkation in Newport News, Va. As a result of a weird nightmare

recently, Bob arose at midnight, ran outside and blew reveille. So they call him the *Midnight Buzzer*. Every man in the battalion was awakened, and the lights went on five and one-half hours early!

The 152nd Infantry dance band at Camp Livingston, Louisiana, is winning attention and praise with its appearances there and in Alexandria. Personnel: saxes—Pfc. Gene Peiro, Cpl. Darold Springer, Sgt. Wilbur Vogel, Cpl. Sam Owens, Sgt. Ermen Walton; violins—Pvt. Bud Avery, Pvt. Walter Purcheck, Pfc. John O'Brien; trombones—Pfc. Frank Van Buren, Sgt. George Saunders, Sgt. Daniel Price; trumpets—Sgt. Alton Huser, Sgt. Merle Denny, Pfc. Thomas Sabatano; guitar—Cpl. Don Ludlow; drums—Pfc. Herbert Waltermine; bass—Sgt. Jimmy Harlin; piano—Pfc. Frank Chedicks. The leader is Sgt. Rudy Parshina.

At an advance Alaskan outpost, the boys are getting their

## Bill Schallen Directs Fine Coast Guard Band



Curtis Bay, Md.—Bill Schallen, now a chief petty officer, train alumnus of the Alvino Rey, Richard Himber, Teddy Powell, Van Alexander and other bands, is director of the coast guard dance band here, which broadcasts weekly from Washington over the Blue Network. Left to right—front row: George Reynolds, trumpet; Tom Arthur, trumpet; Chic Gatewood, guitar; Bob Kircher, trombone; Ted Hy-

land, baritone; Tommy Thomas, drums; Jerry Mulligan, alto. Back row: Clint Evans, bass; Harold Conte, piano; Tony Faso, trumpet; Top Ellwein, trombone; Irving Goodman, trumpet; Chief Schallen, trombone, vocalist and leader; Kai Winding, trombone; Leroy New, tenor; Pat Cooney, tenor; Ken Hopkins, arranger; Pete Brendel, alto.

kicks from a colored trio which brings authentic boogie and blues to most of the mess halls. It consists of Sammy Smith, piano; Floyd McWilliams, guitar, and Clinton Allgood, bass. Sammy has an original boogie which really rocks, they say.

There, too, the NAS has a fine group under the direction of Ensign Campbell, including: saxes—Mark DeLeonard, Arthur Hess, Archie Long, Stan Kubacki; trumpets—Allan Gletly, Alex Koch, Bob Cassidy; trombones—Bill Wilson, Don Smith; guitar—Angelo Corsini; drums—Kenneth Wilcox; bass—John Denny.

And the boys in this Alaskan base are sounding off about the talent of a solid single, Sgt. Charlie Savage, who hails from Birmingham, Mich. He would rate in any big league cocktail lounge, they say, and can make the 88 talk dirty blues or eight to a bar. Average GI fans are sent by his *Reverco, the Garbage Collector, while the hepcats dig his Body and Soul or Honeyuckle Rose* and term it terrific.

Six boys called the Jive

Bombers are making hepcats out of the natives of Assam in north-eastern India, according to officials of the American Red Cross who distribute coffee, doughnuts and punch in that vicinity. All of the boys are two-strippers, with Vincent Carozza, accordionist, as leader. They are: Milton "Tex" Broadus, clarinet; Eddie Logeson, drummer; George Arkie, trumpet; Reggis Burchinal, clarinet, and Ray Adelman, violin and bass. Hal Belfer, master of ceremonies and dispenser of songs and dances, plucks a mean guitar as a sideline.

The Volcanoes, a sharp dance band under the baton of Warrent Officer Myron Faucher, is the pride of an engineer regiment now stationed in the Hawaiian islands. The group entered service in 1940 and since has traveled far and wide. They have an advantage over many service units, in that recently they have been able to feature the vocals of a charming thrush, Ellen MacFarland.

Line-up is: saxes—Tony Orchofsky, Dick Fehr, Al LaFosse, Hal Tucker, Artie Ricks, Frank Lally; trombones—Harold Keller, D. Della-Calce, Red Hoppen; trumpets—Jimmy White, Bob Bell, Sam Lazarov, Floyd Murr; guitar—Fred Montgomery; piano—Dick Brown; drums—Bob Rose; bass—Pete D'Abele.

Four, four and four is the recipe of an AAF band at Peteresen Field, Colorado Springs, Colo., which keeps up a strenuous schedule of base functions and USO parties. Here are the 4 fours: saxes—Cpl. George Dygus, Pfc. Kermit Miller, Pfc. Glenn Collins, Sgt. Gene Kaylan; brass—Pfc. Bob Swinney, Sgt.

Bal Serrata, Pvt. Paul Cote, Cpl. Bob Swanson; piano—Pvt. Rudy Masse; bass—Pfc. Charles Bode; drums—Cpl. Frits DeCarle; accordion and vocals—Pfc. Bud Johnson.

Cpl. Chick Canode, an alto sax player from Oak Park, Illinois, is in AAFB at Lincoln school in Lynn, Mass., after playing with Glenn Miller unit at New Haven for a time. He has been in service 19 months. . . Mickey Rooney made a flying trip to Great Lakes between trains in Chicago, to play drums with the Blue-jacket dance band.

Cpl. Hal Wallis, now in the EENT clinic at the station hospital in Fort Sill, Oklahoma, has written a couple of songs that seem to intrigue his associates. They are getting curious about his inspiration, it says here. . . Pvt. Millard S. Neiger, trombonist formerly with Art Jarrett, has been transferred to the AAF band at Amarillo, Texas.

Pvt. of Johnny Mince, one of the best clarinet men in the business, ask for word of him. All that we can tell them is that he expects to be a papa about January. . . Lenny Klein, former territorial band leader, is stationed in the field artillery at Camp McCain in Mississippi.

Pvt. Charles P. Brown, who was inducted on September 30, wants us to thank Lieut. A. R. Teta of the U. S. Army and Navy Bandmen Association, for his assignment to an army band at Camp Rucker, Ala. Brown had his own combo for five years.

"Lieutenant Teta is proving that Negro musicians are welcome in service bands," writes Charles. "Let's give him a great big hand."

Walter McGuffin, former trombonist with Charlie Barnet, is leading the air force dance band at Gulfport, Miss. Chubby Simmons, ex-Lyman trumpeter, and Jack Griffin, former Tommy Reynolds clarinetist, are in the band. . . Staff Sgt. Henry Levine, former Basin Street maestro on the Blue Network, is fronting an 18-piece dance band in North Africa.

New York—Wes Howard, the Moe Gale office contribution to the current demand for swoon singers, has signed a seven year contract with MGM.

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## FREE! THIS MUCH TALKED-OF ISSUE OF BATON!

The August issue of *Baton* was only one of the press five days when Jack Leit, writing in *Walter Winchell's* column, started his opening paragraph with a direct quote from *Baton's* article on AFM prize James C. Petrillo. It was the kind of article we were BARED to print! Other features:

- IF YOU WRITE SONGS—Suggestions from a publisher, an arranger, a bandleader. Every issue *Baton* carries similar articles.
- ANNIVERSARY—The story of Capitol Records, that amazing young firm headed by Buddy DeSylva and Johnny Mercer.
- DETROIT, THE DYNAMIC—"but if it's true she got \$400 as her weekly stipend, brother you can have her. . ." *Baton's* reviewers pull no punches.
- GREATEST TRUMPET PLAYER—Those who heard him say there never was a trumpet player like McCarter. Charlie Barnet lost him in a subway—who's never been heard from since.

5- CHICAGO BY NIGHT—Column by authoritative writers: Tales of Tin Pan Alley by J. Fred Coota, etc. Pictures, news, gossip.

There are still enough copies of the August issue, so much discussed in music circles, to send you a FREE copy with your order for a trial 6 issues at only \$1. Your subscription will have four extra copies added to it, complimentary, if you're in the service.

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Los Angeles—Jimmy Dorsey looking too toothsome with that new yawn job . . . Maxine Andrews going to the dawgs with partnership in kennels training "Seeing-eye" pooches . . . sister LaVerne doesn't need one to see Lou Roberts . . .

Sgt. Dave Rose leaves the Roach unit here for The Apple to musical direct the Moss Hart Army Air Force show . . . Frankie Masters busy between sets at the Biltmore Bowl sketching window display layouts for his Chi haberdashery.

Don Ameche, inventor of the telephone and composer of *Sweeney River*, taking boxing lessons from Packey O'Gatty.



Dian Manners

Yvonne King-Cole and her brand new baby girl on the Blvd. . . . Harry Norwood, mgr. of the Merry Macs, recouping at the Hollywood Hospital. . . . Pola Negri modestly remarking that her recording of *Paradise* is still one of the best selling discs.

Mae West, who can sing rings around some of the new chicks, looking cute and undangerous but undermining in a white slack suit. . . . Helen Forrest and Kitty Kallen doing the Blvd. . . . Freddie Slack has 11 army camp shows and seven theaters: to his credit in the last five weeks. . . . Dale Evans solving the number "18" problem by wearing Mexican huarachos.

Michele Morgan and Jack Haley have done some talking over all the Sinatra publicity, and rumors still float that the "extras" who were paid to meet his arriving train were given quarter checks for bringing in part of his clothing. Now, we understand what Frankie meant when he said everyone had "a piece" of Sinatra but himself.

All rumors to the contrary, Vaughn Monroe WILL be a cowboy. . . . Johnny Clark had to nix the Jack spot in *Hi Lo Jack and a Dame* because he had signed for singing-lead in PRC's *Jive Junction*. Director-Producer Edgar Ulmer thinks Clark is the find of the year.

Bing lost in the Paramount commissary with no tablecloths to "doodle" on. Laundry trouble nixes table linen for duration. . . . Ann Sheridan's breakfast tray has been on the rehearsal piano in vocal director Dudley Chambers' chambers for over four weeks. No one can find out the proper department authorized to "remove" it to the commissary. Dept. that delivered cannot remove. Ho, hum!

Reminiscent of the time Red Skelton trucked a studio piano from MGM to his home for a week-end party only to have studio gateman refuse its return on Monday morning. Red is still trying to get authorization, meanwhile van and storage bill mounts.

Gloria De Haven and Dave Rose looking thru rose colored specs. . . . George Montgomery and Dinah Shore getting ready to duet *Sunday, Monday or Always*. . . . Shirley Ross and Ken Dolan should've asked "Mister Anthony." . . . The Jimmy Dorseys pouting out loud at each other.

Dennis Day true to Barbara Hale when Jennifer Holt is too busy. . . . Donna King of the King Sisters cabaretting with her recently acquired groom, Lieut. Jimmy Conking, at brother-in-law Alvin Roy's spot. . . . Is it true about Sonny Dunham and Dorothy Claire question mark. . . .

Edna Johnson chinning herself on Jerry Colonna's handlebar mustache. . . . Corp. Tony Martin dividing romance with Joan Stevens and Evelyn Riley. . . . Connie Haines being serenaded by Wes Howard. . . . Ted McMichael of the Merry Macs carrying on with his favorite "pin-up gal" who's ten months old.

Betty Jones and her gob husband expect ole man Stark to January. . . . Gloria Jean is "goin' steady" with Mac Brabard. . . . Patti Andrews and Tom Seidel are kickin' up their heels for all to see. . . . Leonard Scales and Ann Miller pally. . . . Harry James and Gracie still holding hands after all these days.

## Jenny Band Still Intact

New York—Although Jack Jenny lost five men, reports that his band broke up are untrue. He followed Tommy Reynolds at the Roosevelt Hotel in Washington September 7.

## Sharon Pease Piano Feature

(Jumped from Page 14)  
ment of this unusual and unique style he answered, "It came about partially through playing melody in the left hand against treble chords and partially through an effort to get a fuller effect when working with small bands."

The "locked hands" style is demonstrated herewith on an original which Buck has titled *Blues In Chords*. The idea in general is to play four part harmony in the treble with the melody on top. The single, or top, bass tone usually doubles the melody and is played with an accent slightly heavier than that given any of the treble notes. Note that when short upward glissandos are used in the bass, the treble chords are rolled upward simultaneously. The effect simulates that of a brass section executing a rip.

## Here's Unity at Home



New York—Assembled at radio station WOV for one of Mayor LaGuardia's *Unity At Home—Victory Abroad* programs are Kenneth Spencer, of Cafe Society and *Cabin in the Sky*; Joan Dexter, American soprano of Greek descent, and Peppino Manna, Italian singing star. Broadcasts are intended to promote good-will between races. —Sol Libsohn Photo

## RKO Rushes Next Sinama

Hollywood—RKO is already lining up cast and story for a second picture featuring Frank Sinatra, who just completed his first major film role in RKO's *Higher and Higher*.

Preparation on the Swooner's second feature is being rushed so that it will be ready to roll sometime in December. Fact that studio isn't even waiting for public reaction to the singer's first picture could mean two things: 1) that the movie makers are completely sold on what they have seen of Sinatra to date, or 2) that the RKO tops believe that the excitement over Sinatra is too great to last.

## Jack Smith Is New Single

New York—Jack Smith, vocalist on Raymond Scott's Friday night CBS show, joined the ranks of aspiring sustaining singles two weeks ago, when he was given his own spot over that network. Tune him in at 6:15 p.m. on Mondays.

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## H-m-m, to Sell or Mulls Mr. Mills

Hollywood—Irving Mills is mulling offers from two major studios to buy the story and other material involved in the musical western, *Rodeo*, which Mills planned to produce himself for United Artists release. If deal for a sale goes through Mills will drop the idea of becoming an independent picture producer, at least for the present.

### ORKEYS FOR SMALL COMBINATIONS

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ANVIL CHORUS  
CRIBBIBIBI  
COSSIP—Hit Record 7025  
OH SUSANNA  
AMERICAN PATROL  
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BUCKLE UP FROM BROOKLYN  
ELGY TO A JITTERBUG—Rev. Irving  
MAYPOOT-STRAWFOOT—Billington  
HODGE PODGE—Harry James, Elite  
JUMP STEADY—Bobby Sultans, Decca  
LITTLE BROWN JUG  
MOON NOCTURNE—Count Basie  
PETER AND THE WOLF—(Theme)  
RIGAMAROLE—Jimmy Dorsey, Decca  
STOMPOLOGY—Lionel Hampton  
SKATERS WALTZ (Brunco Fox Trot)  
SONG OF THE YOKA BOATMAN  
SWAMP FIRE—Jimmy Dorsey, Decca  
SING, IT'S GOOD FOR YOU—Decca  
THERE IS A TAVERN IN THE TOWN  
THE DEVIL SAY DOWN AND CRIED  
Harry James, Columbia  
TAKE THE "A" TRAIN—Billington  
THINGS AIN'T WHAT THEY USED TO BE—Duke Ellington  
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## Savoy Beckons So Lucky Lams

### Booker Files Charges Against Millinder For Unplayed Dates

Los Angeles—Reg Marshall, west coast representative for Frederick Brothers and the Gale office, has filed charges with the AFM that Lucky Millinder, whom Marshall brought to the coast, walked out without notice on a series of dates Marshall had set for the Millinder unit in California and other western states.

Marshall said that he had the Millinder band set for 10 one-nighters and a location stand of one week for guarantees that would have totalled \$7,500 plus percentages and that Millinder and his bandmen simply boarded a train for the east a couple of days before he was to play the first date.

Millinder's only explanation, according to Marshall, was that he had lost a couple of men to the army and did not feel that his band was in shape. The bandleader was en route to New York, where he was understood to be opening at the Savoy Sept. 17, and could not be reached for comment.

Marshall said: "Millinder knew I was booking these dates for him while he was at the Casa Manana and clearly indicated that he would accept them. This is the first time in my 12 years of booking one-nighters on the coast that any of my attractions have failed to appear."

## Quote and Unquote

We don't like to brag, but it's a fact—DOWN BEAT gets quoted more than ever these days.

The full-page poem, "The Army's Music," by Pvt. Jack Scott, has been printed by permission in a dozen national publications, and it was also read by Kate Smith on a nationwide radio hookup.

In sittings of favorite bands the Annual DOWN BEAT Popularity Poll is frequently mentioned.

A SATURDAY EVENING POST article on Duke Ellington and a LOOK article on Harry James in recent weeks quoted DOWN BEAT. The July issue of the ARMY AND NAVY MUSICIAN reprinted two DOWN BEAT editorials in full. And the GI weekly, YANK, liberally quotes startling and exciting BEAT news, views and scoops.

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# Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ss—night club; r—restaurant; t—theater; c—country club; CR—Consolidated Radio Artists; 30 Rockefeller Plaza, NYC; FB—Frederic Bra Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glavin, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozier, 17 East 49th St., NYC; SZA—Stanford Zetser Agency, 501 Madison Ave., NYC; WMA—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**  
Abbott, Dick (Mayfair) Washington, D. C.  
Allen, Bob (Frolics Club) Miami, Fla., Clng. 10/4; (On Tour) GAC, 10/5-15.  
Allen, Larry (Point Concord Inn) Havre de Grace, Md.  
Allen, Red (Garrick Stagebar) Chicago, no Almerico, Tony (SS President) New Orleans, La.  
Armstrong, Louis (Palace) Cleveland, O., 10/1-7, t.  
Arshimov, Gus (Sherman's Cafe) San Diego, Cal.  
Ash, Paul (Roxy) NYC  
Astor, Bob (Steamship Island Queen) Cincinnati, O.  
Aldine, Boyd (Frost) Peoria, Ill., no  
Auld, George (On Tour) WMA  
Ayres, Mitch (Universal Studio) Universal City, Cal.

**B**  
Babbitt, Stewart (Hilton) Long Beach, Cal.  
Baker, Jimmy (Silver Dome) Marinette, Wis.  
Baker, Ken (Hollywood Casino) Hollywood, Cal.  
Banks, Billy (Fair Park Casino) Greenboro, N. C.  
Bar, Vic (Olympic) Seattle, Wash., h  
Barnet, Charlie (Park Central) NYC, h  
Barris, Gracie (Earle) Philadelphia, 10/1-7, t.  
Barrow, Blue (Theater Tour) MCA  
Bartal, Jeno (Lexington) NYC, h  
Bartha, Alex (Steel Pier) Atlantic City, N. J., h  
Bassie, Count (Howard) Washington, D. C., 10/1-7, t; (Apollo) NYC, 10/8-14.  
Becker, Bubbles (Van Cleve) Cleveland, h  
Benson, Ray (Baker) Dallas, Texas, h  
Bestor, Dan (WHN) NYC  
Bishop, Billy (Decker-Wallick) Columbus, O., h  
Bondani, Neil (Blackstone) Chicago, h  
Borr, Misha (Waldorf-Astoria) NYC, h  
Bottle, Russ (Arms) Chicago, h  
Bradshaw, Tripp (Pay's) Philadelphia, 10/8-14, t.  
Brally, Gus (Mammis Grotto), Milwaukee, Wis.  
Brecher, Washie (Washington) Washington, D. C., h  
Bressie, Lou (Ches Paro) Chicago, no  
Brubaker, Morrey (Broadwater Beach) Elyria, Minn., h  
Brigade, Ace (On Tour) FB  
Brigade, Ace (Pla-Mor) Kansas City, Mo., h  
Britton, Milt (Lookout House) Covington, Ky.  
Brown, Les (Sherman) Chicago, Clng. 10/7  
Buckwalter, John (Lew's) State NYC, 9/28-10/2, t; (Capitol) Washington, D. C., 10/7-13, t.  
Burns, Bill (Cadet Club) Camden, S. C.  
Busse, Harry (Palace) San Francisco, Cal., h

**C**  
Cabin Buss (Pick Ohio) Youngstown, O., h  
Calloway, Cab (Palace) Albany, N. Y., 10/7-13, t.  
Camden, Eddie (Club LaConga) Evansville, Ind., Clng. 10/12, no  
Campiglia, Jimmie (Castle) Ventura, Cal., no  
Carter, Benny (Rainbow Rendez) Salt Lake City, Utah, h  
Cavallaro, Carmen (Statler) Washington, D. C., h  
Caylor, Jay (On Tour) FB  
Chester, Bob (Trianos) Southgate, Cal., no  
Cheridge, Gay (Harry Garden) Chicago  
Coleman, Emil (Moccasin) Hollywood, Cal., no  
Conover, Johnny (Bradford Terrace) Rye, N. Y.  
Courtney, Del (Del Rio) Washington, D. C., no  
Craig, Francis (Hermitage) Nashville, Tenn., h  
Cugat, Xavier (MGM Studios) Culver City, Cal.  
Cummings, Bernie (Kentucky) Louisville, Ky., h

**D**  
D'Ayer, Phil (Rogers Corner) NYC, no  
Diakman, Harry (Colonial) Hagerstown, Md., h  
Donahue, Al (Club Madrid) Louisville, Ky., 10/4-13, no; (Tune-Town) St. Louis, Mo., Opg. 10/12, h

**E**  
Edwards, Jack (Belmont Plaza) NYC, Opg. 10/7, h  
Eldridge, Ray (Folies Bergere) NYC, no  
Ellington, Duke (On Tour) WMA  
Ernie, Val (Detroit Athletic Club) Detroit, Mich.  
Eymann, Gene (Lowry) St. Paul, Minn., h

**F**  
Fields, Ernie (On Tour) FB  
Fiela, Shep (Riverdale) Milwaukee, Wis., 10/1-7, t; (Palace) Ft. Wayne, Ind., 10/8-10, t.  
Fio Ritto, Ted (Roseland) NYC, h  
Fisher, Freddie (Radio Room) Hollywood, Cal., no  
Flindt, Emil (Paradise) Chicago, h  
Fodor, Jerry (SS Great Detroit) Detroit, Mich.  
Foster, Chuck (Claridge) Memphis, h  
Franklin, Buddy (Aragon) Chicago, h  
Fuller, Walter (Tony's Subway) Peoria, Ill., no  
Fuson, Bob (Elk's Club) New Bern, N. C.

**G**  
Gangemi, Red's (Club Morocco) Austin, Tex.  
Gaiber, Jan (Terrace Room) Newark, N. J.  
Gerken, Joe (Casa Nova) Elmwood Park, Ill.  
Goldfeld, Goldie (Maytag Club) Phoenix  
Goodman, Benny (New Yorker) NYC, Opg. 10/7, h  
Gorner, Michel (Commodore) NYC, h  
Grant, Johnny (Wind Mill) Charleston, S. C.  
Grassnik, Bill (Darling) Wilmington, Del., h  
Gray, Glen (Frolics Club) Miami, Fla., Opg. 10/6, no  
Grimes, Don (Henry Grady) Atlanta, Ga., h

**H**  
Hallett, Mal (Vogue Terrace) McKeesport, Pa., h  
Hamilton, Stan (Candlelight House) St. Louis, r  
Hawkins, Coleman (Kelly's Stable) NYC, no  
Hawkins, Erskine (Plantation) Hollywood, Cal., h  
Haynes, Bill (Hilda's) Montgomery, Ala., r  
Heatherton, Ray (Biltmore) NYC, h  
Heckscher, Ernie (Peabody) Memphis, h  
Henderson, Fletcher (On Tour) FB  
Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., no  
Herbeck, Ray (Schroeder) Milwaukee, Wis., h  
Herman, Woody, (Buffalo) Buffalo, N. Y., 10/1-7, t; (Earle) Philadelphia, 10/8-14, t.  
Hill, Tripp (National) Louisville, Ky., 10/8-14, t.  
Himber, Richard (Flagler Gardens) Miami, Fla., Clng. 10/5  
Hines, Earl (Pay's) Philadelphia, 10/1-7, t  
Hoaglund, Everett (Clro's) Mexico City, Mexico, no  
Horton, Aub (Hamlet Room) Balboa Beach, Cal., no  
Howard, Eddy (On Tour) MCA  
Huron, Ina Ray (National) Louisville, Ky., 10/1-7, t; (Oriental) Chicago, 10/8-14, t.

**I**  
Jacquet, Russell (El Dorado) Houston, Texas, h  
Jacquet, Kenny (Sportsworld) Indianapolis, Ind.  
James, Harry (MGM Studios) Culver City, Cal.  
James, Jimmy (Rainbow) Denver, Colo., h  
Jerome, Henry (Lincoln) NYC, h  
Johnson, Blaine (Famous Bar) Akron, O., no  
Johnson, Buddy (On Tour) MG  
Jordan, Louis (Swing Club) Hollywood, Cal., no  
Joy, Jimmy (State Fair) Muskogee, Okla., 10/4-5.

**J**  
Kassel, Art (Bismarck) Chicago, h  
Kavellin, Al (Palace) Ft. Wayne, Ind., 10/1-3, t; (Grand) Evansville, Ind., 10/6-12, t; (Indiana) Terre Haute, Ind., 10/15-15, t.  
Kaye, Don (Claremont) Berkeley, Cal., h  
Kaye, Sammy (Strand) NYC, Opg. 10/8, t  
Kendall, Sonny (Copley-Plaza) Boston, Mass.  
Kenton, Stan (On Tour) GAC  
King Cole Trio (321 Club) L. A., Cal., no  
King, Henry (Mark Hopkins) San Francisco, Cal., h  
Kinsky, Ray (Book-Codillac) Detroit, h  
Kirk, Andy (On Tour) JG  
Kloas, Larry (Chris' Taxi Hall) Harrison, N. Y., h

**K**  
Kantzo, Art (Paramount) NYC, Opg. 10/3, t; (State) Hartford, Conn., 10/8, t; (Paramount) NYC, Opg. 10/13, t.  
Paul, Frankie (President) EC, Mo., h  
Paulson, Art (New Yorker) NYC, h  
Pearl, Ray (On Tour) FB  
Pettl, Bernie (Ambassador East) Chicago, h  
Powers, Walter (Aquarium) NYC, no  
Powers, Tommy (Club Jive) Wilmington, Del., h  
Prager, Col. Manny (Childs Paramount) NYC, r  
Preston, Larry (WDC, MacArthur Garden) Chicago  
Prima, Louis (On Tour) MCA  
Pripps, Eddie (Lasia Quarter) Chicago, no

**L**  
LaLuna, Joe (Tampa Terrace) Tampa, Fla.  
Landry, Johnnie (Cocoanut Grove) Fredericksburg, Va.  
Lang, Geo. Al (Rhythm Club) Boston, Mass.  
LaBaron, Eddie (Troadero) Hollywood, Cal., no

**M**  
Leonard, Ada (On Tour) FB  
Leonard, Harlan (Club Alabam) Hollywood, Cal., no  
Levant, Phil (Blue Moon) Wichita, Kan., h  
Lewis, Ted (Shangri-La) Philadelphia, Pa., no  
Lombardo, Guy (Roosevelt) NYC, h  
Long, Johnny (New Yorker) NYC, Clng. 10/5, h; (RKO) Boston, Mass., 10/7-13, t  
Lopes, Vincent (Taft) NYC  
Lucas, Clyde (Stanley) Pittsburgh, 10/1-7, t; (Topper) Cincinnati, 10/8-10, h; (Palace) Columbus, O., 10/12-14, t  
Luncheon, Jimmie (Apollo) NYC, 10/1-7, t; (Pay's) Philadelphia, 10/8-14, t  
Lyman, Abe (Adams) Newark, N. J., 10/7-13, t

**N**  
Madriguera, Enric (Folies Bergere) NYC, no  
Mannone, Winny (Babalu Club) L. A., Cal., no  
Mansueta, Joe (LaSalle) Chicago, h  
Marcellino, Musy (Florentine Gardens) Hollywood, Cal., no  
Mario, Don (Beachcomber) Providence, R. I., no  
Martin, Freddy (Ambassador) L. A., Cal., no  
Masters, Frank (Biltmore) L. A., Cal., h  
McIntire, Lani (Lexington) NYC, h  
McIntyre, Hal (Hurricane) NYC, no  
McLean, Jack (Paris Inn) San Diego, Cal., no

# Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin  
ARAGON, Chicago—Buddy Franklin  
ASTOR HOTEL, New York—Tommy Tucker  
BILTMORE HOTEL, Los Angeles—Frankie Masters  
BLACKHAWK RESTAURANT, Chicago—Carl Ravanna  
EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver  
HURRICANE, New York—Hal McIntyre  
LINCOLN HOTEL, New York—Henry Jerome  
MARK HOPKINS HOTEL, San Francisco—Henry King  
NEW YORKER HOTEL, New York—Johnny Long; Oct. 7, Benny Goodman  
PALLADIUM, Hollywood, Cal.—Charlie Spivak  
PALMER HOUSE, Chicago—Griff Williams  
PARK CENTRAL HOTEL, New York—Charlie Barnet  
PENNSYLVANIA HOTEL, New York—Glen Gray; Oct. 4, Tommy Dorsey  
ROOSEVELT HOTEL, New Orleans—Will Osborne  
ROSELAND, New York—Ted Fio Ritto  
SHERMAN HOTEL, Chicago—Les Brown; Oct. 8, Jerry Wald  
STATLER HOTEL, Washington, D. C.—Carmen Cavallaro  
TERRACE ROOM, Newark, N. J.—Jan Garber  
TRIANG, Southgate, Cal.—Bob Chester  
WALDORF-ASTORIA, New York—Leo Reisman

**O**  
O'Brien & Evans (Hob Nob) Savannah, Ill.  
O'Casey, Pat (The Hole) S. F., Cal., no  
Ohman, Phil (Mocambo) L. A., Cal., no  
Olliver, Eddie (Edgewater Beach) Chicago, no  
Orto, Nic (Spar Club) Elizabeth, N. J.  
Osborne, Will (Roosevelt) New Orleans, La., h  
Owens, Harry (St. Francis) S. F., Cal., h

**P**  
Panchito, (Versailles) NYC, no  
Pastor, Tony (Adams) Newark, N. J., Clng. 10/4, t; (State) Hartford, Conn., 10/8, t; (Paramount) NYC, Opg. 10/13, t.  
Paul, Frankie (President) EC, Mo., h  
Paulson, Art (New Yorker) NYC, h  
Pearl, Ray (On Tour) FB  
Pettl, Bernie (Ambassador East) Chicago, h  
Powers, Walter (Aquarium) NYC, no  
Powers, Tommy (Club Jive) Wilmington, Del., h  
Prager, Col. Manny (Childs Paramount) NYC, r  
Preston, Larry (WDC, MacArthur Garden) Chicago  
Prima, Louis (On Tour) MCA  
Pripps, Eddie (Lasia Quarter) Chicago, no

**Q**  
Quinn, Tom (Spar Club) Elizabeth, N. J.  
Quinn, Tom (Spar Club) Elizabeth, N. J.  
Quinn, Tom (Spar Club) Elizabeth, N. J.

**R**  
Ravanna, Carl (Blackhawk) Chicago, r  
Read, Kemp (Ann's Kitchen) Newport, R. I., no  
Reads, Bill (High Hat) Nashville, Tenn., no  
Redman, Don (Zanzibar) NYC, no  
Reid, Don (Indiana) Indianapolis, Ind., h  
Reinhardt, Dick (Backstage) San Francisco, Cal., no  
Reisman, Leo (Waldorf-Astoria) NYC, h  
Reisner, Alvin (Casa Manana) Culver City, Cal., no  
Reynolds, Tommy (On Tour) FB  
Roberts, Dave (Copacabana) Newark, N. J., no  
Robinson, Eddie (On Tour) MG  
Rollins, Adrian (El Patio) Washington, D. C., no  
Rogers, Dick (Lyric) Bridgeport, Conn., 10/1-3, t; (Pall's) Waterbury, Conn., 10/8-7, t.  
Royal Filipino Orch. (Talk Of The Town) Peoria, Ill., no

**S**  
Sanders, Joe (Syracuse) Syracuse, N. Y., h  
Sandifer, Sandy (Wardman Park) Washington, D. C., h  
Saunders, Hal (Belvedere) Baltimore, Md., h  
Saunders, Red (Club DeLia) Chicago, no  
Schreiber, Carl (Avalon) Chicago, h  
Scott, Raymond (CBS) NYC  
Shaw, Bob (Walkover Club) Brockton, Mass.  
Sherwood, Bobby (Theater Tour) MCA  
Slack, Freddie (On Tour) WMA  
Smith, Stuff (3 Deuces) Chicago, no  
South, Eddie (Capitol Lounge) Chicago, no  
Spivak, Charlie (Palladium) Hollywood, Cal., h  
Stone, Eddie (St. Anthony) San Antonio, Texas, h  
Stratner, Ted (Edison) NYC, h  
Stuart, Nick (Jefferson) St. Louis, Mo., h  
Suga, Artie (Tornado Club) Alfred, N. Y., h  
Sykes, Curt (Trilioni) Seattle, Wash., h

**T**  
Talley, Henry (D.L.K. Hall) Webster, Mass.  
Tatum, Art (Three Images) NYC, Clng. 10/11, no; (Brown Derby) Washington, D. C., Opg. 10/12, no  
Three Bits of Rhythm (Dixie) NYC, h  
Three Rhythms (Cootie Club) Cleveland, O.  
Towles, Nat (Rhumbogee) Chicago, no  
Towns, George (Palm Beach) Detroit, Mich., h  
Trace, Al (Dixie) NYC, h  
Trester, Pappy (Park Rec. Center) St. Paul, Minn.  
Tucker, Tommy (Astor) NYC, h

**U**  
Uhlen, Gus (Mammis Grotto), Milwaukee, Wis.  
Uhlen, Gus (Mammis Grotto), Milwaukee, Wis.  
Uhlen, Gus (Mammis Grotto), Milwaukee, Wis.

# Club Threatens To Sue Sinatra Over Bookings

Riobamba Claims Verbal Contract on Swooner's Services

New York—Frank Sinatra took a week's vacation in upstate New York after finishing his RKO picture *Higher and Higher* on the coast, before his opening tonight at the Wedgewood Room of the Waldorf-Astoria hotel here. It's unlikely, though, that the week was enough to give the singer a chance to catch his breath. Fresh out of a series of legal chess moves with his former owners, partners, managers, and seconds, involving a switch from the Dorsey-ownership-GAC-booking set-up to an MCA-booking-privately-owned arrangement, Sinatra three weeks ago found himself enmeshed in a new series of complications.

This time the Riobamba night club in NYC, where Sinatra played earlier this year and acquired a lot of the impetus that flung him to his present conspicuous and exposed spot in the national eye, is holding law suit clubs over the singer's head because of an alleged violation of contract.

According to the Rio, Sinatra promised verbally to return to that spot sometime this December at a salary jump of \$1,500 per week over what he drew as his share during the previous visit. The spot's management also threatened to hold-up the Wedgewood Room opening, Sinatra's first MCA booking, by the application of an injunction suit. Meanwhile, opinions on how the Wedgewood Room audience would react to the kind of singing that makes high school girls spend their allowances on postage stamps for fan mail, were varied in hep circles. Comments ran from a vehement: "He'll die there" to "The kids will follow him over and he'll be terrific." The Wedgewood Room, catering to the more quiet college-boy-and-his-girl type plus a rich, fastidious east-side clientele with a sprinkling of butter-and-egg-men, will be watched with close attention, both by Swooning Society members and the articulate Sinatra opposition.

White, Bob (Happy Hour) Minneapolis, Minn., no  
Williams, Coole (On Tour) MG  
Williams, Griff (Palmer House) Chicago, h  
Wilson, Teddy (Cafe Society Uptown) NYC, no  
Wright, Charles (Drake) Chicago, h

**Y**  
Young, Eddie (Comco) Denver, Colo., h

# An Am

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"In Er reversed: treated a dancing, of tea, a when the head, them if a tastef never rec

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"And still aliv what th yet the know th us, and posterit

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Oct. 3  
Oct. 4  
Oct. 7  
Oct. 11  
Oct. 14  
Oct. 15

# 'ats Hollywood

Hollywood—Some in Universal picture required four trumpet players of same stature, build and facial features. Studio couldn't locate four trumpet players, who resembled each other sufficiently, so had to call it square for one trumpet player, a trombone man and two sax players. The latter three only had to hold trumpets and look like trumpet players since the music was, as usual, recorded by unseen studio trumpet players. Studio had to get special union permission, as union rule forbids musician to appear in a picture with an instrument he can't play, even though he doesn't have to play it.

Roelny Sternberg, 584 Tinton avenue, Bronx, was winner of the recent French American company contest in which 11,000 persons submitted names for a new record. The name selected was "Nu-World." Here she receives her award from Mario Maccaferri, with Vincent Gugliotti, 470 69th street, Brooklyn, also a prize winner. Third winner was Peter Crooks, an RAF flier, whose check was mailed to him. Fourth person in this group is Alex Kolbe, one of the judges. Adv.



# An Englishman Views American Dance Music

(Excerpts from a letter written by member of the RAF, recently arrived in Canada for training, to Amy Lee)

"One thing that has struck me in the American public's attitude towards its dance bands; their names are household words; they are institutions—the Dorseys, Goodmans, James', etc.; youth holds them up as idols but the true artists seem to be neglected, and non-existent as musical forces, sublimated to mush-dripping women—of both sexes.

"In England the position is reversed: the dance bands are treated as such; material for dancing, a framework for a cup of tea, and something to hum when there is nothing better in the head. We will even listen to them if their arrangements are tasteful (though I grant they never reach the height of Miller).

### More Jazz Lovers There

"But there is a far greater proportion of true jazz-lovers, and a true distinction between those who dance and those who listen, and listen to the true legitimate music, music not strings of Wurlitzer organ chords. "Your youth knows the 'name bands' but, it seems to me, hardly any of the older jazz men, or even its own heroes when they played for music's sake, as Miller with McKenzie or the Dorseys in *Freeze 'n Melt*. Many of us younger jazz lovers at home know few facts—our background is lacking—because your magazines and text-books are completely unavailable to us, but we listen for hours on end to your old masters, forming our opinions on their music only; and what few facts we have pass from mouth to mouth through rhythm clubs, etc.

### Non-Commercial Radio

"At colleges and schools there are always cliques who discuss records, rush to music shops and pore through catalogues and generally treat music as an art. One is introduced to appreciation of modern music by friends and one's own natural love of music, not by a highly organized commercial system which rams a perverted music with its product down one's throat until true appreciation is stifled. . . . Our jazz programmes on the radio will cater to the interested minority because it is free from any ulterior motive, the reason being solely to bring music to those devoted to it, not because some hardy disinterested party is of the opinion that his bubbles will reach the farthest crevices of my teeth. What he doesn't realize is that my interest lies in the music not my teeth.

"In the R.A.F. one is constantly meeting fellows who will eagerly discuss the few sides of Noone and 'Tesch' they have heard, fellows who will pounce upon any little word of Stavin Chain or Buddy Bolden—any fact which will give them a background. How disappointed we are when we arrive here to find all the creative artists we have heard frothing out *You'll Never Know* behind the 'Nouveau Riches' of jazz, or some even fronting travesties of music makers.

### 'Music Moves Into Space'

"And we think of these men, still alive, still capable of making what they once produced, and yet their sessions, which we know they must hold, are denied us, and more important, denied posterity; and their music just

moves into space and is lost in obscurity.

"Posterity will have James as the typical product of the 'mad years' as they will be called, and not even the James of *Blue Mood* and Pollack 'spreading knowledge around days'. The discs we know will never be pressed again, but will break and disappear till only a few are left in eccentrics' chests and true jazz will be dead, and from a mercenary killing, not a natural death, because it could never otherwise die.

### Common Ground In Jazz

"I have yet to meet a young person with a natural love of music who could not be led into an understanding of jazz. That is why we of different countries—England, France, Holland, Denmark, can love your music: our understanding is not broken. I hope I have not been too dogmatic and perhaps if I knew you people well I would see I was wrong, but little jazz is coming fresh to us and we feel it has dried up because no one can convince me that the modern cult is development: emotionally musically it is retrogression; only Henry Ford could be proud in the march of science and the application of the machine. . . . Yours sincerely, D. R. MacIntosh

## Three Years Old



New York—Jimmy Lytell, clarinetist extraordinary, is older than that, of course, but he is celebrating his third anniversary as a radio band leader. His sharp crew is heard with Ella Fitzgerald on the Blue Network on Fridays at 10:30 p.m. and on Saturdays at 6:45 p.m., with the Johnny Morgan show on Mondays at 10:35 p.m. (Blue) and with Lyrics by Liza on Saturdays at 3:35 p.m. All times EWT.

### New Assistant

New York—Leonard Bernstein, 25-year-old American-born conductor and composer, has been engaged by the New York Philharmonic as assistant conductor to maestro Artur Rodzinski.



The Fans Of Jazz and Swing Club, a newly-organized club seeking members, has been announced by Vice-President Claire Donovan, 379 Capistrano Ave., San Francisco, 12, Cal. Carl Fiel, 1523-B W. Vliet St., Milwaukee, 5, Wis., is the president. Milton Supman, national president of the Jerry Wald Fan Club, 510 West 11th Ave., Huntington, W. Va., says that a big push and another drive for Jerry Wald fans is under way.

Word comes from the president of the Town Criers-Dick Noel Fan Club, Betty Seidell, giving a change of address: 31 River Glen, Hastings on the Hudson, New York.

The Jimmy Dorsey Musical Club has been started by Curtis C. Short, Jr., 1138 Denver Blvd., San Antonio, Tex. Betty McCoy, Chicago representative of Joe Rogers' Jimmy Dorsey Fan Club, wants Chicago members. Her address is 6205 S. Ellis, Chicago, 32, Ill.

Helen Grant, 126-15 18th Ave., College Point, L. I., wants

members for her Dick Dyer (Mitch Ayres vocalist) Fan Club.

Bill Dentinger, 230 Henrietta St., Rochester, N. Y., president of the Victory Fan Club (boosting Frank Sinatra, Harry James and Helen Forrest) is offering all new members a membership card and The Victory Star Journal, issued monthly.

Here are four new Dick Haymes Fan Clubs seeking members—Raymond Bravo, P.O. Box 689, St. Augustine, Fla.; Albert Knuedel, 1312 W. 6th St., Brooklyn, N. Y.; Rita McGivern, 85 Gates Ave., Jersey City, N. J.; Irene Macario, 9011 Bayview Ave., Brooklyn, N. Y. . . . Bernice Geelan, national president of the Billie Rogers Fan Clubs, wants more members and also representatives. Write to her at 198-14



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33 Ave., Flushing, N. Y.  
The Eddie Howard Prize Brigade would like an increase in membership and Terry Baldwin, 9242 Harper Ave., Chicago, 19, Ill., says they are offering free membership to members of the armed forces.

The following Frank Sinatra clubs are seeking members: Society for Souls Suffering From Sinatritis (Arlene Seiferth, 330 Parkway Drive, Pittsburgh, 16, Pa.); Sinatrally Yours—Catherine Carrillo, president, Pearl Palmer, secretary, 3821 Kings Highway, Brooklyn, 10, N. Y.; Loretta O'Keefe, 1229 N. Waller Ave., Chicago, 51, Ill.; Phyllis Alpha, 601 East 19 St., Brooklyn, N. Y.; Rose Marie Risi, 536 E. 183 St., Bx. 57, N. Y.; Del Alex, 1856 North Ave., Chicago, Ill.; Marie Quinones, 168 Eighth Ave., New York, N. Y. (wants more girl members).

Swooner-Crooner Club, for Frank Sinatra and Bob Eberly, is starting a membership drive. Write to Susan Herman, 125 Central Blvd., New York, N. Y. or Laura Oakes, 736 Riverside Drive, New York, N. Y. . . . Anyone wishing to join the Harry Cool Co-Operators, write to Ag-

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nes Murphy, 6237 Sangamon St., Chicago, Ill.  
Holly Kay, president of the Bobby Sherwood Fan Club, 400 Newton Ave., Oaklyn, N. J., is anxious for new members and offers many interesting features  
Another Tommy Morgan (Casa Loma vocalist) Fan Club has been organized. Write to Pat Coyle, c/o Miss Dale Smith, 5408 Euclid Ave., Cleveland, Ohio.

New York—Pianist Dick Carey has returned to Nick's, after a month's stay with Casa Loma at Hotel Pennsylvania. Carey is still expecting induction.

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