

# DOWN BEAT

CHICAGO, JULY 1, 1944 Vol. 11—No. 13  
(Copyright, 1944, Down Beat Publishing Co.)

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

V—"Rooms \$3.50 and—  
Mostly Up."

So our boy gets off the ship or out of the shop. We figured out how to get him home, gave him some trade info, and tried to make him see why he has to take that union card. All of this is very fine; but musicians still get occasionally—and in between playing guys, gals, and bands are and there, they like to hit the hay.

Very easy—only all you have to do is pay for it. Unfortunately you have only two legs and two arms to give for our hotel bills—and they don't last very long.

There are plenty of kids in this country who have quit the music business in disgust, and there are going to be plenty more after the war who will want to, if something has been done about living conditions in the big towns where most of the really lucrative work is to be found.

Musicians and vocalists read *Down Beat*, hear about all these seasonal jobs in New York, Chicago, or the west coast—and take off with horn, shirt, and a little extra dough. A few months (Modulate to Page 12)

## TD Dickers To Buy Coast Spot

Los Angeles—Tommy Dorsey is entering with Maurie Cohen for purchase of the Casino Gardens ballroom at Ocean Park, Calif., beach resort about 20 miles from downtown Los Angeles. Arthur Schaub, TD's business manager, admitted deal was on the fire but final decision probably wouldn't be made until after TD opens at the Casino. Dorsey band was scheduled to play a location of indefinite length at the Casino starting the latter part of June.

## Cootie Williams Slates Paragate

New York — Cootie Williams is off for at least five weeks at the Paramount here in September. He recently returned here to play the Savoy ballroom after a six months theater and dance tour.

## BLUE NOTES

By ROD REED

Nobody can convince Petrillo that WLB stands for We Lift Ban.

Krupa and T. Dorsey had a fist fight. That must make Gene at least a half-brother of Tommy.

When Cafe Society Downtown goes out of bands, Barney Josephson and Ed Hall to form one. Somebody must have said to Barney, "Go hire a Hall."

icky Vicki still wonders why they moved the invasion date after Jack Benny's singer, D. Day.

There's only one each of The Blues, The Horn, The Dukes and The Groaner. But there are still plenty of candidates for this title: The Jerk.

## Record War Sidelights

The disc ban started Aug. 1, 1942. WLB panel didn't start to take testimony till Aug. 3, 1943.

Public might have become more excited about the ban except that wax shortage indicated there would have been a dearth of discs anyway.

Artistically, the ban has been responsible for some of the saddest "singing" accompaniment for star vocalists ever heard outside of a drunken quartet.

The ban has caused a considerable portion of the press to give Petrillo and the AFM bad notices, partly because of a general anti-labor attitude by some publishers and partly because the Prexy has never bothered to get a sympathetic side of the story across.

Some critics of Petrillo's demands contend that if the board should hold that the musicians union can collect royalties on records, it would set a precedent permitting all other kinds of unions to demand similar member benefits.

Possible surge of public opinion against Petrillo was diminished with the signing of Decca and the eighty smaller companies, thus assuring customers of some new records, even if they weren't coming from such favorites as Goodman and James.

## Spike Jones To Start Invasion

Los Angeles — The first music unit to entertain American troops on the French invasion front will probably be Spike Jones and His City Slickers. Group leaves early this summer on a tour of the European combat area and unofficial reports say that the City Slickers are slated to be the first civilian entertainment outfit to cross the English Channel.

## Glen Gray Seeks Lead Horn Men

New York—Glen Gray and the Casa Lomas, closing at the Pennsylvania, move into a 10-day series of one-nighters in the East, with engagements in Philly, the Steel Pier, Eastwood in Detroit, and Lakeside in Denver to follow before a Paramount theater date this fall.

"Spike" has replacement problems. George Jean, tram, is set to return to Chicago for studio work while Jerry Brooks, trumpet, will remain in NY. Both men play first, which isn't the easiest chair to fill these days. Replacements are not set.

Red Nichols is said to be considering a return to the coast, his home, and Bob Anthony, singer, will leave the band. Eugenie Baird holds the featured singing spot. Fats Phillips, recent addition to the band, takes over additional rhythm vocals.

## Hal McIntyre Set For Second Movie

Los Angeles — Hal McIntyre's band reports Aug. 15 to Columbia for second picture assignment, an Ann Miller starrer titled *Eadie Was a Lady*. McIntyre has a five-picture deal with Columbia. Bill Siegel, trombone, left June 15 for army service, and has been replaced temporarily by Vic Hammond, former McIntyre man who has been doing studio and radio work here.

## Petrillo Defies WLB Verdict To Cease Disc Ban

Washington — Although the War Labor Board has ordered the American Federation of Musicians to halt its recording ban, James C. Petrillo, AFM prexy, announced that his union would refuse to comply with the WLB's adverse ruling. Petrillo maintains that the WLB has no jurisdiction to make the ruling, which directed musicians to return to work for the Radio Corporation of America and the Columbia recording companies.

The union ultimatum pointed to the parallel with the dispute of Montgomery Ward & Co. with government bureaus over the right of these agencies to control contracts and employment conditions. "The next step," Petrillo remarked, "is up to the WLB. It has no power to force us to go back to work for these companies."

Disc Firms Optimistic  
Officials of both recording firms were saying nothing for publication, but off-the-record comment was optimistic about the WLB order. The government decision leaves several points in the air, with several points to be deliberated whenever Petrillo agrees to abide by the order.

The order provides that disc makers set up machinery for payment of royalties on records, but leaves open to arbitration the amount of payments and to whom payments should go. Fifteen days were allowed for the contesting parties to decide on the amount of payments, these to be held in escrow until a final decision on method of distribution should be reached. An additional 30 days were permitted for bargaining on the latter point. Failure of agreement in the stipulated time would result in the appointment of a further arbitration board, the order said.

History of Fight  
Petrillo has been holding out for a direct fee payment to the union for each record sold. It was on such a basis that contracts with Decca and more than eighty other record and transcription firms were set up. But despite their weighty numerical majority, the signed-firms together do not equal the normal record output of the two major firms, Columbia and Victor. These two, with their wealthy radio affiliations, have been in a position to carry on the long-drawn-out battle.

The case has been before the WLB for nearly a year, and Petrillo has staunchly maintained that rather than send the musicians back to work with what he terms an unfavorable deal, he'll carry the case to the Supreme Court. He contends the ban was not a strike and did not violate the no-strike pledge of organized labor.

## Les Brown Rides Air Bandwagon

New York—Fresh from his start on the Bandwagon radio show, Les Brown will open July 3 at the Pennsylvania hotel. Brown's new commercial shoots him to the top of the younger bands, and current style and power of the band marks it one of the best swing crews around.

New Columbia release, just out, features two sides cut before the ban. Butch Stone sings *Sunday*, while the reverse is an instrumental oldtimer, *Out of Nowhere*—but strictly somewhere!

## Krupa Gets Platinum Pigeon



Atlanta, Ga.—Evelyn Ambrose, five feet six inches of platinum pulchritude and a terrific jump and blues singer, is featured enary with Gene Krupa's new band. She was discovered here by Krupa's ex-guitarist, Remo Biondi, who heads a small combo at the Ansley hotel. Kirby Ellison, bass, is seen here with Remo and Evelyn before she left to join Gene. Not shown is Remo's girl pianist, Frances Wallace.

## Waring Waxing 30 Decca Sides

New York—Fred Waring and his orchestra, off the air for the first time in five years, are busy cutting 30 sides for Decca, ranging from the latest pops to the *Battle Hymn of the Republic*. This is the first quantity recording Waring has done since he went on a one-man sit-down strike several years ago against the practice of disc jockeys riding records to death.

The band opens at the Roxy Aug. 1. Fall radio shows and an overseas tour are being considered.

## Rich Denies Leader Talk

Los Angeles—Buddy Rich, who arrived here a couple days ahead of the Tommy Dorsey band, which he rejoined shortly after receiving his medical discharge from the marine corps, says that reports that he will head a band of his own are "highly exaggerated." Buddy says he was approached by MCA and other agencies and considered several offers but that he has no idea of organizing his own band "in the near future."

Dorsey band is here for picture and radio and may play a short location date at the Casino Gardens following Hal McIntyre.

## Earl Warren To Head Own Band

Chicago—Earl Warren, lead alto with the Count Basie band, plans to leave his present boss to lead his own band in about three months, following a cross-country tour by the Basie band. Warren's popularity has soared since the release of his recent Savoy recordings.

Basie's personnel now includes: saxes, Rudy Rutherford, Earl Warren, Les Young, Buddy Tate and Jimmy Powell; trumpets, Ed Lewis, Al Killian, Joe Newman and Harry Edison; trombones, Dickie Wells, Ted Donnelley, Lewis Taylor and Eli Robinson; Jo Jones, drums; Rodney Richardson, bass; Freddie Green, guitar and the leader's piano.

## Cugat To Mexico

Cincinnati—Xavier Cugat will play five weeks in Mexico City soon, with his appearance with the Mexico City Symphony slated for Aug. 15. Cugat is opening his own nitery in Hollywood, which will be called Casa Cugat.

## Noted Flutist Dead

New York — Georges Barrere, 69, regarded as one of the top flutists, died here June 14. He was a symphony and concert artist and a teacher at Juilliard.

## Drum Snags Top Sidemen; Signs Long NYC Pact

New York—Gene Krupa is rehearsing his big band in preparation for a July 6 opening at the RKO in Boston for a week, moving into the Capitol, NYC, July 13 for ten weeks as the solo stage attraction in connection with the new Selznick opus, *Since You Went Away*. The length of the movie restricts the stage presentation to the music of Krupa's band, without the usual fare of supplementary name acts.

Krupa has strengthened his sections with such men as Rae DeGeer (Barnet), Charlie Ventura (Powell), and Don Brassfield and Stu Olson (Raeburn), saxes; Tommy Pederson (Raeburn), tram; and Tom Allison, trumpet. The rhythm section will include Ray Biondi, ex-guitar and concertmaster, and Sid Weiss, bass. Stearns and George Nolan, trumpets; Ernie Figueroa, trombone; Bill Cully and Leon Cox, saxes. The vocal quartet will consist of Lillian Lane and three boys, while Evelyn Ambrose will be the girl singer. Mel Leeds, former booker at GAC, will handle Gene's New York office.

The band will feature specials, such as *Blue Rhythm Fantasy*, with pops taking a back-seat to instrumentals. John Gluskin, Krupa's attorney, will handle the managerial reins and is personally handling the bookings. Gene's MCA pact runs until May, 1945, with GAC on the line thereafter.

## Starlet Pledged

Los Angeles — Marilyn Maxwell, MGM movie actress who is recalled as Marvel Maxwell of the Ted Weems troupe, has announced her engagement to John Conte, singing radio announcer who has been working with Miss Maxwell in a picture at MGM. No date for wedding has been set.

## Bond Boosters On the Cover

To emphasize the urgency of the Fifth War Bond drive, which has just been launched, four members of the 352nd ASF army band at Fort Warren, Wyoming, pose with their instruments in a tank. They are T/S William Ganklech of Cincinnati, trombone; T/S Raymond Kemp of Denver, tuba; 9/Sgt. Charley Moravian of Arlington, Mass., clarinet, and 9/Sgt. Joe Rao of Brooklyn, cornet. Buy more war bonds and speed the invasion! (Official Signal Corps Photo by S/Sgt. Bill Peery.)

# Girl Marines Form Their First Official Band in North Carolina



Sgt. Audrey Fall, daughter of Mr. and Mrs. M. G. Simmons of Oelwein, Iowa, twirls the baton for the marine women's band at Camp Lejeune, N. C.



Pvt. Elaine McDonald of Oshkosh, Wis., daughter of Mrs. E. Erdman of Neenah, Wis., taught dancing and sang with a dance band in civilian life, now plays clarinet.



Pvt. Dorothy M. Woodtke, whose parents are Mr. and Mrs. A. A. Woodtke of New Haven, played trumpet in a high school band and with a junior symphony, was bugler at camp before the marine band was formed.



Pfc. Bonnie King was a music teacher and played drums in college at Shawnee, Okla. She's the daughter of Mr. and Mrs. E. H. Smallwood, Wilberton, Okla.



Here's the first official marine women's band swinging out in the Saturday morning regimental review. It is directed by Sgt. Charlotte Louise Plummer, daughter of Mr. and Mrs. John A. Plummer of Eugene, Ore. All USMC photos.

## BG Ends Studio Work; Ponders Radio Show Bid

New York — Benny Goodman, fresh from his Disney scoring date for a new film, is telling his star sidemen to stick around these days, as a radio series seems in the offing for the *King of Swing*.

Bill Harris, tram artist who just closed with his own small crew under Goodman sponsorship at Cafe Society Uptown, is on the list, with the men BG used for the soundtracking also around.

Personnel of the Disney date: Hymie Schertzer, Arthur Rollini, Julie Rubin, Don Byas, Ernie Caceres, saxes; star brassmen Bill Butterfield, Charlie Shavers, and Vernon Brown; rhythmmen Sid Weiss, Alan Reuss, Teddy Wilson and Cozy Cole. Evelyn Knight sang.

Including several of the greats from the "dream band" of the early days, and other stars from the current N. Y. ranks, the scoring is said to be Benny's greatest recording. He also cut some quartet tunes, using Cozy, Teddy, and Weiss.

Doings of the clarinetist have been in some doubt since his recent tiff with MCA, and the radio angle looks to be the best bet for BG's further activities.

## Delegates Uphold Cincinnati Order

Chicago—Delegates to the AFM convention here upheld the decision of the Cincinnati Musicians' Union executive board, which ruled that Eugene Goosens, conductor of the Cincinnati Symphony and four of his sidemen, Clare Yarwood, Hobart Schoch, William M. Knox and Reuben Lawson, were guilty of conduct detrimental to the local union. The convention also upheld the penalties applied in the case. Goosens was fined \$2,500 and suspended three months, while sidemen's fine ranged from \$100 to \$750 and a similar suspension.

In an appeal unprecedented in the history of the union, Goosens' counsel brought his arguments to the floor of the convention. According to federation law, there is no further appeal from an executive board decision, but the AFM executives felt the hearing a wise move. The convention allowed Oscar Hild, Cincinnati local proxy, and Goosens' attorney a half hour apiece for argument.

## Price With Kenton

Los Angeles — Stan Kenton added Jesse Price, Kansas City drumming ace formerly with Harlan Leonard, to strengthen his rhythm section for a transcontinental tour. Karl George, trumpeter, is the other Negro with the band.

## Five Years Ago This Month

July, 1939

Benny Goodman inked Fletcher Henderson as arranger and piano replacement for Jess Stacy, who was assembling his own band under the aegis of Harry Goodman . . . Will Bradley, alias Will Scott, nee Wilbur Schwichtenberg, announced he would front a band of hand picked sidemen with Ray McKinley on drums . . . Vincent Lopez denied a receivership application against Vincent Lopez Enterprises, Inc., which charged that the *Nola* maestro had imprudently spent \$1,000 in exploiting his new vocalist, Betty Hutton, as "America's No. 1 Jitterbug."

Coleman Hawkins, back from a four-year sojourn in Europe, was being measured for a leader's stick by the William Morris agency . . . Frankie Carlo joined Horace Heidt . . . A federal narcotics charge sent Honey Boy Minor, Pittsburgh tubman, to Western penitentiary for 15 months . . . Benny Goodman made his initial concert appearance with the Budapest String Quartet . . . Horace Heidt and his frau broke the marital link in the Reno divorce mill.

Sonny Burke's Detroit jump band signed to do waxings for Vocalion . . . Vincent Lopez predicted that swing was here to stay for at least two decades . . . Bobby Haggart joined the Bohemian elite with a salon of his paintings at the Chicago Art Institute . . . Jimmy Dorsey claimed radio's longest radio jam session on a single tune with a 22-minute airing of *Midnight in Nova Scotia* . . . Lix Tilton joined the thrash corps as vocalist with Ken Baker's California band . . . Phil Moore, later to score as composer of *Shoo Shoo Baby* was leading a jump combo at LA's Plantation Club.

## Proud Father Feted With New War Song

Savannah, Ga.—Sgt. John Mayone's story isn't a new one, but the ending has a slightly different twist. When he went overseas, his wife was carrying their unborn child. Four months later, a daughter was born and named Patsy Ann. When the members of Mayone's outfit heard he was a proud pater, one of them, Lieut. Donald P. Mackin, composed a song called it *Patsy Ann*, in honor of the Glasco, N. Y., sergeant's child.

The delighted father sent the lyrics home to his wife, who turned them over to the newspaper there. The story of the song was picked up from the hometown sheet by a number of syndicates.

Since that time, the song has been featured in a G.I. show, which the overseas unit has produced. The song has been copyrighted and is being heavily requested by numerous servicemen, who find themselves in a situation identical to Sgt. Mayone's.

—Charlot Slotin

## Paxton Using Four Fiddlers

Miami—George Paxton, in the Frolics club with his new 18-piece, is set to bring the group into the Starlight ballroom, Wildwood, N. J., July 28 for a week, followed by a seven-week stand at Roseland, commencing August 7. Band is featuring four strings, the leader on tenor and trombone, and Liza Morrow and Alan Dale singers. Closing at the Frolics July 17, Paxton will do one-nighters back up the coast.

## Studios 'Find' Billie Holiday

New York — Billie Holiday, one of the few septia beauties to be overlooked by the film industry so far, has finally been discovered by Warner Brothers and will head for the coast in late summer to make a picture. Her Hollywood trek follows three July weeks in Chicago, two at the Grand Terrace and one at the Regal. Successful cinema efforts of Lena Horne and Hazel Scott probably helped WB in making up their minds about Lady Day.

## Regular Radio Spot For Bea

New York—The Bea Wain airshow moving into Eddie Cantor's time on NBC July 5 is reported to be "not just a summer replacement." Introducing Allan Young, Canadian comic, and featuring Pete Van Steeden's studio work, the show is said to have been assured another spot when Cantor returns in the fall.

## Boris Morros To Form Platter Firm

Los Angeles—Boris Morros, longtime head of the Paramount studio music department and now an independent motion picture producer and music publisher, is forming his own phonograph record firm and expects to be in actual production within the next couple of months.

Unlike many other smaller record companies, which use the mechanical facilities of independent platter pressing firms, Morros plans to set up his own pressing plant here. Where the equipment will come from is a mystery. Usual rumor has bobbed up that Morros has secured rights to new process that will enable him to turn out records without such hard-to-obtain materials as shellac.

Morros' announcement came as news reached here that WLB had ordered Petrillo to rescind his on making of records by AFM musicians except for those companies which signed up on Petrillo's royalty contract.

While it is too early to figure on after-the-war conditions, one thing certain is that there will be a rush on the part of many promoters to get into the platter business. Several publishing houses are making plans now and currently dormant plan for company backed by MGM studio is sure of revival.

## Your Kiss Autograph



Sincerely,  
Ginnie Powell

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's Ginnie Powell, Chicago beauty now singing with the Jerry Wall band, opening July 12 on the stage of the Paramount theater in New York.

## Marcella Just Wanted To Know



New York—"Why do trumpet players wear mustaches?" was the question Marcella Hendricks asked Victor Monte de Oca, when the luscious blonde singer visited Jack Dempsey's on Broadway to discuss a recording date with Jose Cortes, band leader. "The mustache has no musical significance," the hornman told her, "But I've been told that trumpet players kiss more feelingly than other men." "I'll bring my mother in tomorrow night, and you can discuss it with her," Marcella replied hastily. Left to right: John Cortes, cellist; Trumpeter de Oca, the curious chick and leader Jose Cortes.

## Air Shot Proves Jazz Has Fans

New York — Max Kaminsky, who has never led a big name band and who has spent a great deal of his trumpeting time with small groups strictly for the righteous minority in Gotham, evidently has more fans across the country than even he had realized.

When Maxie was absent from one of the Eddie Condon broadcasts recently, the Blue Network was deluged with letters from far places demanding to know Why? The writing cats also seem to demand plenty of Pee Wee Russell, which is also a surprise inasmuch as Pee Wee has long stuck close to Greenwich Village. Some radio experts had predicted the little jazz show would need a smattering of bigger names to interest any fans living very far from Manhattan.

Leg... that Cha... retire. A... have des... Asher on... by beyond... them home... though... those stor... truth to i... it's certain... meaning h... the count... general fo... chant as l... year-old... it's impos... number of... made it th... to say that... makers ha... on Charlie... another a... just waitin...

Ever... There se... reason w... picked Cha... operations... only 5 per... made up... the immed... seventh a... there are... ranging fr... drunk, chr... where the... his surroun... stance.

Neverthe... distinct of a... ing up-str... in from D... past these... a WCTU m... ing, then s... get one fo... with a deep... Some p... credit this... prieter's a... good humo... out that it... merely be... survive the... of musician... and that C... some kind... them recogn... that he ha...

Under... Musicians... when he w... at the Kn... treated aro...

Bill...

New Yo... rated by m... queen of th... she belong... on the war... estimate sp... Lady Day... informal at...



# Charlie's Tavern Is Home To All Cats

By FRANK STACY

Legend says that a practical joker once started the rumor that Charlie of Charlie's Tavern was going to close shop and retire. At the news, several hundred musicians are alleged to have descended on local Red Cross headquarters demanding shelter on the grounds that a calamity beyond their control had made them homeless.

Though just another one of those stories, the gag has more truth to it than meets the eye. It's certainly a fact that no hotel, gaming house, pad or saloon in the country has catered to the general foibles of so many musicians as has this mellow, nine-year-old establishment. While it's impossible to guess at the number of side-men who have made it their hang-out, it is safe to say that nine out of ten musicians have leaned their elbows on Charlie's bar at one time or another and the tenth one is just waiting for the chance.

### Everybody Gets There

There seems to be no special reason why musicians have picked Charlie's for their base of operations but it's a fact that only 5 per cent of the trade is made up of non-musicians. In the immediate neighborhood of Seventh avenue and 51st Street, there are a dozen other bars, ranging from gin-mill joints to swank, chromium-plated lounges where the art of getting drunk is surrounded by a certain elegance.

Nevertheless, it's with the instinct of a spawning tuna heading up-stream that a musician in from Des Moines will walk past these places with the air of a WCTU member in good standing, then sail into Charlie's and set one foot on the golden rail with a deep sigh of contentment.

Some philosopher-habitues credit this popularity to the proprietor's great tolerance and good humor. They would point out that it takes a man of extremely benevolent character to survive the withering onslaught of musicians for almost a decade and that Charlie is in line for some kind of Nobel or Guggenheim recognition for the sacrifice that he has made.

### Understands Musicians

Musicians first met Charlie when he worked as a bartender at the Knickerbocker, a saloon located around the corner from

### Billie's Back



New York—Billie Holiday, loved by many jazz lovers as the queen of them all, is back where she belongs (with exception of on the wax, of course) in an intimate spot, Le Ruben Bleu. Lady Day is at her best in an informal atmosphere.

## Here Is Musicians' Mecca



New York—These are views of Charlie's Tavern, probably the most famous musicians' hang-out in the country. First of a series of two articles about the spot by Frank Stacy appears in the adjoining columns. Above is a general scene, showing the bar and some of the customers, while below Charlie himself talks over music world conditions with Bobby Sherwood, band leader. Both pics by Jules Alexander.



the present-day Charlie's. Before that, Charlie was a business agent for vaudeville acts and took an occasional turn on variety bills himself as an acrobat. It's possible that this early association with show people gave him the insight to the unique ways of musicians that he possesses today.

When the site of the Tavern became available in 1935, Charlie had a conference with his musician cronies, learned that he could count on their patronage and blossomed out with his own grog shop.

Charlie's Tavern was a success right from the beginning, though several other bars had folded on the same spot. "We started out on the right foot," explains Charlie today, "and we've tried to keep in step ever since."

### Place Always Jammed

The quote is a masterpiece of understatement. From the day that the swinging doors first swung open, the room has been filled to capacity; the seven booths jammed with hungry musicians who have dashed over for a dish of spaghetti between shows, the bar laden with arguing, gossiping, flashily-dressed side-men taking their hours of recreation. A few months ago, Charlie decided that he and his workers should take life a little easier so he started closing up on Sundays. The result finds Seventh avenue corners alive with musicians who just don't know what to do with themselves these Sunday afternoons.

Neither Charlie nor any of his employes has ever been a pro musician, but that's no handicap in getting along with their customers. Charlie divides his time serving behind the bar, cashing checks, lending money to the sideman who has picked a wrong horse, finding jobs for out-of-work tootlers and offering a hundred-odd services that make him an indispensable adjunct of Local 802.

### Fills All Vacancies

By far the bar's most important function, however, is doubling as an employment agency. Musicians, though not as fea-

ther-brained and unreliable as most accounts have them, are creatures of odd moods and temperament like most creative people. For example, they often fall to show up for work, for one reason or another. Whenever that happens in Manhattan, a call is rushed through to Charlie's where a missing instrumentalist or, in some cases, a whole band can be quickly understudied.

There was the time when a name band on its way to play a date at Roseland (upstairs from Charlie's) was snow-bound en route. The Roseland manager fled to the bar and within fifteen minutes had a swing band assembled from the odd musicians who happened to be around. Not only did the band pass muster for the evening, it set itself a style and played a successful month's engagement at the famous ballroom.

### Keeps Address Book

To facilitate his make-shift employment bureau, Charlie has installed two phones (he says that there are so many calls the phone company wants him to put

the hundreds of letters received weekly, addressed to "Joe Trombone, care of Charlie's Tavern." Corresponding musicians realize that while their old friend Joe may not be working at the Club Ball anymore, either he's certain to pay a visit to Charlie's eventually or else the records there will show what happened to him.

Though he has been exposed to the peculiar humors and carefree airs of musicians for years, Charlie remains essentially a level-headed businessman with an easy-going exterior. Long accustomed to jive talk, he doesn't use it himself but is hep to such expressions as *dig*, *square*, *solid*, *man*, and other common words from the music argot. He was born in England, served in the last war and his last name is English, though no one ever calls him anything but Charlie and probably no more than a handful of musicians ever think of him as having a last name.

### Has No Favorite Band

He looks in his forties, is solidly built and sports a meagre mustache. If you saw him sitting across from you in the subway and tried to guess his occupation, you'd probably guess bartender. He's married and has a son, Alan, aged two-and-a-half and already the owner of most of the different musical instruments. His father would like to see him grow up to be a musician.

Charlie says that he doesn't like any one band better than any other but adds candidly that he says this to be polite. "Just say I listen to them all," was his suggestion.

(Ed. Note: The second installment of this feature on Charlie's Tavern by Frank Stacy will appear in the July 15 issue of Down Beat.)

in a third) and created two enormous address books which contain the names of just about every musician who ever sat through a rest note. These books are kept in the front of the store where anyone may use them and with the help of official union directories are used to forward



BENNY GOODMAN and His SELMER

Currently in 20th Century-Fox's picture "Sweet and Low-Down."

Benny's clarinet virtuosity is internationally acclaimed whether it be in swing, symphony, chamber music or solo.

Proudly we submit—"he played his way to fame on a Selmer," as have the majority of top-money clarinetists.

Invest in extra war bonds now, that, when victory comes, you, too, may have a clarinet like Benny's. Ask your dealer to put your name on the preferred Selmer list.

# Selmer

Elkhart, Indiana - 251 Fourth Ave., New York (10)

**CONN OILS**  
will not Gum!

**BETTER VALVE. SLIDE AND KEY ACTION. LONGER LIFE.**

Good lubrication for your instrument will help make it last longer! Conn Oils contains special additives which keep your instrument's valves, slides and keys in top condition. Buy 1 of our Conn Oils.

C. G. Conn Ltd., Elkhart Ind.

Avoid "Summer Sog" use the **Luellen PLASTIC REED**

Clarinet, Alto or Tenor Sax \$1.00  
5 Strengths. Carry a Spare  
**John Luellen & Co.**  
1640 Walnut St. Chicago 12, Ill.

# Voice And Versatility Keep Fulton In Front

Chicago—Back in 1926 when dancers were cutting *The Black Bottom* and Harry Lillis Crosby was barying tunes like *In A Little Spanish Town* and *Sweet Georgia Brown* with the Rhythm Boys, George Olsen inked Jack Fulton as a member of his trombone section and featured vocalist. For almost two decades, the genial troubador from Phillipsburg, Pa., has remained a top male vocalist.

Through the kaleidoscopic Columbus, Crosby and Sinatra epochs, Fulton has remained a perennial favorite because his versatility has kept him before the music-loving public. In addition to his singing, Jack has played fine trombone; written a number of song hits; appeared in a number of films; made numerous best-selling platters and has emceed and been featured on his own and other network radio shows.

### Former King Sings

The blue-eyed tenor remained with George Olsen only six months before he joined Paul Whiteman's musical aggregation. While with Whiteman, Fulton played tram in a section, which included, at various times, Jack Teagarden and Tommy Dorsey. During the filming of the *King of Jazz* in 1929, Jack appeared as soloist and as a member of a trio, which included Al Riniker, second tenor; and Bing Crosby, baritone. Prior to the motion picture, Fulton was a member of the Whiteman troupe which toured England and continental Europe. Jack recalls the Prince of Wales, Edward Windsor, later to abdicate the British throne, as an ardent admirer of the American orchestra, who frequently visited the Kit Kat Club in London during Whiteman's stay there.

Early in the thirties, Fulton left "Pops" to enter radio. Since that time, he has appeared on Jack Benny's program; two shows

## Idol Gossip

New York — Rumor spreaders again have the Ellington band breaking up, but the Duke, who is on a series of one-nighters in Canada, probably doesn't know about it. Ellington and his crew are set for two weeks at the Roxy July 12.

for a gum manufacturer, which featured the Andrews Sisters and Billy House; the Ben Bernie show; and more recently, a number of sustaining shows, emanating from Chicago. At present, he is staff trombonist with the Station WBBM orchestra, batoned by Caesar Petrillo.

### Tune Smith Too

Jack has also penetrated the Arovous Avenue, Tin Pan Alley, and has been made a member of ASCAP for his provident efforts. Tunes, which Fulton wrote and were recorded by name orchestras and singers include: *Last Night I Said A Prayer*; *My Greatest Mistake* and *If You Were But A Dream*.

Fulton's career closely approximates the Groaner's, even in the matter of children. Like Crosby, Fulton is daddy to four: Jack Jr., whose adolescent band spotlights the Fulton scion's tramping and vocalizing; Dick, 14; Barbara Jeanne, 10; and Tony, 7. Jack, his wife, Thelma, and family reside in Evanston. Still demanded as a vocalist, Fulton recently completed extended engagements at the Camellia House of the Drake Hotel and Helsing's Lounge.

—sip

## Timepiece is Jack's Pride



Chicago—This watch, presented to him by Paul Whiteman and the boys in the band, is Jack Fulton's pride and joy. The face, instead of numerals, is lettered "To Jack Fulton". And the back carries the engraved autographs of every member of the organization.

## CHICAGO BAND BRIEFS

Charlie Spivak will spend several weeks in this territory when he replaces Woody Herman in the Panther Room July 14 for four weeks, then to Eastwood Gardens in Detroit for a week and back to the Chicago theater for three weeks. . . . Have you heard Woody sing *I Ain't Got Nothin' But The Blues*, written by Duke Ellington especially for The Band that Plays The Blues? . . . Ted Lewis opens at the Latin Quarter July 7, with Georg Brunis and Muggsy Spanier in the brass section.

Eddie Wiggins, former Boyd Rabinowitz, is heading a solid jump combo at the Brass Rail. Included in the personnel are Claude Humphries, drums; Jack Fonda, bass; Bob Harrington, piano and Eddie

Weekes, guitar. . . . Late radio listeners are catching the broadcasts over WBBM from 1:30 to 2:00 a.m. from the Downbeat Room of the Garrick, with the Red Allen-J. C. Higginbotham band and the Stuff Smith trio doing the sending. Alfred Williams replaced General Morgan on piano in Red's band and General Morgan is doing a single at the Air-Liner, where the Cabin Boys are featured. . . . Walter Fuller, who shares the airtime with Stuff Smith on Thursday nights, winds up his current engagement at the Garrick July 12 and heads for the west coast and a long engagement at the new *Last Word* in Los Angeles.

Carl Ravazza began a repeat engagement at the Blackhawk June 28. . . . Art Van Damme, hot accordionist, is at the Dome in the Hotel Sherman. . . . Boogie-woogie pianist Cal Smith is at the Capitol Lounge. . . . Hal Leaming's Shoreliners follow Billy Chandler at the Preview July 5 and Chandler goes to the Graemere Hotel on the west side. . . . Bobby Sherwood closes a week at the Oriental July 6 and Horace Heldt, making a reappearance in this territory, opens the Oriental July 14 for a week. . . . Ozzie Nelson, on a theater tour, plays the Chicago theater July 7. *Tars and Spars*, the Coast Guard Review, take over the week of July 14. . . . Saxmen Eddie Sarason and Eddie Hellman and drummer Bill Dreslin are here with the legit show, *Let's Face It*, and Betty Brewer, ex T.D. chirp, is in the cast.

Maurice Rocco, coming a long way since his Capitol Lounge days, opens at the Ches Paros July 6, but the big news is the scheduled appearance of Lena Horne at the same spot early in August. . . . Ammons & Johnson, completing eight weeks at the Brass Rail, will do eight more at the Cabin in The Sky, starting July 5. . . . New show at the Rhythmboogie features blues-singing guitarists T-Bone Walker, with Marl Young replacing Cal Dickenson on the bandstand, and the dancing Edwards Sisters, who appeared at the Sherman with Tommy Dorsey recently. . . . Chet Roble organized a combo, continuing at Helsing's on the north side, where he has been working as a piano single, with Boyce Brown on alto. . . . Aragon-Trianon dancers welcome back Lawrence Walk tonight (1) at the Trianon and another Chicago favorite, Art Kasal, at the Aragon.

Henri Gendron moved from the Park Row room in the Stevens to the Boulevard Room with an

augmented band and Cal Schreiber provides the music at the Park Row room. . . . Service bands and units in this vicinity will play two nights a week at Grant Park for the summer. . . . Bob Phillips and his band, featuring Dick Singler on vocal, keep the Embassy Club jumping. . . . Drummer Pete Cook and Musical Chefs are at the 100 Hour in Melrose Park. . . . Ozzie Osborne occupies the Silhouette podium. . . . Tommy Emanuel, the new pianist at the 5 O'Clock Club. . . . Rosemary Wayne, radio script writer, and Douglas Craig, arranger, are now with the Professional Artists Studio. . . . Ken Harris, pianist-maestro, signed with Chicago's William Morris office, planning a society band.

## Pettiford To Play Chicago

New York — Oscar Pettiford, bassist, rehearsing his jump combo at the Onyx for a December record date, to be followed by a Chicago engagement for the next set, with the Garrick and the Sherman being mentioned as likely spots for the All-American doghouse artist. Joe Springer will leave the band, preferring to remain in N. Y. Harold Weekes, drums, Johnny Hartzfeld, tenor, and Joe Guy, trumpet, continue to provide some of the most exciting ideas on the Street.

## 'Beat' Scribe Honored

Chicago — Onah Spencer, correspondent for *Down Beat*, is the author of a folk story and film song, *Stackalee*, which is included in a collection of the best in American folk lore written by B. A. Bodkin, custodian of folk lore in the Library of Congress. Sterling North, book reviewer of the *Chicago Sun*, called Spencer's contribution one of the ten best in the *Treasury of American Folk Lore*.

## Cunningham's Ork

Chicago — Dave Cunningham of Associated Orchestras is rehearsing a new 15-piece band which will feature a euphonium to supplement the four reeds and four brass. Band's book is the work of Fred Brechlin. Instrumentals will spot Warren Smith, trom and Benny Spechter's Vocals will be handled by Parm Greenna, ex-Weik singer.

## Karen Karols



Shreveport, La.—Singing with Tommy Low's band at the Washington Youree hotel here is Karen Karols. She and the band formerly were heard in the Pump Room of the Ambassador hotel in Chicago.

*Down Beat* covers the music news from coast to coast.

## Need Fresh Material?

Then send for Don Frankel's Original Entertainment Bulletins. Containing brand new parodies, original monologues, band material, fresh gags, new routines. 25¢ each, five different issues, \$1.00. I also write material for individuals. Query me, DON FRANKEL, D. B.—2, 3623 Dickson, Chicago 47.



Pictured above is a North American B-25 medium bomber—built for speed and heavy bomb loads. No plane of the same class is known to equal it.

BUY MORE WAR BONDS



Our facilities increased by War production needs plus new developments that have come out of our experience gained by the manufacture of vital parts for aircraft on a 24 hour day schedule means entirely new methods, precision machines and accurate inspection equipment that will play an important part in the production of new and finer band instruments in peace time. A line of instruments possessing the same precision qualities required today in aircraft production. So, when peace returns look to Frank for High Grade Band Instruments incorporating many new refinements and improvements—something entirely different from the old standards.

Est. 1939

### WILLIAM FRANK COMPANY

Manufacturers of High Grade Band Instruments  
2035 Clyburn Avenue CHICAGO 14, ILLINOIS

## Lockie's HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

1521 N. VINE STREET



nd Cam  
music  
Serr  
's vic  
week  
nmer  
and, (e  
in voc  
jump  
k and  
the I  
O  
Silhou  
manus  
5 O'Cl  
yne, ra  
as Cra  
the Pr  
... Ke  
no, sig  
m Morn  
ety band

To  
ago

Pettif  
his jum  
or a De  
owed by  
or the s  
and the  
tioned  
-Americ  
ringer w  
ing to r  
old West  
eld, ten  
contin  
most e  
ect.

onored

ancer, ca  
beat, is  
y and f  
is includ  
the best  
written  
an of fu  
Congra  
reviewer  
Spencer  
e ten be  
merican F

ork

nngham  
raa is m  
ce band  
uphonia  
reads m  
book is  
n. Inst  
ren Smi  
hter's m  
by Par  
er.

rols

ing with  
ere is b  
d in the  
mbassa  
the m  
ast.

erally  
Original  
band  
25c  
ry m, C  
Chicago

post off  
entry at  
Inc.

THE SQUARE

With Capt. Glenn Miller and at least some of his key men rumored set for an overseas jaunt, *I Sustain The Wings* show on NBC, which has featured Miller's music, is taken over by a 60-piece band from Fort Worth, Texas, conducted by M/Sgt. Harry Bluestone, with Bob Carroll on vocals. Buddy DeFranco and Dodo Marinarosa are not joining the group.

Vincent Lopez goes into the N. Y. Grand on July 14 . . . Al Celler, who started with Ina Ray Hutton, more recently spent two years as road manager with Bob Chester, has joined Duke Ellington in the same capacity . . . Elsa and Eileen Nilsson, singing twins with Spike Jones, called the experts when they applied for driving licenses—with finger prints that are almost identical.

Deal between Warrant Officer Jack Egan of the coast guard and Gear Trudy Moen looks serious. It's going to Minneapolis this month to meet her parents! . . . Tim Gayle is clicking with Fred Waring's publicity and though Donna Dae, the singing lovely, is playing some theaters as a single, she has not left the Pennsylvanians and will open with the band at the Roxy in NYC.

Harry James takes his crew to the coast on July 17 for a film and has deferred his booking until November with Frank Dalley, who will not open Meadowsbrook until fall . . . George Paxton and his new band open at Roseland ballroom in Manhattan on August 7 . . . Gwen Dantes has joined Lee Castle's orchestra as vocalist . . . Dean Kincaide got married again, but he is at sea and nobody seems to know the bride.

Paul Moorhead and his smart little combo are starting their third year at the Paxton hotel in Omaha . . . Heinie Beau expects to be a papa on or about July 11. They have a daughter . . . There'll be less talking and more music on Eddie Condon's Blue Network jazz show . . . Boyd Macburn has been inked by Paramount to direct a series of musical shorts . . . Erskine Butterfield is a corporal at Camp Lee, Va. . . . Lieut. Lou Mindling of the navy, former MCA booker, is head man of the WAVES training station at

Hunter college . . . CPO Bill Schallen, leader of the coast guard band at Curtis Bay, Md., shipped an engagement ring to Wandalean Kincaide, former WAC convalescing in Walter Reed hospital . . . The Will Stomp band, which was knocking out New Orleans a year ago, is set to reform for a 52nd Street opening in Gotham.

Charlie Spivak, who opened at the Paramount on Broadway on May 3 for two weeks, will close on July 11 after a record run of ten weeks. This sets Jerry Wald's date at the theater back to July 12 . . . Gene Williams, the Johnny Long vocalist, expects his army call next month . . . Pete Condoli, the Teddy Powell trumpeter now with Woody Herman, is being sued for a melting by his wife, Verena, a Hollywood extra.

For some amazing Venust-like fiddling, don't miss Stan Racker with the Lyle Odden Trio at the Rome hotel in Omaha. He merely plays double stops in the pizzicato portions of *Serenade for Strings*! . . . Johnny Joy and the missus expect the stork about the end of this month . . . Nebraska floods stalled the Stan Kenon orchestra in Grand Island for 30 hours, mixed out two dates.

Soft Peddle It

New York—The Three Demos, 52d Street Club, is experimenting with something called the Hour of Silence. Idea is to keep the noisier customers quiet for 60 minutes so that rabid fans of Art Tatum can hear the pianist without any clinking glass obbligate. At press time, the experiment was not a howling success—that is, there was plenty of howling but not too much success. Many 52d street habitués regard it as their inalienable right to make as much noise as they please and that any musician who's worth his salt will be better for the competition. Barman, keep those bottles quiet!

Expect the stork about the end of this month . . . Nebraska floods stalled the Stan Kenon orchestra in Grand Island for 30 hours, mixed out two dates. Cab Calloway and his crew are

taking a four week vacation . . . Mildred Bailey's new air show is slotted for 9:30 to 10 p.m. (EWT) each Wednesday on CBS . . . Decca's latest quarterly dividend was 30 cents a share . . . Pete Brown's quartet is at the Downbeat club in New York and may be joined there by a Teddy Wilson Trio . . . For his Bluebird disc of *Behind Those Swinging Doors*, Spike Jones hired a trombone player at \$30 a scale—not to play the tram, but just to BURP on cue.

Haw!

New York—Shep Fields, first name band to play the Copacabana (and with a wire, yet) is getting credit for the gag of the season. It's about the maestro who is so dumb he doesn't know his brass from his oboe.

Radio Beckons Pair of Chirps

New York—Benay Venuta, who recently went dramatic on an air series, is back in the singing department with the new Harry Savoy show on NBC Thursday nights. Also chirping again is Paula Kelly, who became the mama of Paula Kelly Jr. not long ago. The Modernaires and Peter Van Steeden's orchestra complete the musical lineup.



# \$25 AFTER-THE-WAR PURCHASE BOND

**Free!** TO EVERY MAN NOW PLAYING A MARTIN BAND INSTRUMENT IN THE ARMED FORCES



Here is an opportunity to get a head start on the purchase of a new after-the-war Martin and actually save \$25. It's one way of showing our appreciation for loyal and devoted service to our country, and the fact that in this service our Martin Band Instruments have had a part.

Simply send us your name, home and service address, serial number of the instrument you're playing whether it's your own or one issued to you, and tell us where to mail the Bond. Then when we can again return to civilian production, you can use this \$25 Purchase Bond as part payment on a new Martin.

If possible, also, send us your picture and tell us what you can of your activities. We're planning to publish a Wartime Martin Bandwagon with news, pictures, and interesting facts about musicians . . . and you no doubt have many friends and admirers who will be glad to hear about you. Write today!

**MARTIN BAND INSTRUMENT COMPANY**  
Dept. 709, ELKHART, INDIANA

\* You'll be doing a favor to musicians now playing in service units by telling them about this offer

Spars Star



New York—Spar Midge Parker, SK 3c, is the featured vocalist with *Tars And Spars*, the coast guard's musical revue now on nation wide tour. Midge is from Akron and sang with several Ohio bands before she joined the service. Howard Dietz and L. Vernon Duke, USCGR (T), wrote the musical show, which has a cast of 60 coast guardsmen and spars. Official USCG Photo.

# LA Radio Outlet Bought By Blue; Adds Staff Ork

Los Angeles—Purchase of radio station KECA by Blue Network, all details of which are settled except the okay of FCC (which ordered splitting of dual station KFI-KECA, owned by Earl C. Anthony) provides certainty of new staff orchestra jobs, and possibility of more jobs for AFM pancake turners if and when deal on that angle ever materializes.

The KFI-KECA plant has been serviced by a single staff ork. As the AFM radio agreement calls for all network-affiliated stations and network-owned stations to maintain staff orks, separation of KFI and KECA will mean employment of separate staff group for the latter plant.

The AFM's deal on employment of AFM members as record turners affects only radio stations actually owned by networks. Heretofore only two local stations were affected—KNX, owned by CBS; and KHJ, owned by Mutual. Purchase of KECA by Blue net puts that station in same class. The AFM deal on record turners was slated to go into effect June 1 but whole matter was held in abeyance when members of electrical workers' union which has held jurisdiction over the platter flipping field threatened strike if musicians were installed.

## Vocalist To Kleigs

New York — Virginia Maxey, cute chirp with Tony Pastor, is set for a 20th-Century-Fox screentest shortly. Talent scouts spotted her at the New Yorker with the Pastor band, and are interested in her for acting as well as singing roles.

## June Joins Pied Pipers



Los Angeles—When Johnny Mercer decided to make a soloist of Jo Stafford on his NBC broadcasts, June Hutton was called in to replace Jo in the harmonies of the Pied Pipers. Left to right: Hal Hopper, Clark Yocum, Jane and Chuck Lowry. The new Piper is a sister of Ina Ray Hutton, band leader.

## LOS ANGELES BAND BY HAL HOLLY BRIEFS

Joe Glaser, the bustling band manager, scurried in and out of town but lingered long enough to set deals for several of his attractions here. Most notable to the jazz clique was the signing of Lionel Hampton for a return to his old stomping ground, the first since the mighty man of the mallets made the national spotlight as a bandleader. Hamp comes into the Trianon Sept. 21, and you can be sure the Trianon put up plenty of dough to outbid Joe Morris of the New Plantation Club, who has been cleaning up with sepi bands here.

Glaser also set two of his front line small combos, Eddie South's Trio and Sidney Catlett's Quartet, for simultaneous engagements at the Streets of Paris starting June

28. (That seems to eliminate rumored appearance there of Teddy Wilson for the time being.)

Band switches of the month found Hal McIntyre moving from the Casino Gardens to the Casa Manana to replace Charlie Barnett, whose next local move was still a question mark at writing . . . Casino Gardens hoped to have Tommy Dorsey for a week or two following McIntyre (TD must be playing the Casino to get back at the Palladium for that paltry offer of \$5,000 per week.)

Hal Grayson (who has just been signed by our previously mentioned Joe Glaser) continues at the Aragon, which continues to bolster week-ends by tossing in extra-added name band attractions. Will Osborne, making a return to the coast for picture work, was announced for an Aragon week-end date doubling with Grayson.

Palladium still undecided about a follow-up on Jimmy Dorsey, current attraction . . . Jack Teagarden signed to follow Jan Savitt at the Trianon late this month . . . The Zucca spots in

the news again: the Hollywood spot became "Madame Zucca's French Casino" on June 21, with a new band fronted by Armida, the nitery entertainer, (singer and dancer); at the Zucca Brothers Hermosa Beach spot, the Terrace, they introduced a 17-piece band headed by one Lew Gray, who is understood to have had a band in the east.

**Jive Jottings**  
Don't know whether Billy Berg planned to eliminate dancing during Benny Carter's run or not, but there certainly isn't room for any dancing there now . . . The King Cole Trio drew a hold-over at end of their first week at the Trocadero . . . Pee Wee Hunt, the former Casa Loma man, is working with Dick Dickinson's band at a Long Beach spot . . . Sweethearts of Rhythm, all-girl ork (the best we ever heard, too) at the New Plantation recently, signed for new stage musical, "4 & 20 Blackbirds," opening soon in San Francisco. Songstress June Richmond set for same show as vocal feature . . . Happy Johnson ork took over at the Cricket Club, while Lyle ("Strictly-for-Kicks-Music") Griffin took over at their former stand, the Hollywood Club.

**Notings Today**  
Riverside Rancho (formerly Riverside Breakfast Club), which continues to pack in the devotees of "Western Swing" with those wide-open-spaces outfits, has something new in conjunction—a booth stocked with rustic rhythm records, sheet music and outdoor song books. It's managed by Grace Purdy, who puts it on with cowgirl costume 'n everything . . . The Rancho now alternates the music of Spade Cooley and Ray Whitley.

Embarrassing moment for that well known local bandleader as his name bobbed up in the trial of the army captain who drew 30-year sentence on charges of getting too rough with his women. Betcha the b.l. will be shy of arranging dates for soldiers with girl entertainers after this . . . Bob Haymes, singer brother of singer Dick, off to the wars with the AAF . . . Connie Haines in hospital for farewell to tonsils, assured by surgeons operation won't impair her pipes.

Phil Ohman, who has grown roots into the bandstand at the Mocambo, just signed a new contract there for another 50 years . . . Paul Carley, who was an unknown film extra when he left here as singer with J. Dorsey last year, welcoming his old gang at the Palladium. When Carley was just an extra he couldn't get a producer to look twice at him. Now that he's a singer with a name band the movie scouts are camping on his doorstep . . . Liz Tilton, Jan Garber's vocal feature, parted with the band at close of Palladium run. Replaced by Joan Barton.

## Marsala Back Home

New York — Joe Marsala and his clary are back in the Hickory House succeeding Red Norvo. Joe's using a small combo, including his wife, Adele Girard, on harp.

# First Staff Ork Organized After AFM Film Pact

Los Angeles — Phil Kahgan, Paramount studio ork contractor and nationally known viola player, was first of the movie music managers to line up a staff orchestra under the new agreement signed last month between movie mills and American Federation of Musicians. Kahgan has completed signing of his key men and though he still had eight violins and two violas to sign, he wasn't worrying as competent string players have always been plentiful.

Kahgan is proud of his line-up. It is understood that most of the Paramount staff musicians have been guaranteed a minimum of \$7,500 and that some have been guaranteed between \$12,500 and \$15,500. Among those who are known to have been signed at the top figures are Frank Zinner, trumpet; Charlie Strickfaden, oboe, English horn and other reeds; Ilya Bronson, cello; Marcia Johnston, harp and Ray Turner, piano.

Complete list of Paramount contract musicians signed, up to time of this writing, was as follows: Stan Myers, Bill Covey, Joe Catalyne, Charlie Strickfaden, saxes and other reeds; Hal Lewis, fute; Frank Zinner, John Cymman, Ralph Dadisman, trumpets; John Stanley, H. L. ("Lank") Minge, trombones; Simon Green, string bass; P. G. ("Lofty") Smearer, tuba; William Vanden Burg, Ilya Bronson, cellos; Ray Turner, piano; Earl Hatch, drums and Marsha Hunt, harp. Still to be signed were eight violins and two violas.

## Marian Hutton Grabs Lead In New Movie

Los Angeles—Marion Hutton, sister of Betty, gets her first big screen break under her new seven-year pact with Universal as feminine lead in forthcoming Abbott-Costello feature, *In Society*. Part marks a big jump for the former Glenn Miller band singer, who clicked with Universal execs via small part in recently completed opus titled *Babes on Swing Street*.

## U S O Shows Search For Musical Talent

Los Angeles — The shortage of musicians and entertainers needed to make up USO units forming at the west coast headquarters of the agency is so great that USO was forced to run display ads in daily newspapers here requesting talent. Accompanists and guitarists who can accompany singers and dancers are especially in demand for USO tours.



That's Music to My Ears!

"That's music to my ears!", says the commander of this war craft as he listens with pleasure to the smooth purr of its Diesel engines.

YORK is proud that it builds parts and assemblies for this swift rapier of the sea — proud of the many devices that YORK builds for tanks, trucks, aircraft, communication, gun parts, P.T. Boats, and Radar.

New machinery, and engineering ingenuity will build better YORK band instruments after Victory.



THE HOUSE OF YORK  
**YORK**  
GRAND RAPIDS, MICH.

CARL FISCHER  
MUSICAL INSTRUMENT CO.

There's over 50 Years of Experience Behind the Name of YORK.

FOR SAXOPHONE

FOR CLARINET

Soaring . . .

HIGH ABOVE ALL OTHERS . . .

**VIBRATOR Reeds**

with Sound Wave MOUTHPIECES

Ask Your Dealer

H. CHIRON CO., INC., 1650 Broadway

New York City

It m readers that has lon Spike J strengt phonog

The famous were me fine m ones of I supp that story b acrambl crushed diam.

Latea curiosit which plugged that wo contain thentic City Sli stuck c become unit li Schnick

If M amph f a migh wh: ma in the Vaughn the wi ment— and out pletely why the song.

We su doubles the Peo been al operati advanc

Geor ranger a regul studio a Rafael player James Bee (bu aspects) clone fo toon." E

The pre ourselve vocal's an Dos ings o Things. for Elio footage been t Pig Foo eliminat with the match E In ou People Vaughn Song of

Conc Los A young e time c debut v harmon of 14) writer, was per by Jud

Popul Voca been insur Leaders at H.M. San ed shoon, plus the change or KIE 1143

See ★ C M M W Humo 1143



# ON THE BEAT Hollywood

**By Charles Emge**  
It may or may not surprise the readers of this column to learn that the madman who writes it has long been an ardent fan of Spike Jones—but strictly on the strength of the City Slickers' phonograph recordings.

The recordings that made Spike famous were musical satires. They were made by Spike and other very fine musicians gifted with rare sense of expressing humor in music. I suppose it was to be expected that this plant would be missed sorely by the movie makers who scrambled for Spike after he crashed through the plaster medium.

Latest example is in that MGM curiosity, *Meet the People*, in which the Spike Jones band is plugged in all billing in a manner that would delight the heart of any Hollywood agent, but which contains few moments of authentic Slicker footage. The City Slicker satire has been reduced to the lowest type of slapstick comedy and the band has become just another funny-hat unit like the Korn Kobblers, Schnickelfritzers, etc.

If *Meet the People* were a triumph for anybody (which it isn't) it might be for Vaughn Monroe, who makes his screen debut in the usual handleader role. Vaughn manages the usual routine with almost no embarrassment—even the inevitable dance—and outclasses Dick Powell so completely as a singer that we wonder why they let them sing the same song.

We suspect the use of two vocal doubles for Lucille Ball in *Meet the People*, but hadn't at writing been able to contact our MGM operative on the matter, so we advance it merely as a suspicion.

**Lot Lingo**  
George Dunning, long time arranger for Kay Kyser, has earned a regular berth on the Columbia studio staff as music director. . . . Rafael Mendez, the trumpet player who out-plays Harry James on *Flight of the Bumble Bee* (but not in some other respects) recorded the musical cyclone for the George Pal "Puppetoon," *Hot Lip Jasper*.

The "official program" issued to the press (as we laughingly call ourselves) for the preview of Universal's *Ghost Catchers* listed Morton Downey for six songs, but he sings only one—*These Foolish Things*. It would have been better for Ella Mae Morse if much of her footage had been eliminated. It isn't compliment her. Ella Mae's *Fig Foot Pete*—her best song—was eliminated because dancers coupled with the number (why?) couldn't match Ella Mae's phrasing.

In our comment on *Meet the People* we forgot to mention that Vaughn Monroe's best number, *Song of the Bayou*, was a cutting

**Concert Artist Marries**  
Los Angeles—Erna Rubinstein, young concert violinist and one-time child prodigy (made her debut with the New York Philharmonic Orchestra at the age of 14) married George Bruce, writer, here June 10. Ceremony was performed at Bruce's home by Judge Myron Westover.

**Popular Band Leader and Vocalists Photographs**  
Some beautiful glossy photos of your favorite band leaders are 8 by 10 ready to frame for only \$1.25. Send list of leaders wanted including special photo, with \$1.00 in currency or money order plus 15c for mailing and handling—or 25c in stamps or coin for one sample photo.

**KIER'S BOOK HOUSE**  
1142 Sixth Ave., New York City (18)

See and hear . . .  
**★ GLENN MILLER**  
with the new STONE-LINED MUTES in the 20th Century Fox movie production *Millennium* with . . .  
Send for Descriptive Folder  
**Humes & Berg Mfg. Co.**  
121 E. 49th St. CHICAGO

## Two-Gun Crosby



Hollywood — Bob Crosby, two-gun yodeler in Universal's *The Singing Sheriff*, will switch this cowboy suit for a marine lieutenant's uniform shortly. He'll be in charge of entertainment at a training base.

room casualty (because of that Dick Powell competition we noted?). . . . Phil Harris and Eddie ("Rochester") Anderson signed by Columbia for feature roles in something called *I Love a Band-leader*. . . . On our future feature-NOT-to see list we also list a Columbia opus in preparation



Hollywood—BRIGHT LIGHTS: Merry Macs left for army camp tour of the Pacific northwest and p.a. at Vancouver's Beacon Theater. . . . Hal Grayson auditioning only honorably discharged serv-

icemen for his Aragon band. . . . Sinatra's dotter Nancy gets the royalties from Phil Silvers and Jimmy VanHeusen's tune *Nancy With the Smiling Face* to use for her college education in 1958.

Mozelle Britton and hubby Alan Dinehart will broadcast Mozelle's new tune, *When I Listen To A Love Song*, from the Palladium. . . . Martha Tilton wants mothers to send her fruit cakes to deliver to their boys stationed in the southseas. . . . Bing would like to buy some of his old records. Lost most of them in the fire that burned his house down.

"The Legs" gifted "The Horn" with a beautiful albor baton. They'll live in an east side apt. in N.Y. and not at the Astor, where Harry's slaving. Betty wants to exit musicals and go dramatic. . . . Long-Bob departs: Sashowski and Toscanini are feudin'. . . . Bob Heymes reported to Uncle June 13. . . . Nick Stuart taking over the late Herbie Kay's orch.

George Harris Pitman's two-month old pin-up gal, Kathryn Ann, already tryin' to sing like her ole man. . . . Ramsay Ames and Emil Coleman collabed on the *El Patio* tune. . . . The Trocadero had a Sunday afternoon "Teen Time" with soft drinks and Louis Jordan jive. More than five hundred kids jumped.

ARC LIGHTS: Johnny Clark and "The 4 Lady Killers" recording at Universal. . . . Edith Head has designed 114 original frocks for Para's *Out of This World* for the all-gal-band-cast. Yam! . . . Universal plans a top-drawer build-up for Marion Hutton. . . . George Dunning, chief arranger for Kyser, has joined the Columbia music staff as director, arranger and composer. . . . Para and MGM are both after

ella Mae Morse. Betty Hutton slated to do the *Stork Club* at Para. It shoulda been produced at 20th where that Bird has had his headquarters. . . . Stokowski and the Carmen Cavallero and Louie Armstrong orks set for Warner's "Hollywood Canteen." . . . Benny Fields and Blossom Seeley will do their "Miss Syncopation" act in the *Diamond Horseshoe* pix at 20th.

LOVE LIGHTS: *Marryin'* in haste brought Kay Kyser and Georgia Carroll a speeding ticket. . . . Buddy Rich is pretending Kitty Kallen is Lana Turner. . . . Noel Nail, Para catie, is finding Sarge Dick Jurgens a soothing lotion. . . . Betty Hutton and Lana's ex, Steve Crane, had overrons crumming their necks when they barged into "Lucy's."

Rudy Vallee and Bettyjane are putting again and the Dinah Shore-George Montgomery menage could be a little upset, too. . . . Georgiana Young, Loretta's sis, dating Charlie Barnett. . . . and June Allyson, Gloria de Haven's gal-friend is dating Dave Rose, Gloria's boy-friend. . . . Aw, men! or Ah! Men! depends on how you look at it!

Down Beat covers the music news from coast to coast.

ARC LIGHTS: Johnny Clark and "The 4 Lady Killers" recording at Universal. . . . Edith Head has designed 114 original frocks for Para's *Out of This World* for the all-gal-band-cast. Yam! . . . Universal plans a top-drawer build-up for Marion Hutton. . . . George Dunning, chief arranger for Kyser, has joined the Columbia music staff as director, arranger and composer. . . . Para and MGM are both after

ella Mae Morse. Betty Hutton slated to do the *Stork Club* at Para. It shoulda been produced at 20th where that Bird has had his headquarters. . . . Stokowski and the Carmen Cavallero and Louie Armstrong orks set for Warner's "Hollywood Canteen." . . . Benny Fields and Blossom Seeley will do their "Miss Syncopation" act in the *Diamond Horseshoe* pix at 20th.

LOVE LIGHTS: *Marryin'* in haste brought Kay Kyser and Georgia Carroll a speeding ticket. . . . Buddy Rich is pretending Kitty Kallen is Lana Turner. . . . Noel Nail, Para catie, is finding Sarge Dick Jurgens a soothing lotion. . . . Betty Hutton and Lana's ex, Steve Crane, had overrons crumming their necks when they barged into "Lucy's."

Rudy Vallee and Bettyjane are putting again and the Dinah Shore-George Montgomery menage could be a little upset, too. . . . Georgiana Young, Loretta's sis, dating Charlie Barnett. . . . and June Allyson, Gloria de Haven's gal-friend is dating Dave Rose, Gloria's boy-friend. . . . Aw, men! or Ah! Men! depends on how you look at it!

Down Beat covers the music news from coast to coast.

# Sensational CORKY CORCORAN also says its Rico Reeds PREFERRED



December 20, 1943

Mr. Frank V. De Michele  
Rico Products, Ltd.  
Los Angeles 15, Calif.

Dear Frank:

What I am about to say is a true statement of facts, and you have my permission to quote it to the world as such:

"I have used Rico Reeds exclusively for the past 24 years. Prior to that time I had intelligently used and ordered other brand reeds—but only until I was unable to secure my style and strength in Rico."

Believe me, Frank, when I say that Rico reeds are, in fact, unmatched in quality and my No. 1 choice!

Sincerely,  
Corky Corcoran

"Corky," like most other professional Saxophone and Clarinet players, prefers Rico Reeds for their unsurpassed playing qualities. In RICO'S 4 distinct style cuts and 12 playable strengths every player finds an exact style for his own individual embouchure and requirements.

If your dealer cannot supply you write direct to



## RICO PRODUCTS, LTD.

6638 Santa Monica Boulevard • Hollywood 38, California

Rico Reeds PREFERRED Above All!

# DIGGIN' the DISCS

Biggest current release news is provided by Victor with a fine album of Fats Waller Favorites, P-151, including *Honeysuckle Rose* and *Your Feet's Too Big*. *Ain't Misbehavin'* and *Hold Tight*. *I Can't Give You Anything But Love* and *The Joint Is Jumpin'*. *Two Sleepy People* and *The Minor Drag*. Also of interest is Bluebird 30-0825, coupling two noteworthy repressings, *Body And*

*Soul* by Coleman Hawkins and *Had To Be You* by Earl Hines. Madeline Green and The Three Varieties sing the latter, a number recently revived for a choice spot in "Show Business."

## Hot Jazz MUGGY SPANIER

*Sweet Lorraine*  
*September In The Rain*  
Commodore 1517

Muggsy's back, right in there, mellow as ever! His lead work on *Lorraine* is pleasantly reminiscent of his first great 12-inch plate made on HRS with Sid Bechet. Taken at an appropriate tempo, *Lorraine* begins with an ensemble chorus during which Ernie Carceres' baritone sax furnishes the chief kicks, sounding a great deal like Adrian Rollini with the old Nichols' Pennies or Min Leibrock with Bix and His Gang. Ernie solos for the first half of the second chorus, with Dick Cary's piano picking it up at the bridge and finishing it out. Pee Wee takes over at the start of the last chorus and blows fine solo until the ensemble, led vigorously by Spanier, comes in at the bridge to take it out. *September* is played, perhaps for the

first time, as a jump number. It consists of an opening ensemble chorus, a clarinet chorus, a cornet chorus, a piano chorus, and finally two more ensemble choruses, the last one bridged by some more Carceres backed by some Hodesian keyboard stuff from Cary. Sid Welas is excellent on bass, and Joe Grauso at his very best on drums. It all adds up to mighty fine jazz! Yes, Condon's on guitar. Who else, Frank?

## ALBERT AMMONS

*Bottom Blues*  
*Jemmin' The Boogie*  
Commodore 1516

Albert opens the blues side with some lassy piano, really in the true blues idiom. Vic Dickenson comes next with two starting and moving trombone choruses, alternating abruptly very lyrical passages with lowdown dirty blues. Don Byas takes over with some outstanding tenor work, comparable to Webster and frequently even surpassing Ben. Then Lips Page comes on with his splendid open trumpet, playing in his usual excellent and straightforward fashion. Ammons returns once more, followed by the ensemble which riffs to a good all-out conclusion. The boogie side spots a succession of solos, by Albert, by Don, by Lips, by Vic, by Albert again. The final ensemble riffs demonstrate the sterility of this type of music together with the forceful dynamics of which it is capable, for if it is limited it is also powerfully cumulative. Israel Crosby is fine on bass, as always, and Big Sid Catlett likewise on drums. The labels give H. Young as the "composer" of these two numbers.

## Swing

### JAMES P. JOHNSON

*Blue Mizz*  
*Victory Stride*  
Blue Note 32

What Ammons lacks Johnson has in abundance, both as a pianist and as a composer. *Mizz* is incredibly subtle and nostalgic, with a real blues feeling underneath. After an opening ensemble Ben Webster comes in with some of his passionate tenor, followed by more of Vic Dickenson's languorous trombone, then by some remarkably incisive trumpet from Sidney De Paris. James P. himself takes over for the rest of the record, alternating with the unit all the way. *Victory*, easily the best number of the month, opens with some fly cymbal work by Catlett. Next comes a beautifully designed ensemble chorus. Then De Paris plays a superbly constructed solo, gorgeously conceived and bitingly executed. Ben follows, playing his rolling tenor style to some sparkling guitar backing by Shirley. For sheer spontaneity Vic's trombone, coming in after Webster, cops top honors. From that point on the ensemble takes charge, except for some great drum breaks by Big Sid and a

piano passage by James P. with wonderful support from bassist John Simmons. This is a great record in every way.

## KANSAS CITY SEVEN

*Destination K. C.*  
*6 Cats And A Prince*  
Keynote 1303

*Destination*, a true killer, opens with a fine ensemble following a brief piano intro. "Prince Charming" at the piano returns for two more choruses, backed by that great rhythm trio of Freddie Greene, Rodney Richardson and Jo Jones. Dickie Wells is next, playing that inimitable trombone for which he is justly noted. Buck Clayton then comes in for two trumpet solos, followed in turn by Lester Young with two tenor choruses. The ensemble takes it out. The reverse also opens with some typical piano work and then moves into an ensemble passage, again followed by more piano. Buck's trumpet is light, almost puckish at times. Les takes two, the second so wild that it can rightly be classified as knocked out! Dickie Wells continues, having a world of fun throughout his chorus. Again the ensemble finishes things up, broken only by some mad sax work from Lester. Clayton and Harry Lim are credited with both compositions. Like the two Commodore and the Blue Note, this is a 12-inch platter. It jumps all the way, savagely on the first side and politely on the second!

## Dance

### EARL WARREN

*Tush*  
*Empty Hearted*  
Savoy 507

*Tush* is an exciting jump tune written by Dickie Wells. It spots some good trombone by Dickie and some fine tenor, probably by Lester Young. The reverse is a first-class ballad composed and sung by Warren himself. Earl also takes the opening alto solo. Here is one seventeen-piece band that really goes. It doesn't bog down anywhere, just keeps rolling along. It might be nice if Wells were to get a break similar to Warren's someday. That Dickie is one terrific musician.

## COZY COLE

*Of Man River*  
*Wrap Your Troubles In Dreams*  
Savoy 512

On this disc Herman Lubinsky offers a trio of famous tenor saxmen, headed by Coleman Hawkins and including Bud Johnson and Fats Thomas. *River*, taken at a breakneck tempo, spots trumpeter Emmett Berry, pianist Johnny Guarneri, and drummer Cozy Cole in addition to the three sax soloists. Naturally it's the Hawk who most satisfactorily distinguishes himself, although a brief bit of alto comes in for a nice hand. On the reverse Berry is for once on an Armstrong kick, and the results are praiseworthy enough. Guarneri and the Bean share the honors this time, but actually Emmett is the big star. This record, presenting a new kick, is bound to interest almost

# BEST TUNES of ALL by Jax

## World Is Waiting For The Sunrise

Here is a tune, by Eugene Lockhart and Ernst Selts, that would have been forgotten long ago had it not been for jazz pianists, who have found it exactly to their liking. Those who think that Mel Powell was the first to discover the keyboard potentialities of this number may be surprised to learn that every other platter listed here was recorded before Powell waxed either of his versions! As a matter of fact, it was Jess Stacy who first cut it as a piano solo. Every disc given below features some famous hot pianoman except the Jenney, and these men are indicated in parentheses.

Available:  
Bob Crosby, Decca 2734 (Joe Sullivan); Benny Goodman Sextet, Columbia 36884 (Mel Powell); Jimmy McPartland, Decca 18049 (Floyd Bean); Mel Powell, Commodore 544 (Mel Powell); Jess Stacy, Parlophone 2233, Decca 18110 (Jess Stacy).

Unavailable:  
Jack Jenney, Vocalion 5407; Frankie Newton, Bluebird 10176 (James P. Johnson); Jack Teagarden, HRS 2007 (Billie Kyle).

all jazz fans. Saxmen will be especially taken with it!

## Vocal

### ELLA FITZGERALD

*Once Too Often*  
*Time Alone Will Tell*  
Decca 18605

After six straight jazz records, all of them of extraordinary quality, this latest offering by Ella fits just a little flat. That's not entirely Ella's fault, however, for her backing could be so much better. There's no need for me to say that this disc will be a big seller, since both tunes are featured in *Pin Up Girl*. Good all ways on ballads like these, Ella is nevertheless even more effective when working with swing material.

### MARY MARTIN

*I'll Walk Alone*  
*Good Night Whenever You Are*  
Decca 23340

Ella's got this pair beat, if nothing else. Decca asks a special price for Mary Martin's wares here, and some I suppose will be willing to dig deep. Such will be Mary's particular fans. The rest of us will probably pass this one by. Those who have seen *Follow The Boys* may go for the first side in a great big way, but I haven't seen that pic and consequently can't see this disc right now.

## No Disc Plans

New York — Murray Hartman, president of Cherio Music, Inc., denies that his company is in the recording business, as previously reported. It had been said that Cherio was producing discs under the National label.

## Exclusive Photos! BANDS IN ACTION!

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

## MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Favorites, Waltzes, Slow Tunes, Rumbas, etc. (36 Headings, over 2000 Titles, with Original Keys & Starting Notes) Plus A Handy Fats List & Song Reminders of Top Tunes! Covers the Whole Field of Popular Music. SEND FOR YOUR COPY TODAY 50c (5 Copies for \$2.00) A RAY DE VITA 1507 Knoch Avenue, Brooklyn N. Y.

## GUITARISTS!

To save well your every need is my motto. Write to me when you want picks, strings, and other accessories; guitar methods; solo and duet arrangements, and guitar recordings.

- Duet Arrangement—"C Minor Spin" and "Swain of a Goss" Geo. Barnes ..... per copy \$1.00
  - Quirk of a Div (guitar solo) "Red" Varner ..... per copy 1.00
  - Ban-A-Glo Strings (for non-electric) ..... set 2.00
  - Laktra-Magnetic Strings (for electric guitar) ..... set 1.90
  - Jumbo Dur-A-Glo Spah. Guitar Strings—Non Electric ..... set 2.25
  - Mizz Laktra Guitar Picks, 1 for 1.00
- All Prices retail. Add 10c for postage and handling. No C.O.D.'s please.
- Record No. 1219 ..... \$1.50
  - C Minor Spin—Swain of a Goss Played by Geo. Barnes and Ernie Varner
- Add 25c for postage; 25c west of Rocky Mountains

MILTON G. WOLF The String Maker 1228P RIMBOLD BLDG. CHICAGO 4, ILL. DIV. QUALITY MUSIC STRING CO., INC.

## at DUBLIN'S OF COURSE!

THOSE HARD-TO-GET RECORDS ARE HERE!

- ★ ★ ★ ★ ★ COMMODORE ★ ★ ★ ★ ★
- 1017—SWEET LORRAINE 1.50  
SEPTEMBER IN THE RAIN 1.50  
Muggsy Spanier and His Rhythmies
- 1016—JAMMIN THE BOOGIE 1.50  
BOYTON BLUES 1.50  
Featuring Red Liza Papp, Trumpet; Don Byas, Tenor Sax
- 1074—BEGIN THE BEGUME 1.50  
I COVER THE WATER FRONT.  
Edie Heywood and His Orchestra
- 1030—JAM SESSION AT COMMODORE No. 1 1.50  
BAGIN STREET BLUES 1.50  
OH KATHERINA
- 1071—THAT'S A PLENTY 1.50  
PARANA  
Wild Bill Davison and His Commodores

- ★ ★ ★ ★ ★ KEYNOTE ★ ★ ★ ★ ★
- 607—ST. LOUIS BLUES 85c  
DON'T BE THAT WAY 85c  
"Little Jazz" and His Trumpet Ensemble

- ★ ★ ★ ★ ★ SAVOY ★ ★ ★ ★ ★
- 507—TUSH 85c  
EMPTY HEARTED 85c  
Earl Warren and His Orchestra, featuring Earl Warren, Alto Sax

LIMITED QUANTITY COLUMBIA ALBUM C-101 BLUES BY BASIE Count Basie and His All American Rhythm Section 4 RECORDS IN ALBUM—\$2.63

MINIMUM ORDER, \$3.00 ALL PRICES ARE PLUS SHIPPING CHARGES



CHICAGO 54, ILL.

**DON'T BE A SLAVE TO YOUR PHONOGRAPH**

Free yourself from the annoyance of constantly changing needles. A Fidelitone Deluxe Floating Point Phonograph Needle will give you 5000 perfect plays... will lengthen the life of your records... will bring out the best in every disc.

PERMO, Incorporated  
6415 Ravenswood Ave., Chicago 26

at leading music and record shops everywhere. Ask for it.

## Hi De Hodes

New York — Insiders are getting a chuckle out of the title chosen for one of the new batch of recordings by the Art Hodes trio. It's *Feather's Lament*. They recognize it as a light, polite addition to the Hodes-Feather feud, which stemmed from a criticism of Art's piano plinking and brought threats of a \$100,000 libel lawsuit.

## HARD TO GET RECORDS

- Superman; More Than You Know—E. Goodman—12"—79c
- Pinetop's Boogie Woogie—Pinetop Smith—79c
- Perdido; Raincheck—Duke Ellington—52c
- Satchel Mouth Baby—Mary Lou Williams—79c
- Just One More Chance; Blue Moon—Cory Cole's All Stars—12"—\$1.05
- 6 Cats and a Prince; Destination K. C.—Kansas City Seven—12"—\$1.05
- Tain't No Good—Toddy Powell—37c
- Basin St. Blues; Oh, Katherina!—Eddie Condon—12"—\$1.58
- Two O'Clock Jump—M. Jams—52c
- Three O'Clock Jump—Joe Marsalis—12"—\$1.32
- Sava Teller—C. Gray—52c
- Memphis Blues; Sleepy Time Gal—Harry James—52c
- My Little Brown Book; Samsons—Duke Ellington—52c
- Got On Board Little Chillum—Fredie Slack—52c
- St. Louis Blues; Begle Call Rag—Cab Calloway
- Boogie Woogie Ball—Red Cops—79c
- Basket Weaves Man—G. Miller—52c
- Behind Those Swinging Doors—Spikes Jones (Real Koni)—37c
- I Want To Be Happy—G. Miller—37c
- Good For Nothing Joe—Chas. Barnet—37c
- Solo Flight—B. Goodson—52c
- Mizz The Mocher—Cab Calloway—79c
- Don't Cry Baby—Erskine Hawkins—37c
- My Little Cousin—Benny Burkes—37c
- Hand To Mouth Boogie—John Kirby—79c
- On The Sunny Side Of The Street—L. Hampton—52c

## HARD TO GET ALBUMS

- Fats Waller Memorial Album (10 Songs—Ain't Misbehavin', The Joint Is Jumpin', The Minor Drag, etc.)—\$2.63
- Harry James Album of Jump Tunes—\$2.63
- Count Basie's Blues Album (new)—\$2.63
- Gems of Jazz Albums—\$3.00
- Paul Nero Hot Fiddle Album—\$2.89
- Theme Songs Album—\$2.63
- M. B. C. Chamber Music of Lester Basie Sr.—\$2.63
- Joe Reichman Piano Music—\$2.63
- Alec Templeton Album—\$2.70
- Oklahoma Album by Original M. Y. Cast—\$5.24
- AN Star Swing Album of 10 Jazz Records—special \$5.00
- Boogie Woogie Album—\$2.63
- Album of Famous Western Cowboy Songs—\$2.63
- Yorch Songs by Lona Norno—\$2.63
- Frankie Carle Piano Album—\$2.63
- Jazz Variations Album (F. Henderson, Jess Stacy, J. P. Johnson, etc.)—\$3.68

Order the "Hard-To-Get" records from us. We will send records C.O.D. Prompt delivery. Records insured. Also special attention to orders with payment in advance. Largest stock of all make records. Our prices are standard prices. No higher. (Please order three or more records.)

**Columbia MUSIC STORE**  
"One of largest record stocks in U. S."  
53 Clinton Ave. So. Rochester 4, N. Y.

AFB Back Chicago convention here for marked of opinion matters. The Repres major is agreeme to back p James C criticized Green, fo The Wa charged, the unio has vote word b In oth Petrillo co allowed plodge parties saders, c to be pu went tre The A back FT fourth t deliberat ion prog per cent nation, d the previ illation where no ction, dined so covered 5 James date of elected d Down news from Chicla, have la the pose Mrs. E. A summ New Y in Shave tand to l at the 1 Berry m chair wit Aquariun What's wit manager J. Ward? W/ ing, and e you. Nighr BULLERS hoto 1525 SOI MUSIC—F BONGS B BUCKEET PIAN EPIC TRAD-D. SON HAVE IT UNBREA Original Review I BINGW



# AFM Convention Backs Officers

Chicago—The 48th annual convention of the American Federation of Musicians (AFM), held here from June 5 to 10, was marked by an almost unanimity of opinion, concerning important matters confronting the 700 delegates. The conclave was the largest in the history of the union.

Representatives deliberated on major issues, but after slight disagreement, the entire body voted to back proposals of their leaders. James C. Petrillo, union prexy, criticized AFL president, William Green, for his pro-WLB attitude. The War Labor Board, Petrillo charged, was anti-labor. (Since the union conference, the WLB has voted to rescind the AFM's record ban.)

In other attacks on Green, Petrillo alleged that Green had allowed international unions to pledge their votes to political parties and had allowed labor leaders, convicted of bribe taking, to be punished while the bribers went free.

The AFM delegates voted to back FDR in his try for his fourth term after only a short deliberation. In a drastic expansion program designed to give 100 per cent AFM coverage of the nation, delegates voted to abolish the previous policy of partial affiliation with the AFM in areas where no specific local had jurisdiction. These sections were revised so that every area is now covered by AFM local authority.

James C. Petrillo and the entire slate of AFM officers were re-elected during the convention.

Down Beat covers the music news from coast to coast.



A new book of blues by Joe Sullivan is being issued by Robbins Music, including *Onyx Bringdown, The Uptown Shout, Star Struck and Del Mar Rac*, the latter one of Commodore's best-selling hot jazz records. Firm is adding two new arrangements to the Duke Ellington Modern Rhythm Series, *Sentimental Lady and Main Stem*. The oldie *Sweet and Lovely*, featured in the MGM pic *Two Girls and a Sailor*, is being revived by Robbins. Famous Music has the score from *About Face* by Pfc. Frank Loesser. Tunes, introduced on the Fred Allen show, are *First Class Pot, Mary Brown, Why Do They Call A Private A Private* and *Dog Face*. Famous is also pushing *His Rocking Horse Ran Away*, by Johnny Burke and Jimmy Van Heusen, from the pic *And The Angels Sing*.

Bregman, Vocco & Conn have the score from Benny Goodman's 20th Century Fox film, *Sweet and Low Down*, by Mack Gordon and Jimmy Monaco. Tunes are *I'm Making Believe, Ten Days With Baby, Hey Bub, Let's Have A Ball, and Chug, Chug, Choo Choo Chug*. Chelsea Music has *Some Day Somewhere, Innocent Me and Sophisticated You and Momma Polka and Poppe Polka* by Dick Miles and Jack Segal. Also on the Chelsea list are *I Don't Want To Love You*, written by Sgt. Henry Prichard, and *Stop That Dancin' Up There*, written by Harry Gibson and recorded by him an Mual-Craft. Paramount is working on *USA By Day and The RAP By Night*, written by radio writer

Hal Block and UP correspondent Bob Muesel... Leeds has Five Jam Piano Solos by Art Tatum.

Sandy-Joy has a new one by Vic Minney and Manny Curtis titled *Had A Little Talk With The Lord, and Come With Me My Honey* (The Song of Calypso Joe) by Mack David, Joan Whitney and Alex Kramer... Forster's newest tune is *Sing, Neighbor, Sing*, from the Republic pic of the same name, written by Freddie Rose... Southern Music has bought the old Charles K. Harris Music Publishers, Inc., founded in 1891, and Will Rockwell is professional manager. They will start work on *In The Spirit of the Moment*, written by Bernie Grossman and Walter Jurman.

Decca is releasing the Bing Cro-

by and Hildagards recordings of *I Know You When*, written by band-leader Eddie Howard and published by Williamson Music... Low Brown, Inc. has changed the name to Brown-Henderson, with Bobby Melvin out and George Bieber handling promotion and contracting... Words & Music is working on *Fred Waring's Time Is Now*... Back Ram has been approached by a major company to do novelties and swing tunes... Norma Wallin has joined Chicago's Leeds office... Mike Sukin is vacationing.

Barnhart Publications is pushing *Have I Waited Too Long* (To Say I'm Sorry), *Love's Last Sunset Is Sinking* by Peggyann Munson and Roscoe F. Barnhart and *That's What Makes A Song*, by Sgt. Bob Mallory, Win Roland

and Roscoe Barnhart... Arcadia Valley Music Publishers, Ironton, Mo., are publishing David Garvin's *Here In The Shadow of Night* and *Oh! Wuthie* by Ivy Riggs Shinn... Tommy MacWilliams, John Lynch and Johnny Meyer have penned *I'm At The Tag-End of Nowhere* and *My Heart Is Overseas*... Sudlik & Siegel Music Publishers, New York, have *Since Then* by Irving Siegel, Joseph Sudlik and Robert Glover, and *A Blue Song That Made Me Happy*, by Irving Siegel, Frank Siwek, Jr., and Will Vidler... *When The War Is O'er Mom* (Just Outside Your Door) was written by Addison Junior and published by David A. Blake, Jr., Ann Arbor, Mich.



## AMRAWCO SNARE DRUM HEADS

STANDARD QUALITY (Mounted or Unmounted)

WHITCALF BATTER SIDE					
Size	Price (Mtd.)	Quantity	Price (Umntd.)	Quantity	
17" for 13" Shell	\$2.70 ea.		\$2.90 ea.		
18" for 14" Shell	4.00 ea.		3.20 ea.		
19" for 15" Shell	4.40 ea.		3.60 ea.		
20" for 16" Shell	4.90 ea.		4.10 ea.		
21" for 17" Shell	5.30 ea.		4.50 ea.		
22" for 18" Shell	5.70 ea.		4.90 ea.		

## AMRAWCO SNARE DRUM HEADS

STANDARD QUALITY (Unmounted)

WHITCALF					
Size	Price	Quantity	Size	Price	Quantity
26" for 24" Shell	\$7.20 ea.		36" for 32" Shell	\$11.90 ea.	
30" for 26" Shell	8.20 ea.		38" for 34" Shell	13.20 ea.	
32" for 28" Shell	9.40 ea.		40" for 36" Shell	15.00 ea.	
34" for 30" Shell	10.60 ea.				

## AMRAWCO BASS DRUM HEADS

STANDARD QUALITY (Unmounted)

WHITCALF					
Size	Price	Quantity	Size	Price	Quantity
29" for 23" Kettle	\$8.70 ea.		33" for 27" Kettle	\$10.95 ea.	
30" for 24" Kettle	9.20 ea.		34" for 28" Kettle	11.60 ea.	
31" for 25" Kettle	9.75 ea.		35" for 29" Kettle	12.25 ea.	
32" for 26" Kettle	10.30 ea.		36" for 30" Kettle	12.90 ea.	

## AMRAWCO TYMPANI HEADS

PROFESSIONAL QUALITY (Unmounted)

WHITCALF					
Size	Price	Quantity	Size	Price	Quantity
29" for 23" Kettle	\$8.70 ea.		33" for 27" Kettle	\$10.95 ea.	
30" for 24" Kettle	9.20 ea.		34" for 28" Kettle	11.60 ea.	
31" for 25" Kettle	9.75 ea.		35" for 29" Kettle	12.25 ea.	
32" for 26" Kettle	10.30 ea.		36" for 30" Kettle	12.90 ea.	

MUSICAL INSTRUMENT EXCHANGE  
112 West 48th Street  
New York 19, N. Y.

Enclosed find \$\_\_\_\_\_ for which please send the AMRAWCO DRUM HEADS checked above.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

THIS AD IS YOUR ORDER BLANK \* THIS AD IS YOUR ORDER BLANK

## Czar's Kin At Convention



Chicago—Relatives of Jimmy Petrillo visited the AFM convention here last month to watch the music czar preside over the sessions. He poses here with his mother, Mrs. Rose Petrillo (right); his sister, Mrs. E. C. Schiavo (left), and his niece, Elaine Schiavo (standing). A summary of convention news will be found in an adjoining column. Acme Photo

New York — Trumpeter Charles Shavers has left John Kirby's band to lead his own four-piece at the Three Deuces. Emmett Berry moves into the trumpet chair with Kirby's crew at the Aquarium.

TOP HILLBILLY BALLAD  
**"DON'T CRY NOW"**  
• At Your Dealer or Direct 35c •  
NEPTUNE MUSIC PUBLISHERS  
ANNAPOLIS • MARYLAND

She's a Smash Hit!  
**"Pin Up Girl"**  
Professional copy sent free upon request  
ORCHESTRATIONS, 75c each  
At your dealer or  
**QUINCY PUBLISHING CO.**  
116 So. Michigan Blvd.  
Chicago 3, Illinois

**SAY!**  
What's with your arrangements? Has your arranger gone the way of the Draft Board? Well, will you please quit worrying and contact us? We'll take care of you. Highest grade work.  
MILLERS & ROBERTS ARRANGEMENTS  
Suite 1525 Kimball Bldg., Chicago 4, Ill.

**SONGWRITERS**  
MUSIC-PRINTED—\$4.00  
SONGS RECORDED—\$2.00—1 inch  
ORCHESTRAL RECORDINGS—\$4.00  
PIANO ARRANGEMENTS—  
SPECIAL OFFERS (Stamp)  
WAS-D. B. 348 West 94th  
New York 1, New York

**SONGWRITERS GIVE YOUR SONG A BREAK**  
HAVE IT PROFESSIONALLY ARRANGED, PLAYED, AND SUNG ON A 10 INCH UNBREAKABLE RECORD FOR ONLY \$1.00. POSTAGE 25c.  
—OTHER SERVICES—  
Original Melodies Set to your Lyrics. Arrangements. Printed Copies. Copyright Service Distribution. Analysis Free. Postage 75c.  
SONGWRITERS SERVICE 113 West 42nd St. NEW YORK

# DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.  
203 NORTH WABASH, CHICAGO (1), ILL.—ANDOVER 1612

<i>Business</i>		<i>Editorial</i>	
ED PARO.....	Adv. Mgr.	MIKE LEVIN.....	Associate Editor
ROBERTA V. PETERS.....	Auditing	EVELYN EHRLICH.....	Ass't to Editor
FRANK W. MILES.....	Circ. Mgr.	JOHNNY SIPPEN.....	Chicago Editor

\*In Service

**NEW YORK OFFICE**  
Executive Editor—ROD REED  
New York Editor—FRANK STACY  
Assistant—NITA BARNET  
2415 RKO Bldg., Rockefeller Center • Circle 7-4131

Research Editor—JOHN LUCAS  
Staff Cartoonist—LOU SCHURRER

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

Subscription Rates: \$4 per year in advance. Special military rate, \$3 per year.

## And Don't Think It Ain't Been Charmin'

For months the *entente cordiale* between Tommy Dorsey and his drummer, Gene Krupa, was something beautiful to behold. There was more sweetness and light in their relationship, for example, than in Gene's immediately preceding association with his original boss, Benny Goodman.

It was Benny who gave Gene his first break after the latter's little legal mix-up, taking him on a tour of army camps, where it was discovered that the drummer still was tops in the hearts of his fans. And when BG went into the Hotel New Yorker for his engagement last year, Krupa was at the tubs.

Apparently they never were very chummy, however, and when they parted company as Goodman began a theater tour, there was considerable saltiness on each side. It was a repetition of the strained relationship which existed years before, when Krupa quit BG to form his first band.

In striking contrast, Tommy Dorsey paid the terrific tubman a whopping salary, gave him featured spots in the presentation of the band and billing nearly equal to his own. The trade observed that Gene Krupa didn't seem to hurt TD's grosses at the box-office, either. There was that all-time high take at the Oriental in Chicago, for instance, and in Philadelphia and other cities.

Krupa always stopped the show. And he just as invariably begged off with a little curtain speech, in which he praised Tommy Dorsey lavishly as a great musician, a genial gentleman and a fine friend. Despite the extravagance of his words, Gene seemed sincere about this tribute on every occasion. Certainly he never said anything like that about Goodman—in public.

During the Sherman Hotel engagement of the TD band in Chicago came rumors of Krupa's return to the field with his own combination. Gene told the *Beat* that he would not leave Tommy until after the latter's next picture was filmed—not then if Buddy Rich or some other good replacement was not available.

Then the report spread from coast to coast of a *sweetest fist fight in Chicago between Tommy Dorsey and Gene Krupa. Now after years of belligerence with his brother, Jimmy, and with many others not favored with such a close relationship, news of a fresh TD fistic encounter seldom raises an eyebrow any more. But with the drum king who has been mouthing his praise in every show in every city?*

Whose fault? Tommy's or Gene's? Maybe Benny knows—we admit we don't! Some say it was because Krupa tried to steal Buddy DeFranco and Dodo Marmarosa, who were in his original band. If so, Dorsey must have won the bout on points, because they are not joining Gene. Anyhow, Tommy Dorsey is playing gin rummy on the coast with his drummer—Buddy Rich, and Gene Krupa is whipping his new band into shape in New York.

And don't think it ain't been charmin'!

Having trouble getting the *Beat* at newsstands lately? Avoid disappointment by reserving your copy at your favorite newsstand.

There's a serious shortage of *Down Beats* due to War Production Board's paper restrictions. Share your copy with friends.

### Musicians Off the Record



Italy — Nello Cammallerie, a cousin of Ralph Marire, used to play trumpet in Chicago for Benny Meroff, Lew Diamond and Joe Sanders, now heads this small combo which plays exclusively for the wounded in hospitals. He has Eddie Eberheart of St. Louis on accordion, Stan Fontaine of Springfield, Mass., playing bass, and Ray Munier of Boston as gitman.

### Just Fiddlin'



Chicago—Curt Massey, whose songs are familiar to many radio listeners, fiddles with difficulty here while his young son, Stephen, retains his hold on pop's schnozzola.

### Judy Sells 'Em



Nashville—Judy Paul Hunt, staff warbler at station WLAC here, toured Tennessee for three weeks with a bond caravan and helped sell a wad of Uncle Sam's securities.

### WHERE IS?

BOB DAVIS, vocalist, formerly with Jan Garber  
KIRK WOOD, vocalist, formerly with Bob Chester  
TOM MOORE, guitarist, formerly with Charlie Barnet  
JOEY DOW, banjoist, formerly with Isham Jones  
HERB MILLER, former ork leader  
TOM FATTON, trumpeter, formerly with Johnny Long  
LUCKY WELLS, trumpeter and leader of small band  
TROY FLOYD, former Texas ork leader  
BILLY WILSON, tenor saxist, formerly with the late Ben Bernie  
DON GORDONI, vocalist, formerly with Phil Levant  
JESSIE STONE  
DOC WHEELER, former ork leader  
JOHN WADE, saxist  
LESTER "SHORTY" LONG, pianist, formerly with Wm. Thomas, Graystone Hotel, Detroit Lake, Minn.

### WE FOUND

HARRY SALTER, now Major, Special Services Division, Army Service Forces, Washington, D. C.



"Quit your squeakin'! With these prices—how else can I take you out?"

## CHORDS AND DISCORDS

### Fan Club Lament

Indianapolis Ind.

Dear Editor,  
Just like the recent campaign to end illegal songsharking, there should be a campaign to protect fan clubs. We are members of a recently folded fan club which had to terminate because of lack of cooperation on the part of the honorary president.

We wouldn't have written this letter, but we recently witnessed a bunch of other clubs that have busted up because ork leaders all of a sudden put the cold shoulder on.

To us officers who have to fight to get any cooperation from our idol, the closing of the books surely is a relief, but we speak for all the hundreds of kids who worshipped their idol and who have been really brought down by the lack of cooperation.

Don Goins

## Music For Morale

Anzio Beachhead

Dear Editor,  
In answer to Tech. Sgt. Warfield (Somewhere in England) who had an answer to the band leader who wanted a vacation on a chicken farm, I can only say his description of the rugged life constituting G.I. jobbing in England brings tears (of envy) to my eyes.

All of us ex-musicians can't be fortunate enough to be placed in band work, so Warfield should consider himself fortunate in being in music. In reading the *Beat*, I can notice that the Joes back home in civilian bands are not having a picnic. I say more power to them for the morale-building job they are doing.

Cpl. Ralph D Glass

## Gillespie Great

Manhattan Beach  
CG Station  
Brooklyn, N. Y.

To the Editor,  
In reading the interesting article on Hawkins in the *Beat*, I was reminded of another musician who is adding a new and refreshing style to jazz. Anyone who heard Dizzy Gillespie recently at the Onyx club realizes that Dizzy is contributing something new to

## RAGTIME MARCHES ON

### NEW NUMBERS

O'NEIL—A 7 1/2 lb. son, William Michael to Mr. and Mrs. Danny O'Neil, June 1, in Los Angeles. Father is singer.

MOHR—A son to Mr. and Mrs. Bob Mohr, June 1, in Hollywood, Cal. Father is a band leader.

### TIED NOTES

KYSER-CARROLL—Kay Kyser, band leader, to Georgia Carroll, vocalist with his band, June, in Las Vegas, Nev.

RUFFO-RUSCITTO—Pfc. Munky Ruffo, former Sonny Dunham saxist, to Edie Ruscitto, June 1, in Quincy, Mass.

CANE-MOASKILL—Gus Cane, Sonny Dunham trombonist, to Pauline Moaskill, Mar. 18, in Waltham, Mass.

LEE-JOHNSON—Canada Lee, actor, to Wini Johnson, Duke Ellington vocalist, June 6, in New Rochelle, N. Y.

### FINAL BAR

BAUM—Charles Baum, 38, pianist-band leader, of heart attack, June 4, returning home from hospital in East Orange, N. J., where he had been confined with pneumonia.

MONTGOMERY — Lint Montgomery, trumpet player with Les Brown, June 4, in Norfolk, Va.

JACQUET—Lenola Jacquet, wife of Russell Jacquet, trumpet player with brother Illinois Jacquet's band, May 28, in Los Angeles.

BELL—Lt. Jack Bell, 39, former band leader and radio announcer, June 1, in a motor accident near Lordsburg, Ariz.

BERIGAN—Mary C. Berigan, 69, mother of the late Bunny Berigan, May 28, in Pu Lake, Wis.

NIVEN—Harry E. Niven, 61, musician in Detroit theater, May 31, in Detroit.

GRUNN—Homer Grunn, 64, pianist and composer and former soloist with the Los Angeles Symphony, June 6, in Los Angeles.

## Plan Liberty Ship For Bert Williams

New York — A bond rally in honor of the late Bert Williams is scheduled July 4 in Levittown stadium here. Treasury department plan is to raise one and one-half million dollars in bonds to purchase a Liberty ship to be named for the famous singer and entertainer. Colored leaders in the music and entertainment field are behind the show.

jazz. In visits there, I noticed that Coleman Hawkins was often present to hear Dizzy blow. Such recognition means Dizzy must be good.

Dizzy and musicians like him deserve recognition. In musicians of such caliber lies the future of good jazz. At present, I think we ought to promote such men, because jazz is at a standstill.

Bernie Savodnick



A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

The ardent hot jazz record collector has always harbored an insatiable desire to possess some waxing that no other confrere has been able to obtain. Prized possessions of the hot record collector are those miscellaneous test records occasionally found while on the treasure hunt. Especially choice are tests that were made by some famous band or instrumentalist but never released and tests that were made with very few copies ever issued. To keep discouraged collectors from being discouraged, a Chicago discophile, one Bob Lind, made a junket to a jazz record Shangri-La down in the state of Indiana about a year ago. Lind came upon a pile of Gennett tests that would give any collector a hefty boot. Plus several Paramount and Brunswick race test records.

As illustrative of the possibilities that remain open to the ambitious collector I am listing some of the tests found in this one spot. There were the two piano solos by the late Kansas City Frank Melrose *Jelly Roll Stomp* (14802) recorded Feb. 19, 1929 and *Pass The Jug* (14803) recorded Feb. 20, 29 originally issued on Gennett. Also a test of the *Jelly Roll Stomp* (3078a) issued on Brunswick 7062 but this test is a different master than the issue recently included in the *Barrel House Piano* album.

Another Melrose item of interest was the test of *Whoopie Stomp* originally released on Broadway 12764 under the title of *Broadway Rastus*. Several unidentified tests were included in the batch Bob brought home. A blues vocal by Mary Mack accompanied by the Chicago Black Swans *You Drink Too Much* (c1770-2). Mary Mack was once accompanied by Punch Miller on Okeh. A blues duet by the Feathers and Frogs doing *Sweet Black Dog* (1355-2297) and *How You Got That Way* (1354-2296). Accompaniment by muted trumpet, piano and guitar originally on Paramount 12612. A test of *Good Time Mama* (14793) recorded Feb. 22, 1929. This was released on Champion 40043 under the title of *Frisky Foot Jackson* and His

## Cab Launches Bond Drive



New York—At the booth in front of the Strand theater where he was appearing, Cab Calloway helped launch the Fifth War Bond drive by turning salesman. He didn't have to ask the name and address of his first customer, for it was his own daughter, Constance, 5.

### Thompers.

The Blythe-Burton piano-vocal duet *Block and Tackle* (13683) issued on Gennett also appeared. Two unknown items of considerable interest are mentioned in the hope someone will have information to write in. An instrumental rendition of *St. Louis Bound* (14790) recorded Feb. 19, '29. There is a good clarinet, trumpet and alto. This is definitely a Gennett test and is not related to the Kansas City Tin Roof Stompers version of the tune on Brunswick race label. The last test is a fine blues vocal of "Do Right Woman" (14071) on Gennett test label.

**JAZZ PUBLICATIONS:** The June issue of the new collectors guide-magazine is now out. Address *The Needle* P. O. Box 52, Jackson Heights, N. Y. Coming in July is Duke Ellington's letter written in answer to Winthrop Sargeant's article "Is Jazz Music" in the October American Mercury. Also articles by William Russell on *Jelly Roll* and George Hoefer on collecting in Maxwell Street.

Paul Romaine, Books, 156 W. Randolph St., Chicago, keeps a stock of Delaunay's Hot Discography on

### band.

The next issue of *Recordiana* was due out June 15. The Hot Box Bix discography will be reprinted with a couple of minor revisions by Hal Lowey starting with the June issue.

**England's Jazz Music** announces the British government has requested suspension of publication due to paper shortage. They will issue a few pamphlets in the future, the first being *Fred Ramsey's Chicago Documentary*.

The next *Jazz Quarterly* will feature an article on Bud Wilson, Chicago's millionaire trombonist, and Evie Featheringill's history of the Harlem Hamfats.

**JAZZ RECORDS:** Jack & Jean Owen recently sent out a printed auction list of some twelve hundred items from 340 E. Carlisle, Milwaukee 11, Wis.

Ye Old Record Shop, 1136 Greenwood Cliff, Charlotte 3, N. C., mailed out a post card auction list of fifteen records.

**MISCELLANY:** Harrison Smith avers that Morton's *Whinin' Boy Blues* is really another version of the old *Stavein Chain Blues*. Smith also mentions that the Carolyne Johnson and Fata Walker Gennett record was not Fats'

debut on records. It was made in 1926 while Fats first recorded with Brown & Williams on Columbia around 1920. Carolyne Johnson was a phony name used by a concert singer who let her hair down on a binge with Fats. She is now a preacher. Harrison Smith has copyrighted a tune entitled *Down Beat Jump* and it is dedicated to the Hot Boxer. Punch Miller is back in Chicago and recorded for Session with a group of Chi jazzmen.

There is a little joint on North Clark St. called the Band Box where two jazz names are now playing. Freddy Shayne, the original Mr. Freddy is on piano while Jasper Taylor of Paramount fame is on drums.

**The Session Record Shop's** mailman is John Tantor who has played bass in many Chicago bands and worked the Arcadium Ballroom, St. Louis with Bix and Pee Wee in the Arcadium Seveners.

Bernard Goldstein, 93 Jefferson Ave., Chelsea, Mass., would like to sell a copy of King Oliver's *Dixie Syncopators playing Sodb-in' Blues and Farewell Blues on Vocalion 1152* to some interested collector.

**COLLECTOR'S CATALOGUE:** Bob Lind, 288 Broadway, Chicago. Has the Gennett tests written up above. Mainly general interests with Morion's piano, J. Dodds clarinet standing oak. Works for the J. P. Seeburg Corp. now engaged in War work.

Bill Carter, 1454 West Fifth St., Columbus, Ohio. Emphasizes white jazz. Connected with a drug chain in Columbus. Robert Harrington, 81 Morningstar Drive, Bristol, Conn. Specializes in Chicago jazz.

W. F. Burr, 40 Federal St., Boston 10, Mass. A Bechet collector.

Donald Bourne, 200 Queen St., South, Hamilton, Ont., Canada. Ellington, Fletcher Henderson and the Ellington small groups under Bigard and Cootie Williams.

Andrey Burlew, 179 Clinton St., Woodbridge, N. J. Bix Belderbecka.

## Granz Prepares Big LA Session

Los Angeles—This city's first full-scale jazz concert was slated to take place July 2 at the Philharmonic Auditorium, for 20 years homegrounds of the staid symphonists. The Sunday afternoon affair, proceeds of which will go to Sleepy Lagoon Defense Fund (for liberation of group of Mexican boys who were sent to San Quentin in a killing case during the "zoot suit riots" here) was planned and sponsored by Norman Granz, local impresario for jazz performances and protagonist of racial unity.

Complete list of expected performers wasn't available at this writing but Granz said he was sure of the King Cole Trio, Benny Carter and members of his band, members of Jimmie Lunceford's band, Meade Lux Lewis, Singers Marie Bryant and Caroline Richards, tenorman Illinois Jacquet and a group of white performers such as drummer Nick Fatool, trumpeter Shory Cheroch and guitarist Barney Kessel. Probables were Teddy Wilson, reportedly en route to Los Angeles, and Dorothy Donegan.

Granz pays regular union scale to musicians appearing at his Sunday concerts, which previously were held at Music Town, southside rehearsal hall. He budgeted his Philharmonic auditorium concert at around \$750, including \$175 auditorium rental.

Following an auto accident which occurred earlier the same day. He was a well-known local musician, having appeared in a number of pit bands and territory orks.

## Wolverine Tram Dead

Cincinnati—Albert Gandee, 44, onetime trombonist with Wolverines band, died here June 3, fol-

## SITTIN' IN

**VILE-IN**

Eight good jazz men  
Make a band,  
Any more just crowd the stand.  
Fifteen fiddles—horns of bass,  
Make a mob  
That ain't no place!

## REEDS DERU

... Once tried, no other reed will do

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

Ask Your Dealer!

F. DERU CO., 1650 Broadway, N. Y. C.

## JOBS FOR HER ARE NEVER RARE SHE ALWAYS PLAYS A MARTIN FRÈRES

# Martin Frères Cane Reeds

"THE FINEST MONEY CAN BUY"

Martin Frères Cane Reeds can't find you a job—but they sure can help you keep one! You'll find they actually help you play better and with greater ease. Made of the finest selected cane, carefully cut and hand graded in 3 strengths. Try one next time. Ask your local dealer or write to us.

**BUEGELEISEN & JACOBSON**  
5 Union Square • New York City

BUY WAR BONDS and STAMPS...

## It's a GRETSCH

### These 3 Wise Men Know Their Drums!

They're pointing to the GRETSCH name-plate...hall-mark of America's outstanding drums. From left to right, Joe Jones, of Count Basie's Band; "Manny," Boss of New York's foremost rendezvous of professional artists; and Sammy Weiss, whose beat is known wherever radio is heard, are inspecting a GRETSCH key-tension snare drum, in a jive session at "Manny's". They all agree to one thing: "You can't go wrong in picking a drum from the Oldest Drum House in America."

**\$179.50**

**PROMPT DELIVERIES**

Sturdy, fine-toned, finished in 2-tone Blue and Gray shaded lacquer. Shells and hoops made by the exclusive GRETSCH 3-ply laminated process. Perfect round guaranteed. Consists of:

- SNARE DRUM separate tension model
- BASS DRUM separate tension model
- 2 Pc. TUNABLE TOM-TOMS each with holder, Trap Rail, Wood Block and Cowbell with combination Holder, Drum Pedal, Tambourine, all-wood, folding Snare Drum Stand; 3 pairs Hickory Sticks; Instruction Book.

**GRETSCH-DEFENDER Drum Outfit, complete as described; consult your dealer... Each \$179.50**

**The FRED. GRETSCH MFG. CO.**  
Musical Instrument Makers Since 1883  
218 S. WABASH AVE. CHICAGO 4, ILL. • 60 BROADWAY, BROOKLYN 11, N. Y.

# Tatum's Genius Sparks Modern Dance Rhythm

By Sharon A. Pease

We have chosen Art Tatum as the subject for the fourth of this series of repeat columns. His original column appeared in *Down Beat* January 1, 1939. A condensed biographical sketch appears below.

Born Toledo, Ohio, 1910... Began the study of piano at 14... Acquired a fine musical background and technique through diligent study of the classics... Played solo piano in Toledo and Cleveland nightspots before going to New York in 1929... The next two years he accompanied vocalist Adelaide Hall... In 1932 went into the Onyx Club playing solo piano... During the Onyx engagement made four sides for Brunswick which did much toward bringing him national recognition... Titles for these sides were *Tea For Two*, *Sophisticated Lady*, *Tiger Rag*, and *St. Louis Blues*... Has since recorded extensively for Decca... For the past 12 years has been featured at nightclubs and theaters from coast to coast... During most of this time he worked as a single but recently added bass and guitar to form a trio... Worked three months in England in 1938... A folio of five original Tatum compositions was recently released by Leeds Music Corporation... Titles included are *Carnegie Hall Bounce*, *Gang O'Nothin'*, *Jumpin' For Sumpin'*, *Live Live*, and *Night Scene*.

**His Influence Great**  
Prior to World War I, there were few soloists in the dance field who enjoyed a national reputation. For the most part their influence and fame was limited to their own communities. In the early twenties, with the commercialization of radio and the national distribution of popular recordings, the picture began to change. Among the first pianists to acquire national fame were Zee Confrey and Roy Bargy. Then came Jack Little, and in the early thirties, Earl Hines.

Avoid "Summer Sog" use the **Luellen PLASTIC REED** Clarinet, Alto or Tenor Sax \$1.00 5 Strengths. Carry a Spare **John Luellen & Co.** 1640 Walnut St. Chicago 12, Ill.

Hines' popularity was being pressed by Fats Waller when Art Tatum emerged into a justly deserved fame. Tatum was destined to become the greatest influence in modern dance piano. His thorough training, background of experience and innate genius have made him a musician's musician. The selection used as an example of Tatum's style is *Wee Baby Blues*. Composed by Pete Johnson and Joe Turner, it is based on the simple twelve-bar blues theme. Tatum's solo, copied from Decca recording No. 8528, involves the addition of scintillating melodic embellishments. Extended arpeggios, scale passages and artistic grace notes are used prominently. These tools combined with striking rhythmic contrast of unusual complexity are the essence of his style. It is almost impossible to accurately notate the accents, phrasing, and particularly the rubato tendencies employed. A careful study of the recording will be helpful in interpreting these subtle Tatum characteristics.

Copyright 1944 by Leeds Music Corporation, RKO Bldg., Radio City, New York, N. Y. Reprinted by permission of the copyright owner.

## Alec Templeton Hired As Film Actor-Writer

Los Angeles—Alec Templeton, composer-pianist who never saw a motion picture, has arrived in Hollywood to write music for and appear in the MGM fantasy, *Cabbages and Kings*, a screen play written by Stella Unger and Joan Allison. Picture will be peopled with imaginary characters a la *Alice in Wonderland* manner except that they will be satires on leading political figures of the day.

## Needle For Two Bits

New York — A new digested magazine for record collectors, *The Needle*, is being published by Robert Reynolds. Writers featured in the initial issue include Russel Sanjek, Frederic Ramsey Jr., George Wetling and Jules Modlin. *The Needle* is presented primarily as a record collectors' guide and sells for two bits.

**Play by Sight** 5 Lessons Complete \$2.00  
PIANISTS: Sight Reading made easy. Improves your hearing by studying "THE ART OF SIGHT READING" and really enjoy music. Satisfaction guaranteed.  
DANFORD HALL, 1318 Greenleaf, Chicago, Ill.

## High Salaried Combination



New York—Highest paid trio on 52nd Street (or on any other street for that matter) is this Art Tatum Trio at the Three Deuces. Art snags a round thousand every payday, proving that he's no square.

## Tatum Slates More Surgery

New York — An operation in Los Angeles in September is expected to do much to restore Art Tatum's eyesight to nearer normal. Tatum has undergone a series of such operations and each one is reported to have aided him considerably.

## Wax For Eckstine's Ork

New York — Billy Eckstine and his new band have been signed to make records for the DeLuxe label. The pact is for a year. Sara Vaughn, formerly of Earl Hines band, will share vocals with Billy. Eckstine is building the unit to feature the trumpeting of Dizzy Gillespie.

## When Johnny Comes Marching Home

(Jumped from Page One)  
later, they either come back with all that enthusiasm knocked out of them, or else they are mixed up in the everlasting scuffle to make a bare living that pervades all music Bigtowns, forgetting any hopes they may have had for real musicianship. This is all wrong: it keeps good talent out of the business, it often makes life miserable for those that are in it, and too often it makes aimless characters out of guys who normally would pan out much better. It works this way: all three unions in New York, Chicago, and Los Angeles demand that new men coming into town wait anywhere from three to six months before they can draw their cards permanently. Of course they can play club dates in the meanwhile, but radio, theater, and work of a contract nature is pretty tough to get. So the guys have a fairly rough time for the first few

months, unless they have enough connections.

This whole transfer deal we'll fight about another time. The point remains you have a constant three way magnet for old and young musicians—and a backbreaking financial deal to stick around. Hotels, lodging, food—all the rest of it, cost the young musician just getting started, and the experienced sideman being relocated, a whale of a lot of dough.

Therefore, since there is so much travel between the rest of the country and these three towns, how about the AFM, in cooperation with the local unions, establishing a union-run cooperative hotel in each city, supplying members, especially transfer-applicants, room and board at flat cost, with credit applied if necessary against their future earnings on their cards?

Thus once for all, you could take some of the "frantic" element out of the business—at least give those men trying to get established a semblance of security while they wait around—no more "panic" jobs to pay the rent and buy the hamburgers.

I can practically hear the boys in the back-room griping about "WPA ahovel - leaners" and "who's going to pay for all this." In the first place, don't forget when you were starting out and found things plenty tough—a deal like this might have made a big difference to you. Secondly, if run by good managers, experienced hotel men tell me that offering good but not luxurious service, these hotels could be operated at close to 30 per cent under present price-levels, and still break even.

If the unions don't want to undertake construction or leading themselves, they can enter into operating agreements with managements of already operating places to secure approximately the same setup. Certainly with the amount of traveling done in the AFM, with the need for a local hang-out in each of the towns, and the dough savable, this is a proposition well-worth checking after that day—(Next VI—"Route 66.")

## Professional Musicians Say ...

"It would be impossible to play a successful program if the piano were not accurately tuned, correctly pitched and properly regulated."

Amateur pianists—and students—have a right to expect what the professionals demand... the highest type of technical service. They will be sure of it, at no extra cost, if they select their tuner-technician from the membership list of the A.S.P.T.T.

Individual members can be located through your telephone directory. The following State Chapters are fully accredited:

- The Piano Tuners Association of Illinois, Inc.
- Piano Tuner-Technicians Ass'n of New York City, Inc.
- American Society of Piano Tuner-Technicians, Inc., California Division
- Michigan State Tuners Association, Inc.
- American Society of Piano Tuner-Technicians, Wisconsin Division
- Boston Association of Piano Tuners
- New Jersey Association of Piano Tuners

For additional information write to

The AMERICAN SOCIETY OF PIANO TUNER-TECHNICIANS, Inc.  
Address correspondence to 2747 N. State Avenue, Chicago, Ill.

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

## BUM LIP? THEN THIS IS FOR YOU!

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

2943 Washington Boulevard Chicago 12, Illinois Phone Ne. 1057

**HARRY L. JACOBS**

**WM. S. HAYNES**  
FLUTES! PICCOLOS! CLARINETS!  
Sterling Silver! Sterling Value! Sterling Craftsmanship!  
In a word: **PERFECTION!**  
Expert repairing all makes  
**WM. S. HAYNES COMPANY, 108 Massachusetts Ave., Boston, Mass.**

**DRUMMERS**  
**JOE KELLEHER** — Ziegfeld Follicle Drummer, will resume teaching Sept. 1st. Register now.  
325 W. 45th St., N. Y. C. Circle 6-0223-0430

**HOLTON**  
Electric OIL  
The same secret formula and process discovered by Frank Holton in 1895 are faithfully used in Holton oil today.  
It cleans, lubricates and lasts longer.  
**AT DEALERS EVERYWHERE**



### Dutch Hornman Sends Marines



San Diego—Sgt. Cornelis Von Doornmalen of the Royal Netherlands Marines, training with the tank battalion at Camp Elliott here, added himself and his trumpet to the marine band conducted by Sgt. Dick Jurgens and proved that the Dutchmen know something about jazz, too.

### BANDS DUG BY THE Beat

BOB STRONG

(Reviewed at Glen Island Casino, New Rochelle, N. Y.)

Naturally, it was rainy and foggy for the Glen Island opening, there being a special delly who sees to it that all music functions of note are accompanied by lousy weather. Just the same, a fair crowd of youngsters and some of the usual professional mob were on hand to start the famous dance spot swinging again.

Bob Strong's band made the opening bid and sounded even better than it did when reviewed on its first eastern date at Rose-land ballroom a few months ago. Improvements are the better ensemble performances, especially the tightened brass now playing with a minimum of fluffs. Good, too, are the saxes, with emphasis on alto-man Bob Stonebraker and tenor Paul Weatherman, who hawks with guts and even has his horn twisted a la Lester Young, as seems fashionable these days.

Band plays fine ballads, using its rich reeds to the full; more often than not, listeners find themselves digging background voicings rather than the vocalists. Strong has a good idea in spotting colorful arrangements of standards liberally through the book. A well-orchestrated *Body and Soul* or *In a Sentimental Mood* sound infinitely superior to most banal pop tunes of the day.

In its heyday, Glen Island was the spring board for many name bands and could serve Strong as a builder-upper with its air-time as it did Glenn Miller, Claude Thornhill and Charlie Spivak, to mention a few. Only drawback is that with the Casino being stuck out in the country, a loosening-up of gasoline A cards

will be as important to Strong's success this summer as having a good band.

### BOBBY SHERWOOD

(Reviewed at Roseland Ballroom, New York)

This is more in the nature of a complaint than a review. Bobby Sherwood has been a leader now for more than two years and is little further advanced in terms of success than he was when he left west coast studio work to front a band.

There are many explanations offered for this half-failure. The lack of one-riter ballroom patronage, the long absence of recordings (due to the Petrillo ban), and the general war-time unrest, resulting in continual personnel changes, can be held partly responsible for the failure of any band to realize its potentialities. But that's not the whole story.

In Sherwood's case, specific shortcomings on the part of specific people have hindered the bandleader.

For one thing, his bookings have been neglected badly. Outside of one-week engagements at the Roxy and Paramount for which he was used as an emergency stop-gap, he hasn't played a major Manhattan theater. Excepting dates of dubious value at the Hotels Lincoln and Park Central in N. Y. and the Biltmore in Washington, the young leader hasn't had a chance at any of the name bookings that help build a band. He's never seen the

### TRAVELERS REVELLE

Buddy Clark, former radio vocalist, is sandwiching service shows between his chores at the new Vaughn General Hospital, Hines, Ill. . . . Camp Fannin, Tex., has an excellent band, spotlighting the talents of Pfc. Carl Denny, former McIntyre vocalist; Pfc. Nell Meik, trumpet with Gene Krupa; and Turk Fuleichan, string bass, who played at various NY jam spots.

Many of the musicians in the 227th Army Band at Camp Breckinridge, Ky., are from name units, such as T/Sgt Paul McPherson, once with Chick Webb; Lonnie Johnson from Lucky Millinder; William Mason of Stuff Smith's combo; and Jimmy Tyler, formerly with J. Dorsey . . . Buck Clayton, ex-Basie trumpet star, is now blowing at Camp Shanks, N. Y. . . . Another Basie-ite, Jack Washington, baritone sax, is stationed at Fort Sill, Okla.

Paul Harmon, Johnny Long sideman, has joined the *This Is The Army* unit in Europe . . . Girard Johnson, former publicity manager for Glen Gray, Artie Shaw and Ted Lewis, is stationed in England after seeing service

inside of a Hotel Pennsylvania or a Hotel Sherman or a Palladium ballroom. He has never been presented on the screen, though he's uncommonly good-looking and has great personal charm.

On top of this, Capitol records waxed eight Sherwood band sides last December but to date not one of these has been released. When you realize that recordings are the very life-blood of a band on the way up, you'll agree that this is extreme negligence, especially considering the fact that Capitol meanwhile has released many records which strike this listener as being inferior to the kind of thing that Sherwood does. Though the leader had only four other sides issued previously, at least one of them, *Elk's Parade*, has been a consistent seller.

At Roseland, the Sherwood band remains in the state that reviewers peg as "promising". His band arrangements are both interesting and commercial, if you'll concede such a thing possible; his own work as a singer and instrumentalist is excellent. But being called "promising" after two years of hard work must be a bring-down. Something should be done about it.

### Gobs Have Hot Quintet



Athens, Georgia—Howard "Happy" Davis, former Rudy Vallee pianist, leads and arranges for this hot quintet at the navy pre-flight school here. Left to right: Dan D'Andrea, ex-Whiteman and Casa Loma clarinet; Gunnar Sorenson, trumpet from Al Donahue and Freddie Slack; Dick Evangelista, tubman from Pittsburgh; Ray Lavers, former Teddy Powell and Will Osborne sax player.

in Africa . . . Musical director of the new AAF musical program, *Symphonic Flight*, heard over the Blue on Sunday at 10:30 a.m. (CWT), is M/Sgt. Harry Blue- stone.

There's no lack of song at Fort Bragg, N. C. Ronnie Kemper, former Heist and Jurgens vocalist; Frank J. Ross, ex-Messner crooner; and Keith Bonn, a member of Waring's choral group, handle the vocals capably . . . George Marvin, drummer with Russ Morgan, is stationed in New Guinea and has started collecting native drums . . . Tony Coate, ex-lead with Mike Riley, is playing with the Bremerton, (Wash.) navy yard band . . . Robert Ramirez, once fiddler with Cugat, was promoted to staff sergeant with the 15th army air force . . . Al Seidel, once tubber with Joe Marsala and Bob Zurke, is playing with a navy band in San Diego, Cal.

The Jurgens brothers were a unit in the musical business and the marine corps kept them together—Dick was the bandleader at Camp Elliot, Calif., and Will

as manager of the music and production . . . A Chicago drummer, Arnie Freeman, brother of Bud, is leading a fine service combo in England . . . S/Sgt. Maynard Post left Lou Breezee's tram section and is now stationed with a bomber group in England.

There's name band talent aplenty at the Tuskegee, (Ala.) army air field with Erskine Hawkins' alumni including: Clarence Edmondson, trumpet; Richard Harris, trombone; and Amos Gordon, sax; Sgt. Ed Brown, sax with Luncieford; James L. Lowe, former "Bama" State Collegian; and Pfc. Rushton Miller.

### The Nth Degree

New York—The boys around N. Y. U. are wowing each other with this question: "What's the definition of M. D., D. D. and L. L. D?" Despite what you may think, the answer is, "Muiry Doats, Doasy Doats, Little Lamsy Diver!"

AND SO LITTLE TIME

**MARY MARTIN**

And most "big names" use this 3" x 5" VISUAL record of song hits of over 100 important publishers, plus old favorites. Includes lead sheets and lyrics of choruses and other info. For professionals ONLY. Write on your letter head for free samples.

1619 Broadway New York 19

**TUNE DEX**

See and hear . . .

★ **GLENN MILLER**

with the new STONE LINED MUTES in the 20th Century Best music production. Orchestral Waxes.

Send for Descriptive Folder

**Humes & Berg Mfg. Co.**  
121 E. 47th St. CHICAGO

WE HAD 'EM BEFORE

We'll Have 'Em Again

EARLY in the POST-WAR PERIOD

YORK Band Instruments—Famed for tone since 1882  
U.S.A.—Grand Rapids—Baronet Instruments

BLESSING Instruments—hand fashioned. "It's a Blessing"

NATIONAL Band Instruments—Moderately priced  
Carl Fischer—Ora Band Instruments

BUFFET—The Sweetest Clarinet ever made  
Ernie Semmler Woodwinds

PRUEFER—America's finest Clarinet

THIRDBVILLE LANY—Woodwind makers since 1792

PERNA-WOOD Clarinets—Made in Florida

WILCOX-GAY—America's Most Versatile Radio

JUBB—The Finest Accordion ever produced  
Cascadia Accordion

MURRIBBI Piano Accordion—Monarch of Accordions  
Baltarin—Venezia Fatti Accordions

CARL FISCHER—Wide Range Amplifiers

**CARL FISCHER** MUSICAL INSTRUMENT CO.  
1918-1922 AMERICAN GREATEST MUSIC

REGENT

**Giggin' SERIES**

FOR

**SMALL COMBINATIONS**

Instrumentation: 3 SAXES, TRUMPET, TROMBONE, PIANO, DRUMS, BASS (WITH GUITAR CHORDS)

- ... AFTER AWHILE
- ... AIR MAIL SPECIAL
- ... A SMOOTH ONE
- ... BENNY'S BUGLE
- ... BREAKFAST FEUD
- ... DOWN FOR DOUBLE
- ... FLYING HOME
- ... GONE WITH "WHAT" WIND
- ... SEVEN COME ELEVEN
- ... SHIVERS
- ... SOFT WINDS
- ... WIGGLE WOOGIE

PRICE 50c EACH

ARRANGEMENTS BY: BUD JOHNSON AND FUD LIVINGSTON

Use This Order Blank or At Your Dealer:

REGENT MUSIC CORPORATION, 1619 Broadway, New York 19, N. Y.

Enclosed find \$..... for which please send the orchestrations indicated above, at 50 cents each.

NAME .....

ADDRESS .....

CITY ..... STATE .....

# Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Mogale, 48 West 48th St., NYC; GAC—General Amusement Corp. of America, 745 Fifth Ave., NYC; HFC—Harold F. O'Leary, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

**A**  
Abbott, Dick (President) K. C., Mo., h  
Allen, R. (Garrick) Chi., nc  
Arneheim, G. (Sherman) San Diego, nc  
Auld, G. (Howard) Wash., D. C., clng.  
7/6, t; (Hunt's) Wildwood, N. J., 7/13, b

**B**  
Bardo, B. (Blue Moon) Wichita, clng. 7/5  
Barnet, C. (Slapsie Maxie's) Hollywood, Cal., nc  
Bastie, C. (Palace) Columbus, O., 7/4-6, t; (Palace) Cleveland, 7/7-13, t; (Palace) Youngstown, O., 7/14-17, t  
Benson, R. (Ambassador) Chi., h  
Bishop, B. (Schroeder) Milw., h  
Bondahu, N. (Roosevelt) New Orleans, onpg. 7/13, b  
Brandwynne, N. (Stetler) Wash., D. C., h  
Brigode, A. (Lake Lawn) Delavan, Wis., clng. 7/11, b  
Brown, L. (Pennsylvania) NYC, h  
Buss, H. (National) Louisville, clng. 7/6, t

**C**  
Carle, F. (Steel Pier) Atlantic City, 7/1-3, 7/8-9, 7/15-16, b  
Carler, B. (Swing Club) Hollywood, Cal. Cavallaro, C. (Eltz's Garden) Denver, clng. 7/5, b  
Coleman, E. (Mocambo) Hollywood, Cal., nc  
Courtney, D. (Lake Club) Springfield, Ill., nc  
Cugat, X. (Waldorf-Astoria) NYC, h  
Cummins, B. (Last Frontier) Las Vegas, Nev., h

**D**  
D'Artega, Al (Majestic) San Antonio, clng. 7/5  
DiPardo, T. (Forest Pl. Highlands) St. Louis, b  
Dorsey J. (Palladium) Hollywood, Cal., h  
Dunham, S. (Lakeside Pk.) Denver, onpg. 7/7, b  
**E**  
R. Eldridge (Tic Toc), Boston, nc  
Ellington, D. (Roxy) NYC, onpg. 7/12, t

**F**  
Fields, Shap (CopaCabana) NYC, nc  
Fio Rito, T. (Tune-Town) St. Louis, 7/4-16, b  
Foster, C. (Orpheum) Omaha, 7/7-13, t  
Fuller, W. (Garrick) Chi., clng. 7/12, nc

**G**  
Garber, J. (Golden Gate) S. F., Cal., clng. 7/4, t  
Gray, G. (State) Hartford, 7/8-9, t

**H**  
Hamilton, G. (Palmer House) Chi., h  
Hampton, L. (Apollo) NYC, clng. 7/8, t  
Hawkins, E. (Howard) Baltimore, 7/17-18, t  
Heidt, H. (Riverside) Milw., 7/7-18, t; (Oriental) Chi., onpg. 7/14, t  
Herman, W. (Sherman) Chi., clng. 7/13, h; (Eastwood Gardens) Detroit, onpg. 7/14, b  
Hill, T. (Claridge) Memphis, h  
Hoglund, E. (Ciro's) Mexico City, nc  
Howard, E. (Terrace Room) Newark, N. J., clng. 7/6  
Hudson, D. (Lincoln) NYC, h  
Hutton, I. E. (Orpheum) Omaha, clng. 7/6, t

**I**  
International Sweethearts of Rhythm (Club Alabama) L.A., onpg. 7/14, nc  
Johnson, Buddy (Rezal) Chi., clng. 7/6, t  
Joy, J. (Peabody) Memphis, h

**K**  
Kassel, A. (Aragon) Chi., h  
Kavelin, I. (Hi-Lo Club) Battle Creek, Mich., 7/3-9, nc  
Kaye, S. (Capitol) NYC, clng. 6/12, t  
Kenton, S. (Lakeside Pk.) Denver, clng. 7/6, b  
Kirby, J. (Aquarium) NYC, nc  
Krupp, G. (RKO) Boston, 7/4-12, t; (Capitol) NYC, onpg. 6/13, t

**L**  
Leonard, A. (Downtown) Detroit, clng. 7/6, t; (Cedar Point) Sandusky, O., 7/7-8, b  
Lewis, T. (Palace) Cleveland, clng. 7/6, t; (Latin Quarter) Chi., onpg. 7/7, nc  
Long, J. (Roosevelt) N. O., La., clng. 7/12, h  
Lopez, V. (Taft) NYC, h  
Lucas, C. (Roseland) NYC, h  
Lunsford, J. (Plantation) L. A., Cal., nc

**"Calling all Trumpeters"**  
**CHARLES COLINS TRUMPET SERIES**  
LIP FLEXIBILITIES  
Modern FLEXIBILITIES  
CHAS COLINS ADVANCED SERIES Based On Years of Teaching DANCE STUDIES TRUMPET  
Order from Year Dealer or Direct Write for Free Pamphlet Sample Exercises  
CHARLES COLIN  
111 West 48th St New York City

**TOM TIMOTHY HARMONY — COUNTERPOINT**  
Arranging for the Modern Orchestra. For "ad-lib" playing, a SPECIAL course is provided.  
117 W. 48th St. New York City  
L.Ongore 6-9861

**Make Your Own Orchestra Arrangements** with the Special Arranger and Transcriber. Four parts harmony for all instruments of a band—50c. Write your own music with the new music writing device; celluloid stencil so tracing musical symbols perfectly. 50c. Send \$1 for both items.  
**S. SPIVAK, 4511-15th Av., Brooklyn 19, N. Y.**

**Donald S. Reinhardt BRASS INSTRUMENT SPECIALIST**  
Analyst for Modern Professional Technique  
Author of the new Donald S. Reinhardt's Modern Brass Instrumental Series  
New York Studio 117 W. 48th St. 1714 Chestnut St. Bryart 9-6592 RIT-7824

# Key Spot Bands

**AMBASSADOR HOTEL, Los Angeles—Freddy Martin**  
**ARAGON, Chicago—Art Kessel**  
**ASTOR HOTEL, New York—Tommy Tucker**  
**BILTMORE HOTEL, Los Angeles—Joe Reichman**  
**BLACKHAWK RESTAURANT, Chicago—Carl Ravazza**  
**CASA MANANA, Culver City, Cal.—Hal McIntyre**  
**EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver**  
**LINCOLN HOTEL, New York—Dean Hudson**  
**NEW YORKER HOTEL, New York—Tony Pastor**  
**PALACE HOTEL, San Francisco—Carlos Molina**  
**PALLADIUM, Hollywood, Cal.—Jimmy Dorsey**  
**PALMER HOUSE, Chicago—George Hamilton**  
**PENNSYLVANIA HOTEL, New York—Les Brown**  
**ROOSEVELT HOTEL, New Orleans—Johnny Long; July 13, Neil Bondahu**  
**ROSELAND, New York—Clyde Lucas**  
**SAVOY, New York—Cootie Williams**  
**SHERMAN HOTEL, Chicago—Woody Herman; July 14, Charlie Spivak**  
**TERRACE ROOM, Newark—Eddy Howard, clng. 7/6**  
**TRIANON, Chicago—Lawrence Welk**  
**TRIANON, Southgate, Cal.—Jan Savitt**  
**WALDORF-ASTORIA, New York—Xavier Cugat**

**P**  
Pancho (St. Francis) S. F., Cal., h  
Pastor, T. (New Yorker) NYC, h  
Parton, George (Follies) Miami, h  
Prima, L. (Strand) NYC, t

**R**  
Raeburn, E. (West End Casino) Long Branch, N. J.  
Ravazza, C. (Blackhawk) Chi., r  
Reichman, J. (Biltmore) L. A., Cal., h  
Reid, D. (Blue Moon) Wichita, onpg. 7/7, b  
Reisman, L. (Stetler) Boston, h  
Reynolds, T. (Club Lido) Wichita, clng. 7/13  
Roeder, Billie (Coney Island) Cincinnati, onpg. 7/7, h  
Rogers, E. (Aragon) Houston, clng. 7/4, h  
Ruhl, W. (Commodore Perry) Toledo, h

**S**  
Sanders, J. (El Rancho Vegas) Las Vegas, Nev., h  
Sandifer, S. (Aquarium) NYC, r  
Saunders, H. (St. Anthony's) San Antonio, h  
Saunders, R. (DeLia) Chi., nc  
Savitt, J. (Trianon) L. A., Cal., nc  
Sherwood, E. (Oriental), Chi., clng. 7/6, t  
Smith, S. (Garrick) Chi., nc  
Spivak, C. (Paramount) NYC, clng. 7/11, t; (Sherman) Chi., onpg. 7/14, h  
Strong, Benny (Bismarck) Chi., h  
Strong, Bob (Glen Island Casino) New Rochelle, N. Y., h  
Stuart, N. (Plantation) Dallas, nc

**T**  
Towne, G. (Muehlebach) K. C., Mo., h  
Tucker, T. (Astor) NYC, h

**V**  
Van, Garwood (Chase) St. Louis, h

**W**  
Wald, J. (Michigan) Detroit, clng. 7/6, t; (Paramount) NYC, onpg. 7/12, t  
Wason, H. (Club Royale) Savannah, Ga.  
Welk, L. (Trianon) Chi., h  
Williams, C. (Savoy) NYC, b

**No Cat On Keys**  
Los Angeles—Five band leaders, minus their bands, have been signed to appear in *Out of This World*, Paramount opus which Sam Coslow is producing. Quintet consists of Ray Noble, Joe Reichman, Henry King, Carmen Cavallero and Ted Fio Rito, all of whom play piano in the society manner.

**YOUR BIG OPPORTUNITY IS AHEAD . . . . . STUDY ARRANGING**  
The post war era holds great promise for those who prepare for it today

Enroll for our "Modern Home-Study Arranging Course." It teaches you how to write and arrange music, how to orchestrate passing tones, arrangement routine and score of unusual, modern effects. Your work is reviewed and corrected by the author. All big "name" arrangers have had to acquire the same knowledge we offer.

**University Extension Conservatory**  
Dept. A-442, 1525 E. 53rd St., Chicago, Ill.  
Name . . . . .  
Address . . . . .  
City and State . . . . .  
Experience . . . . .

# Swinging At Glen Island



New York—Once the pride of Chicago, Bob Strong and his band are pleasing eastern patrons during an indefinite engagement at the Glen Island Casino near New Rochelle. Left to right: Bob Strong, leader; Don Carmichael, vocalist; Betty Martin, vocalist, and Freddie Cohen, vocals and guitar.

# Plan Benefit For J. Noone

Los Angeles—Musicians' Congress, newly formed group which jazz enthusiasts have charged with alighting their field in spite of the group heads' protestations of great interest, will sponsor a memorial concert in honor of the late Jimmie Noone.

Affair will be presented at the Wilshire Ebell theater here on the afternoon of Sunday, July 9. One of the chief features will be the band of New Orleans jazz musicians organized for the Orson Welles radio program by Marill Morden and which was built around Noone. Personnel consists of Papa Mutt Carey, trumpet; Kid Ory, trombone; Wade Whaley (replacing Noone), clarinet; Buster Wilson, piano; Ed Garland, bass; Zutty Singleton, drums and Bud Scott, piano. An all-star band of white musicians organized and led by Joe Sullivan will also appear, plus an impressive line-up of noted musicians who will appear individually.

# SITTIN' IN

**IMMORTAL**  
A righteous hot-man,  
(Fake or read),  
Off the likker,  
And the weed,  
A gent with ladies—  
One sweet guy.  
Why did he have to  
Go and die?

# A Triple Steal

New York—It must be D-Day in the band biz. Gene Krupa staged a commando raid on Boyd Raeburn to pick up four sidemen. Sonny Dunham probably regards the deal as simply poetic justice for the Krupa deal followed closely on the heels of Raeburn's invasion of Dunham's band when he marched off with four players and two vocalists. Saxman Stu Olson was the only one involved in a double play combination—Dunham to Raeburn to Krupa.

# Directives Stop Byrne's AAF Ork

Austin, Texas—Due to directives from both the Air Service Command and the Eighth Service Command, Lieut. Bobby Byrne and his Skyliners from Eagle Pass, Tex., were unable to accept the invitation of Screen Star Bette Davis to appear at the Hollywood Canteen from June 10 to 18.

Cpl. Ben Millstein, band manager, says the band schedule is extremely heavy, with booking already being full two months in advance.

# Bands Boom In Davenport Area

Davenport, Iowa — The band business is booming here, with all bands working steadily for the highest wage since the first world war. The Coliseum ballroom is packing them in with Ray Winegar and Hal Weiss's bands working alternate Saturdays.  
Batonier Jack Manthey is seriously contemplating a "Shep Fields" band, because of the brass-men shortage in this area. . . . Paul Johnson, former Shep Fields baritone, leaves soon for Hollywood to try his hand before the kleigs. —Joe Pitt

**STUDY ARRANGING with OTTO CESANA**  
EVERY Musician Should be Able to Arrange CORRESPONDENCE OF AT STUDIO  
They studied with Otto Cesana: (Arr. For)  
Van Alexander . . . . . Van Alexander  
Charles Garble (age 16) . . . . . Milt Britton  
Matty Matlock . . . . . Bob Crosby  
Herb Quigley . . . . . Andre Kostelanetz  
Alvino Rey . . . . . Alvino Rey  
Turk Van Lierke . . . . . Charlie Barnet  
Buddy Weed . . . . . Paul Whiteman  
and many others.  
NOW AVAILABLE!  
Course in Modern Harmony (Complete material) . . . . . \$3.00  
Course in Modern Dances Arranging (Complete material) . . . . . \$2.00  
Course in Modern Counterpoint (Complete material) . . . . . \$3.00  
Reminiscing (Score) . . . . . \$1.00  
American Symphony No. 1 (Score) . . . . . \$4.00  
**OTTO CESANA** 37 W. 57th St., New York 19, N. Y.  
Tel.: PLans 5-1236

**25 Hot Trumpet Choruses**  
Educational, all instruments. Broad new folk, featuring styles of famous swingmen—chord names—chord charts—melodious licks—suggestions on how to improve your style—some note-to-note "take-offs." Professionals only. PRICE: \$1.00 COMPLETE. NO U. S. D'S.  
**LEO FANTEL**  
2170 Creston Avenue, New York City 53, N. Y.  
Dealers Write. Sole Distributors.

**SWING PIANO!**  
Learn the rapid and easy "Christmann Way." Beginner's or advanced. Send for free "home-study" folder.  
**Planists, Look!**  
Our Monthly Break Ballerettes bring you original arrangements for building up extra choruses of popular hit-songs with novel breaks, tricky base figures, begin-woogie effects, riding the melody, etc. Send a dime for sample copy.  
**AXEL CHRISTENSEN STUDIOS**  
21 Kimball Hall • Chicago 4, Ill.

**LEARN "HOT" PLAYING**  
Quick course to players of all instruments. Make your own arrangement of "HOT" breaks, choruses, obbligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.  
Modern Dance Arranging  
Duets, trios, quartets and ensembles—special choruses—modulating to other keys—suspensions—particellations—organ points—color effects—swinging backgrounds. • Write today.  
335 E. 19th Street  
**Elmer B. Fuchs** Brooklyn 26, N. Y.

Chicago  
The  
BA  
As st  
iously,  
cannot  
individu  
ions f  
dure, h  
have re  
from c  
receiving  
the ho  
from m  
plaints  
ers. In  
both se  
he was  
certain  
of the  
ted for  
written  
berahip  
was an  
but has  
Although  
ble for  
not lik  
in offic  
in the  
your cl  
thoriza  
hand y  
be pre  
with al  
all mal  
clubs s  
dues i  
we can  
Ann Bu  
saver a  
column  
New  
Compo  
148 W.  
25, or  
161 W.  
man/  
E. 90th  
O'Mera  
York C  
He Sp  
Kent F  
Gene  
Talbot  
Bobby  
Bobby  
atral/  
Ave., C  
Holzha  
Village  
ridge c  
—June  
Ve  
Tot  
18 ye  
singin  
years,  
Bogart  
Hat h  
gun h  
Broad  
court



# The BANDBOX

By BILL DUGAN

As stated in this column previously, due to limited space, we cannot give the details of each individual club or print suggestions for club activities, procedure, etc. However, lately we have received several complaints from club prexies who are not receiving cooperation from parties honored by their clubs or from members, and also complaints from prospective members. In two cases in particular, both servicemen, one states that he was denied membership to a certain club but was not refunded the 50 cents which he submitted for dues, and the other has written several times for membership to another club which was announced in this column but has never received a reply. Although we cannot be responsible for these discrepancies, we do not like to list clubs which are unofficial or insincere. Therefore, in the future, before announcing your club, you should have authorization from the person or band your club honors and then be prepared to follow through with all your plans and answer all mail received. Those joining clubs should remit membership dues regularly and cooperate with the officers of the club. If we can be of any assistance, JoAnn Burton shall be glad to answer any mail received for this column.

**New Clubs Formed**  
 New Clubs: **Xavier Cugat-Del Campo**—Evelyn Bierlein, pres., 148 W. 105th St., New York City 23, or Barbara Friedman, secy., 161 W. 75th St., New York City 23.  
 ... **Woodpeckers (Woody Herman)**—Cappy Sheridan, pres., 123 E. 90th St., New York City, or Ruth O'Mera, 602 W. 139th St., New York City.  
 ... **Jerry Wald-Charlie Spivak**—Carol Platts, 125 Kent Road, Springfield, Pa.  
 ... **Gene Krupa**—Carol King, 314 Talbot Ave., Akron 6, O.  
 ... **The Bobby Boy Brigade (Frank Sinatra)**—Eleanor Curto, 104-12 95 Ave., Ozone Park 16, L. I., N. Y.  
 ... **Johnny Long**—Catharine Holzhauser, 66-28 75 St., Middle Village, L. I., N. Y.  
 ... **Tom Eldridge** (Guy Lombardo vocalist)—June Barr, 1241 S. Ohio Ave.,

## Send Birthday Greetings to:

- July 2—Harlan Leonard
- July 3—Jerry Gray
- July 4—Louis Armstrong, Leo Bennett, Alice Templeton
- July 5—Ray Biondi
- July 7—Otto Ceasna
- July 8—Clint Garvin, Al Herman, Louis Jordan, Johnny Minco, Andy Ramo
- July 9—Dale Brown
- July 12—Joe Reichman
- July 13—Roe Hillman, Al Lepol
- July 14—Gene Howard, Buddy Moreno

Columbus 6, O. . . . **Hazel Scott** (following three clubs)—Mr. Jodie Harris, 173 Fullerton St., Pittsburgh, Pa. . . . **Richard Randall**, 2 Carleton St., Boston, Mass. . . . **Marion Harrison**, 273 Reid Ave., Brooklyn, N. Y. . . . **Bob Eberly-Charlie Barnet**—Shirley Ann Brightrose, 2947 W. 29th St., Brooklyn 24, N. Y. . . . **Perry Como**—Gerry Geremia, pres., 1831 Mayflower Ave., Bronx 61, N. Y.

**Club Miscellany**  
 It had been quite some time since we heard from Carrie Newman, R. F. D. No. 1, Hightstown, N. J., but her recent letter states she would still like to hear from Horace Heidt fans. . . . The Fans of Jazz and Swing Club is reorganizing and Carl Fiel, co-pres., 379 Capistrano Ave., San Francisco 12, Cal., would like more members. . . . Virginia Wellington, 1109 E. 29th St., Erie, Pa., is going strong with her Bob Eberly (now P.F.C.) club and has 78 members but is starting a new membership drive. . . . Betty Seldell, 31 River Glen, Hastings on Hudson 6, N. Y., has been made vice-pres. of an Ella Mae Morse club.

**Leona Brodsky, 1347 57th St., Brooklyn 12, N. Y., has the N. Y. branch of Dolores Nime's Bob Mathews club. . . . July 2 is the first anniversary of the Corky Covocan club headed by Penny Simone, 1955 E. 7th St., Brooklyn, N. Y. . . . Ruby McMillin, 1816 Milburn St., Indianapolis, Ind., is proxy of the Indiana branch of Dorothy Irwin's Frank Sinatra club. . . . The Pa. branch of Audrey Swenson's Gene William's club is headed by Rita Baricak, 3524 Pleasantwood St., Pittsburgh 13, Pa., and the Mich. branch by Gail Artman, 8206 Wendell Blvd., Huntington Woods, Royal Oak, Mich.**

Supplementing our announcement in the last issue, the Hal McIntyre Super Clubs of America have written a pamphlet called "We Learned the Hard Way" as a closing announcement of the club, which they feel would be helpful to other club prexies. It can be obtained by sending 10 cents to Don Goins, YMCA, Box 306, Indianapolis, Ind. . . . The Alvino Rey-King Sisters club, two years old, has more than 1,000 members. Henry Wagner, 87 Ellwood St., New York 34, N. Y., is national vice-pres., and John Dealy, 1624 Ross St., Sloux City 17, Ia., is the vice-pres.

**Membership Drives**  
 Clubs wanting new members: **Buddy Rich**—Annette Dworkin, 2480 Buena Vista, Detroit 16, Mich. . . . **Viola Smith** (also would like to hear from drummers)—Kay Dower, 3533 64th St., Woodside, N. Y. . . . **Gene Wil-**

"The Book They're Talking About"

### ART ANATOMY

OF THE Human Figure

By Charles Carlson

For the amateur and professional artist. Contains over 250 illustrations, charts and notes, giving detailed study of every part of the body. **54** Pages. **1** Foot and **1** Hand in Action. **1** Paid

Bright Co., Dept. 0812, P.O. Box 43, Forest Hill, N.Y.

## WANTED

Used Band Instruments  
 All Makes  
 Any Condition

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

**LOCKIE MUSIC EXCHANGE**

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

## CLASSIFIED

Ten Cents per Word—Minimum 10 Words  
 25c Extra for Box Service  
 (Count Name, Address, City and State)

### ARRANGEMENTS, ORCHESTRATIONS, ETC.

**YOUR SONG PROFESSIONALLY** arranged with complete pianocore and guitar diagrams, chord notation. Price is \$10.00 and work is guaranteed satisfactory or money returned promptly and in full. Malcolm Lee, 844 Primrose, Syracuse, 5, N. Y.

**DIXIE ARRANGEMENTS**—Trumpet, tenor, clarinet, drums and piano. Also trombone and bass if needed. 50c per arrangement. All standard and strictly full and fine. Box A-104, Down Beat, 303 N. Wabash, Chicago, 1.

**THE BEST IN SWING**—Trumpet, Sax. Clarinet choruses copied from records. **DIRECT SHORT CUT THOROUGH COURSE IN ARRANGING**. Burrows Music Service, 101 Stearns Ed., Brookline, Mass.

**SPECIAL ARRANGEMENTS**. Will send catalog of 200 specials on request. Also details of monthly arrangement club. Charles Price, Danville, Virginia.

**SONGWRITERS WANTED**: Prices—Details—Free Book. Variety, 8, Salem, Indiana.

**WEEKLY SWING CHORUS** sent to Thompson Music Members 50c. Any instrument. Inquire Maynard Thompson, Endicott, N. Y.

**CALLING ALL NEW Songwriters**. Radio Music Publishers, 7015 N. Oakley Ave., Chicago, Hollywood connections.

**SONGS PUBLISHED FREE**—Barnhart Publications, 1320 48th, Des Moines, Iowa.

**AMATEUR COMPOSERS**: Lyrics written to your melodies—low new prices. Easy terms. Low percentage. For details write to Elizabeth Hogan, Box A-105, Down Beat, Chicago, 1.

**TO ALL MUSIC LOVERS**—Go to your music dealer and buy or order this beautiful song: "I Want To Stay in Monterey." Composer: Harley Scriet.

**SPECIAL ARRANGEMENTS**—Kenton, Dunham, McIntyre styled. Individually arranged for you. Satisfaction guaranteed. Write for particulars. J. Eldredge, 2855 Neil Ave., Columbus, Ohio.

**OUTSTANDING MELODIES** of real merit and beauty written to lyrics. Collaboration. Box A-108, Down Beat, 303 N. Wabash Ave., Chicago, 1, Ill.

**TEN SIZZLING HOT** piano introductions \$1.00 postpaid. Written two ways for amateurs and professionals on same sheet. This is root. Maynard Thompson, Endicott, N. Y.

### AT LIBERTY

**DRUMMER**—16, Read fake, experienced. Join union, travel. Gene Kellog, 227 Fair Oaks Avenue, Rochester, 7, New York.

**Hams**—Audrey Swenson, 661 W. 180 St., New York 33, N. Y. . . . **Dick Shanahan**—Harry Kirlys, 28 Fremont St., Salem, Mass. . . . **Chick Finney**—Bunnie Kemp, 4356 Easton Ave., St. Louis 13, Mo. . . . **Chuck Foster**—Marie Horrigan, 914 N. Lincoln, Hastings, Neb. . . . **Dick Haymes-Boyd Raeburn**—Jim Scott, 800 Allen Creek Road, Rochester 10, N. Y. . . . **Mel Powell**—Mary Gallo, 331 E. 146 St., New York 51, N. Y. . . . **The Sighing Slaves For Sinatra**—Jo Russo and Dorothy Ryan, 309 E. 164 St., Bronx 56, N. Y.

**RHUMBA TRAPS**

Morocco—\$1.50 pair Caire—\$2.50 each  
 Claves—\$1.00 pair Bongos—\$10.00 pair  
 Quibada (Jawbone)—\$7.50 ea.  
 Congos—\$15.00 ea.

Complete Equipment for Drummers

**FRANK'S DRUM SHOP**

226 S. Wabash • Chicago, 4, Ill.

## FREE PRACTICE ROOMS

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

## HOTEL CHELSEA CHICAGO

Rooms From \$6.00 a week Or From \$1.50 a day

U.S. 12-41 to WILSON & SHERRIDAN  
 SIDNEY HERBST, Manager

**FIFTEEN PIECE BAND**, prefer engagements in New York or vicinity. Other locations considered. Available July. State Salary, Bob Terry, 290 Bloomfield Ave., Bloomfield, New Jersey.

**PIANIST**—21—Union. Experienced, 4F. Ardie Kay, 6943 Gullford Road, Upper Darby, Penna.

**TENOR MAN**—18, 4F. Experienced. Available this month. Box A-99, Down Beat, 303 N. Wabash, Chicago, 1.

**GIRL TENOR, TRUMPET**, for replacement immediately. Small organized combo. Top salary. Wire or write details. Dixie Deba, 310 East 95th Street, Chicago, Ill.

**TRUMPET—EXPERIENCED**—Read, fake. Wish to connect with name band. Write A. J. Merrall, 95 Monroe Ave., S. I., No. 1, N. Y.

**DRUMMER—JUST SEVENTEEN**, read, fake. Plenty of experience, solid rhythm, will travel, join union. "Morris" Strand, 1002 3rd Street, Menomonie, Wisconsin.

**MALE VOCALIST**—35, will travel. Dick Curtis, Phone 5-0262, Lowell, Mass.

**ACCORDIONIST**—17—Wants to attend high school, play nights. Experienced—arranger, rides, join union, board. Box A-100, Down Beat, Chicago, 1.

**GIRL ALTO SAX**—Double Clarinet—17, Union, experience, read, fake. Will travel. Betty Whitaker, c/o General Delivery, Bixby, Minn.

**EXPERIENCED GIRL DRUMMER**. Prefer location anywhere. Union. Rita Seward, 101 Cherry St., Punxsutawney, Penna.

### HELP WANTED

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

**WANTED, EXPERIENCED GIRL** to work in complete music department. Permanent position in large music store in Oakland, Calif. Send full particulars as to qualifications. Box A-101, Down Beat, 303 N. Wabash, Chicago, 1.

**MUSICIANS FOR REPLACEMENTS**—Sixty-six-piece tenor band. Excellent opportunity for young draft exempt sober men. Salary \$60.00. Box A-102, Down Beat, Chicago, 1.

**MUSICIANS—SEMI-NAME** style band. Postwar security and bookings. Opportunity for defense job on side. Opportunity to learn band instrument repairing. Opportunity for personal study and advancement. Investigate our farm replacement system for name bands. Carl Bean, Mason City, Iowa.

**WANTED—GIRL MUSICIANS** with large name girl band. Write age and experience—send photograph. Box A-103, Down Beat, Chicago, 1.

### PHONOGRAPH RECORDS

**COLLECTORS RECORD SHOP**. Jack L. Caldwell, 825 Seventh Ave., N. Y. 19, N. Y. Circle 4-9280. Monthly auction list of out of print jazz, swing, and popular dance band records. Winning bids listed following month. Subscription \$1.50 yearly. Write for sample list DB.

**LATE USED RECORDS**, many discontinued, hard to get numbers. List 15 titles desired. 25c each—minimum order 10 records. \$1.00 deposit with order, balance express. Tuttle Sales Co., Syracuse, 4, N. Y.

**BLUE NOTE RECORDS**. The Finest Boogie Woogie, Blues, Stomps, Band Improvisations. Authentic, New Orleans Jazz. Write for Complete Catalog: BLUE NOTE RECORDS, 787 Lexington Ave., New York, 21, N. Y.

**PHONOGRAPH RECORDS** cleaned with Rekucky's "Bills" quite never wear out. Never! Two bottles postpaid \$1.00. Davis Records, Monrovia, Calif.

**FALKENBERG BROS. RECORDS**, 888 Columbus Ave., Boston, Mass.

**LEO WELLS**—Dealer rare records. Inquiries welcomed. Includes postage for reply. Ithaca, New York.

**RECORD COLLECTORS** send 25c for three issues of "Recordiana." Recordiana, Dept. D4, Norwich, Conn.

**WANTED**—TATUM, Wilson, Walker, Hines, etc. piano recordings. Send list and price. McKean, Swanton, New Jersey.

**SEND US YOUR "WANT LIST"**. We mail anywhere. Record Service, P. O. Box 66, Ft. Hamilton, Sta., Brooklyn, 9, N. Y.

**ALL BERRY GOODMAN AUCTION**—over 100 different List free. Jack Chamberlain, Hinsdale, N. Y.

**RECORDINGS**. 500 Crosby. 500 Goodman. Thousands all name bands. Thousands greatest classic singers 1900-1940. Clarke, Pryor, Sousa specialist. Items wanted: Josephine Mayer, Santa Barbara, Calif.

### FOR SALE

**FOR SALE**: Cornets, trumpets, trombones, euphoniums, baritone, french horns, drums, clarinets, flutes, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. Nappe Music House, 4521 N. Rockwell St., Chicago, 45, Ill.

**INSTRUMENTS FOR SALE**—Used Soprano Sax \$15.00. C. Sax—\$20.00. Trumpet \$25.50. Wurlitzer 120 Bass Accordion. New Trombone \$89.50. Guitars, Records, Accessories.

**MUSIC**—Folios, Methods, Orchestrations all publishers. Theory, composition, harmony, dance arranging books. Lists mailed.

**RECORDS**—Jazz albums, collectors' items. Brooklyn Music House, 778 Nostrand Ave., Brooklyn, 19, N. Y.

**SELMER PADELESS ALTO**—like new in deluxe case. Jack Spratt, 5951 Washington, St. Louis, Mo.

### MISCELLANEOUS

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

**WANT NEW YORK ADDRESS?** Our High Class Mail Address Service forwards your letters, messages—\$2.50 monthly. CBS, 542 Fifth Ave.

**56 PRINTED CARDS** Name only—25c. 50 Letterheads—50 envelopes—80c. P. O. Box 11, Sta. A, New Haven, Conn.

**PIANO KEYBOARD HARMONY** for pianists and song writers—4 week course—individual instruction. Studio 2E Kane, 171 West 71st Street, New York. Phone: KNdick, 2-8788.

### How About PRESS CLIPPINGS

We maintain a special entertainment and radio department—inquiries solicited.

220 W. 19th STREET  
**Romeike** NEW YORK CITY

## Veteran At 18



Toronto—Betty Davis is only 18 years old, but she has been singing professionally for five years, the last two with Frank Bogart's band at the Club Top Hat here. Brown-eyed Betty began her career on the Canadian Broadcasting network. (Photo courtesy of Duke Delory.)

**WHEN IN DETROIT**

Bring Your Instrument Troubles to

## IVAN C. KAY

DETROIT HOME OF SELMER and BACH

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

Cherry 4288 • Detroit • 112 John R

**WANTED**

Used Band Instruments  
 All Makes  
 Any Condition

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

**LOCKIE MUSIC EXCHANGE**

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

## HOTEL CHELSEA CHICAGO

Rooms From \$6.00 a week Or From \$1.50 a day

U.S. 12-41 to WILSON & SHERRIDAN  
 SIDNEY HERBST, Manager

To keep your

## DOWN BEAT

files complete and compact get this handy MAGAFILE at cost.

### 25c EACH

You need one for 24 issues

Send your order and remittance direct to Circulation Dept.

## DOWN BEAT PUBLISHING CO.

203 N. WABASH AVE. CHICAGO 1, ILL.

### CHANGE OF ADDRESS

for Members of Armed Forces

To insure delivery of your Down Beats keep us posted on your address changes.

Name	Serial No.
New Address	
Old Address	

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

# "My Masterpiece" REED



Instantly acclaimed and endorsed as the very best reed that money can buy, by a veritable army of leading professionals, soloists and teachers. Only the finest selected and seasoned cane is used for "My Masterpiece" reeds. Made in two distinctive cuts — Artist and Professional, in a range of 6 principal strengths and 6 intermediate strengths — all of guaranteed accuracy. Once you have found the "My Masterpiece" reed that meets your requirements, just reorder by Cut and Strength and you will get an absolutely exact duplicate of your favorite reed. Get a "My Masterpiece" reed from your dealer today, or send us the coupon below.

Fill out and send us this coupon only if you cannot obtain our reeds from your regular dealer, and do not fail to give us the correct name and address of your dealer. We want him to be in condition to supply you with all the Maccarferri Reeds for your future needs.

## For your Information

We are the largest and most complete organization making reeds in the U. S. A. We buy the finest cane from the best sources, no matter what the cost and trouble. The cane is carefully selected and seasoned by our experts. Our technical staff, headed by Mr. Maccarferri, is recognized as the national leader in the industry. Making fine reeds is our profession — we make millions every year. Ask for our reeds by name — "ISOVIBRANT," "POPULAIRE," "MY MASTERPIECE," "MIRACLE," and "FUTURITY." For your music's sake, switch to Maccarferri reeds now.



Please send the following "My Masterpiece" reeds:

CUT	STRENGTH						
	Soft Light	Soft	Med. Soft Light	Med. Soft	Med. Light	Med. Hard Light	Med. Hard
Artist							
Professional	Med. Soft Light	Med. Soft	Med. Light	Med. Hard Light	Med. Hard	Hard Light	Hard

Quantity \_\_\_\_\_ Instrument \_\_\_\_\_ Cut \_\_\_\_\_ Strength \_\_\_\_\_

Pieces	Clarinet	Box of 4	Box of 12	Other Maccarferri reed prices on request
	Alto Sax	\$1.00	\$2.94	
	Tenor Sax	1.40	4.08	
		1.80	5.36	

Remittance enclosed  Ship C.O.D.   
 Send illustrated literature on all Maccarferri reeds

Name \_\_\_\_\_  
 Address \_\_\_\_\_

FRENCH AMERICAN REEDS MFG. CO.  
 110 BROADWAY NEW YORK CITY



# DOWN BEAT

July 1, 1944



MUSIC NEWS FROM COAST-TO-COAST

GROEVITHOR LIBRARY,  
BUFFALO, N. Y.



*Buy More*  
**WAR BONDS!**

**20 CENTS**

CANADA and FOREIGN 25c

\$4 PER YEAR

Name \_\_\_\_\_

Address \_\_\_\_\_

**FRENCH AMERICAN REEDS MFG. CO.**  
345 BROADWAY NEW YORK CITY



*Buy More*  
**WAR BONDS!**

**20 CENTS**  
CANADA and FOREIGN 25c  
**\$4 PER YEAR**

POST OFFICE PERMIT NO. 100 NEW YORK CITY