

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

### III—"Productions Unlimited"

Have you ever watched a high school band play its first job? It's usually a pitiful process—and not on account of musicianship either. Many so-called kid aggregations knock off a brand of music that is infinitely superior to that of bands with much less flair.

But what they lack is showmanship, the ability to judge a crowd, to play the right tunes at the right time, to mix sets properly, to use the right lighting, the right uniforms, to utilize entertainment within the band—all of these things are necessary to be "commercial"—without any regard to the kind of music played.

The same thing is true of a rock band playing at a Broadway theater. How many hours in the theater production men sweat to try to whip a routine into shape, only to have a band that is musically hep go over with a dull thud because it simply can't showcase itself properly?

There is no crime in being "commercial"—I don't mean bad rhymes, Lombardo-toned axes, nor funny hats. I do mean the ability to take a band and put it in a setting which will forcefully direct a non-musical audience's attention to it.

Though the public these days is far more conscious than formerly (Modulate to Page 15)

## Lost Papers Put Bill Usher In Jug

New York—Billy Usher, who left Sonny Dunham for Boyd Raeburn, wound up in an Albany jail recently because of missing draft papers. The pinch took place after the vocalist confided to a couple of new acquaintances that his papers were lost or stolen shortly before he left Dunham's band to try a solo date in Albany. When the new friends turned out to be government men, Usher was taken to the local jail where he spent the night. His draft board straightened out the matter next day.

## Sinatra's Loot Suit

Los Angeles—Suit for \$100,000 has been filed here against Frank Sinatra. Songwriter Jimmy McHugh, RKO and Robbins publishing company by Jack Trizlo and Chuck Bennett who claim *The Music Stopped*, sung by F. S. in *Higher and Higher*, was lifted from a song they submitted to the singer.

## BLUE NOTES

By ROD REED

This is the month when oysters are in season—and so are clambakes.

A fellow has built a song-writing machine, but it's really not such a new idea. Irving Berlin was invented years ago.

Abbott & Costello were able to dig up \$1,500,000 to buy Atlantic City's Steel Pier. Shows you can get rich if you save your pennies.

Lecky Vicki says sopranos make the best entertainers for USO tours because they're all used to going over the high C's.

Famous last words: Let's invite Joe Hall to our party, Mr. Dorsey.

# DOWN BEAT

CHICAGO, SEPTEMBER 1, 1944 Vol. 11—No. 17  
(Copyright, 1944, Down Beat Publishing Co.)

## Robbins Strikes Recording Snag

New York—*Down Beat* has learned exclusively that the first big rift has taken place between song publisher Jack Robbins and a rival music power. Columbia records has let it become known that under no circumstances will any future Robbins-published tunes be considered for waxing on its label.

That such a situation might arise was suggested in the June 1 *Down Beat* which outlined Robbins' multifarious music activities. An article in that issue described the music world's great interest in the fact that Robbins is branching out from straight publishing to set up an artists' bureau and the Lion recording firm. More importantly, Robbins is investing money in new singers and bands with the clear aim of using them eventually as contracted pluggers for his songs.

In banning Robbins' tunes from its record library, Columbia indicates that it feels that publisher's many-sided interests threaten the quality of published music by acting as a monopoly that will stifle competition. Representatives of Victor and Decca, the other two major disc houses, had no comment to make on Columbia's blackballing of Robbins' products.

## Eckstine Spots Strong Trumpets

Chicago—Billy Eckstine's trumpet quartet grabbed the spotlight during the band's stay at the Regal theater here. The section was composed of: Dizzy Gillespie, Howard McGhee, Gail Brockman and Marion Hazel. McGhee, subbing in Eckstine's band, has recently been featured soloist with Georgie Auld's ofay crew.

Remaining personnel includes: Charley Parker and John Jackson, altos; Eugene Ammons, son of Al Ammons, and Lucky Thompson, tenors; Leo Parker, baritone; Gerald Valentine, Arnett Sparrow and Rudy Morrison, trombones; John Malachi, piano; Tommy Potter, bass; and Art Blakey, drums, and Sara Vaughn, vocals.

The band plays some terrific double-timed specials, such as *Salt Peanuts*, *Night in Tunisia* and *Blitz*, all arranged by Dizzy Gillespie. Gerald Valentine is scoring the ballads. The Eckstine crew is slated for another recording session for DeLuxe label on Sept. 15, at which time they will cut six sides.

## Attack Hamid Pier 'Jim Crow' Policy

Atlantic City—Hamid's Pier, mass entertainment spot here, is in the middle of a jam with Negroes because it denies them the right to dance in its name band ballroom. Recently a committee of local Negroes called on the spot's management to make a formal protest against discrimination.

Though the neighboring Steel Pier allows Negroes to dance in its ballroom, Hamid's Pier management claims that southern tourists staying in Atlantic City have complained about mixing and that it observed the complaint to avoid any race trouble.

## Keynote Waxes Rex

Los Angeles—Rex Stewart, Ellington's cornet star, arrived here in the middle of August for a vacation visit. While here, Stewart rounded up a hand-picked group of jazz men and recorded several sides for Key-note platter firm.

## Star Duster Selects Stars



Hollywood—For his own radio show on Mutual, Hoagy (Star Duster) Carmichael selected star musicians, such as (left to right) Jimmy Briggs, who directs the band; Joe Venuti, who is music director of the *Duffy's Tavern* show, and Opie Cataca, who conducts on the Blue Network. Otto Rothchild Photo

## BG Rumored Ready For Overseas Hop

New York—Benny Goodman's long-planned overseas jaunt is shaping up at last. Though BG has been waiting a green light on a trip abroad for over a year, last minute liches have always nixed an Atlantic hop. Now those close to the clarinetist say that he has been given the nod by government officials and is set to leave on a minute's notice.

The Goodman band for the journey will be a quartet with Teddy Wilson on piano, Sid Weiss on bass and Specs Powell on drums. The same musicians have been working with Goodman during his recent dates played in servicemen's hospitals in this area.

## Groaner Vetoes Studio Audience

Los Angeles—Bing Crosby has issued an order, banning presence of studio audiences at his Kraft Music Hall air shows, effective with his return to the program this fall. Reason was not revealed. Crosby is now overseas with a U. S. O. unit.

## Major Miller?



New York—Although he still wears captain's bars in this photo, taken at the BBC studios in London, word from overseas parcels that Glenn Miller since has traded them for a major's gold leaves. With him abroad are Sgt. Ray McKinley, Sgt. Mel Powell, Sgt. Carmen Mastren and other stars of his great air force band. Official USAAF Photo

## Wack Flack

New York—This is a presidential election year and therefore the open season for smears. But one smear campaign in the music business outdoes anything the politicians have thought up so far. The press agent for one femme chirp has been spreading the yarn that a rival chanteuse has recently given birth to illegitimate twins. And just to add the proper flip, the story makes out that this white chanteuse's children are colored.

It's a treat to beat your sweet in the Mississippi mud.

## TD Fronts For Injured Horn

Los Angeles—Tommy Dorsey doubled as manager and band-leader at the Casino Gardens Aug. 12 when Harry James was forced to take the evening off due to an ankle injury sustained in a baseball game that afternoon.

Tommy, informed of the accident shortly before the doors were to open, sent for his trusty slip horn and subbed as front man for his fellow musician and employee. "Harry would have done the same thing for me", he said.

James, at the time of the mishap which occurred as he made a "slide for home", thought that it was merely a sprain and planned up to the last minute to play the job that night. As the pain grew more intense, his manager, Dave Hyltone, finally persuaded him not to play. It was discovered later that the small bone of the ankle had been fractured. A cast was applied at a hospital and the Horn was able to play the following night.

## Horn Switches Band Bookings

Los Angeles—Postponement of MGM picture engagement that brought Harry James and crew back to the coast in July has caused a switch in bookings for the band.

James, who closed his series of five week-end dates at the Dorsey brothers' Casino Gardens on Aug. 27, was scheduled to return to the Casino for the week-ends of Sept. 15-17 and 22-24 after which the troupe sets out on a tour which will end with a two-weeks' stand at Frank Bailey's Meadowbrook, starting Oct. 31. Meantime they will play a Coca Cola show virtually every week. Combo heads back to the coast following the Meadowbrook date.

## Ex-LA Guitarist Listed As First Hit By Robomb

Los Angeles—Related news reaching here via the Red Cross has revealed that the first U. S. citizen to be injured by a flying bomb was Bob Dunham, local musician who was granted leave-of-absence from his position of assistant to Local 47's President Spike Wallace to take an administrative position in the London office of the U. S. O.

U. S. O. officials here say that Dunham is also the only U. S. O. casualty by enemy action to date, a surprising fact in view of the large number of U. S. O. entertainers and musicians in the area in which the Nazi terror attacks have been concentrated.

Dunham was hit twice. The first time was on the night the flying bombs came over for the first time. He was en route to his U. S. O. office by taxi cab. He wrote in a letter to his wife that he suddenly experienced a sensation like "being shot out of a cannon". He awoke in a hospital. Three days later the hospital was hit and he was buried beneath a pile of debris.

The Red Cross report on his injuries mentioned internal and external injuries of a serious nature. However, his wife says that in his first letter to her since he was injured he indicated he was recovering satisfactorily. He advised her not to write as the letter "probably wouldn't catch up with him". She believes he is being returned soon to the U. S.

## Drum Snares RKO Pic Spot

Los Angeles—Gene Krupa, who comes to the coast this fall for a date at the Casino Gardens, has been signed for a movie stint at RKO studios. No assignment was set at this time but studio contacts are pretty sure he will get a featured band spot in RKO's next major musical, *George White's Scandals*, a filmization of successful stage revue of the early 'twenties.

## Blaze Destroys Raeburn Books

Palisades Park, N. J.—The fire that recently ravaged the park here nearly ruined the Boyd Raeburn band. Though the orch's entire library was destroyed, quick thinking by Johnny (The Shadow) Torres, Raeburn's band boy, saved most of the instruments. Ordered to keep out of the burning dance hall by fire officials, Torres grabbed a fireman's hat and coat and plunged back into the building. His ruse wasn't discovered until all the instruments save a bass viol had been carried to safety.

## Instrument Theft

Chicago—Four clarinets, a trumpet and a saxophone were stolen Aug. 8 from members of George Hamilton's orchestra, playing the Palmer House here. A bystander said the thief entered the musicians' dressing room by posing as a member of the band.

## La Bailey On The Cover

Favorite singer of millions of fans, Mildred Bailey is featured on the cover of this issue in an exclusive pose photographed by Charles Peterson. The *Rocking Chair Lady* is devoting her full time these days to her weekly broadcast over the Columbia network, with a studio orchestra conducted by Paul Baron and presenting notable guest instrumentalists. Red Norvo and his woodpile, of course, are a fixture on the program.

# Band Vocalist's Pet Pooch Has Himself A Busy Day



"Time to get with it," says Spoo, the pet Cocker spaniel of Ginnie Powell, vocalist with Jerry Wald's band, now playing in the Panther Room of Chicago's Hotel Sherman.



Spoo's mistress agrees with the pooch, who was named after a dry goods firm in a middle western town, believe it or not.



Just another moment of play before starting the day. Spoo! Is that a lace hankie you're chewing? Cut it out, now!



So to the dressing room in the Paramount theater on Broadway, where the Wald band was featured before going west. The pup can't see the necessity for lipstick.



Perry Como (left) and leader Jerry Wald help Ginnie administer the daily dose of cod liver oil. Yes, the daily life of a diva's dog is a busy one, indeed! Bat Spoo loves it.

## Bluejacket 'E' Band Equals Civvies Best

Maintaining the rich tradition set by John Phillip Sousa during the first world war at the Great Lakes (Ill.) naval training station is the "E" band, batoned by Ralph Martire, s3/c, a former veteran of the NBC studios in Chicago. During its portion of the weekly all-naval show presented in the Grant Park band shell, the bluejacket swing band has proven itself the equal of the civilian bands which play the Windy City.

Even though the sailor aggregation worked in the windswept bowl on the lake front, the band's performance was outstandingly clean as a unit. Unlike most civilian combinations, the "E" band has maintained its personnel and the regular rehearsals have the members working as an integral unit.

Smoothest section is the trombones led by Al Jorden's horn, long "Old Faithful" with J. Dorsey. There's not a civilian ork whose four trams are on a level with this band. The trumpets boast leader Martire's Spivakian trumpet on sweet and Chuck Forsythe, ex-Ina Ray Hutton blower, on hot. Jazz tenor parts are ably handled by Austin Little, once of the Herman Herd. Since the advent of Moe Purtill, ex-Miller tubber, the rhythm section has taken a new lease on life. Jack Shirra, who spent almost a decade as bassman with the late Hal Kemp; Lionel Prouting, former Spivak pianoman; and Sid Fisher, Chicago guitarist, complete the driving rhythm. The fine jump scorings are done

by Bill Bailey, late of the Jerry Wald crew.

The band broadcasts regularly on the Meet Your Navy program at 7:30 p.m. (CWT) over the Blue network. Complete personnel includes: Mal Elsted, Charley Spero, Austin Little, John Cordoro, Eddie Scherr and Bill Bailey, saxes; Les Spiegel, Howard Davis, Elmer Kaniuck and Ralph Martire, trumpets; Bill Douglas, Jimmy Hughes, Al Jorden and Art Yezer, trombones; Jack Shirra, bass; Maurice Purtill, drums; Lionel Prouting, piano; and Sid Fisher, guitar.

### Fields Into Casino; 'Strong' Finish Hint

New York—Herbie Fields replaced Bob Strong's band at Glen Island Casino for a week beginning August 22, marking his first major spot booking. Plans for Glen Island were uncertain at press time. There was a rumor that the spot would fold shortly because of poor business but other stories said that Fields might hold over and also that Strong would return to finish the season.

Carole Kay replaced Wandra Merrill with Fields' band.

## Ten Years Ago This Month

September, 1934

Benny Goodman's first trio of releases for Columbia label grabbed the raves due to the leader's clarinet; Red Ballard and Jack Lacey's trams; Adrian Rollini's baritone and tenor and Herman (Hymie) Shertzer's alto; Claude Thornhill's piano; George Van Eps' guitar and Hank Wayland's bass... Frank Trumbauer was instructing Charlie Teagarden in the art of flying a plane.

Johnny Muesenberger, who later cut his cognomen to Mince, was handling an alto in the Buddy Rogers' band... Danny Russo's boys returned to their old haunts, the Canton Tea Gardens, Chicago... Woody Herman, Milwaukee saxist, was listed "at liberty" in the Musicians' Directory... Paul Pendarvis, playing at the Congress Hotel, Chicago, was spotting Johnny McAfee's alto... Dotty Lamour shared vocals with Herbie Kay at the Edgewater Beach Hotel, Chicago... Caesar Petrillo blew his tram in the pit of the Chicago theater... Santo Pecora trammed with the O'Hara band in the Irish Village of the Chicago World's Fair.

Fabian Andre contributed sparkling scores to Dave Miller's pit band at the Riverside theater, Milwaukee... Bob McElroy's aggregation held sway at the Schroeder Hotel, Milwaukee... Ralph Martire was following the trumpet parts of Italian airs at the Villa Venice of the Chicago World's Fair... At the Steinway of the Maurie Sherman band in the College Inn was Jack Gardner... Jess Stacy was playing with a five-piece at the Subway Inn, Chicago.

## Decca Climbs Aboard Bunk's Bandwagon

Los Angeles—Decca platter firm, which, in the past, has concerned itself mainly with musical fare having broadest mass appeal, has taken a jump to two widely separated extremes. First was waxing of a series of platters, featuring the veteran trumpet player, Bunk Johnson, teacher of Louis Armstrong and still the hero of the enthusiastic but not numerous, devotees of the early-day jazz form he represents.

The other was the signing of pact with the Southern California Symphony association, governing body of the Los Angeles Philharmonic Orchestra. The sympho group, under its permanent conductor, Alfred Wallenstein, has just concluded a full week of waxing at the local Decca plant. Officials said full details and scope of Decca's sympho program would not be revealed at this time.

The Bunk Johnson discs were recorded largely as result of efforts of Bill Colburn, San Francisco jazz impresario who was one of those responsible for bringing Johnson from his home in New Orleans to San Francisco for participation in the jazz concerts which have been held in the Bay City during the past year. Lacking Johnson was a combo comprised of Wade Whaley, clarinet; Floyd O'Brien, trombone; Fred Washington, piano; Frank Pasley, guitar; Red Callendar, bass and Lee Young, drums. Among the titles (they did eight sides) were Panama, Ballin' the Jack, Low Down Blues and Arkansas Blues.

## Dorseys Paired In Music Battle

Los Angeles—The "Battle of the Balcony", which has been keeping the name of Tommy Dorsey in the public prints from day to day, is likely to be effaced by the "Battle of the Brothers".

Tommy Dorsey and Brother Jimmy (that's the peaceful one), who have been known to swing at each other over night club tables—strictly in fun, of course—were scheduled to swing at each other musically as their respective bands faced each other in a "Battle of Music" on the night of Sept. 1 at the brothers' newly acquired ballroom property, the Casino Gardens, soon to be renamed the Colonnades.

Occasion marks the first time the Dorsey Brothers have played a date, or appeared together professionally since that time some nine years ago that Tommy walked off the stand at the Glen Island Casino after telling Brother Jimmy what he could do with the short lived "Dorsey Brothers' Orchestra."

J. Dorsey (if he survived the meeting) was scheduled to play two successive week-end dates at the Casino, with Tommy and band due for three weeks, starting Sept. 15.

### Scouts Sepia Stars

Los Angeles—John Auer, REKO producer, is shopping for musical talent, including a top-bracket name band, for an all-Negro musical. Tentative title is Sweet Georgia Brown.

## Your Kiss Autograph



Meredith Blake

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 Meredith Blake of lovely voice and charm, who sings with Shep Fields all-reed band, which was so popular at New York's smart Copacabana that it will play a return engagement.

## "Men & Maids" And Mate



Hollywood—Following his debut on the Blue Network, singer Johnny Clark visits the Streets of Paris to listen to Eddie South, the "Dark Angel of the Violin." With Johnny is his gorgeous blonde wife, Dian Manners, who pens the popular "Men and Maids" column in your Down Beat.

## Union Clamps Down On Philly Jam Fests

Philadelphia—Local hot men, and the traveling hot horns as well, are virtually homeless now that the local union, Local 77, has called a halt to all jamming. While union has frowned on the boys blowing their hot licks for free, the blowing-off-steam was allowed until now at Nat Sepall's Downbeat and Billy Kretschmer's Jam Session, both jam joints operated by clarinet-playing members of the local union. Both operators of the musicians' hangouts were called in by the union and advised that the no-jam edict has been extended to embrace every spot, with the ban extending to the traveling toolsters as well. Both spots were favorite haunts with side-men visiting the town, with the uninhibited jamming of the devotees the major attraction for pulling in the hep villagers.

## Frank Dailey Honored At Anniversary Party

Newark, N. J.—The music world paid tribute to Frank Dailey here two weeks ago with a party in his honor held at the Terrace Room, one of Dailey's famous dine and dance spots. Bandleaders, singers, bookers, and song writers were on hand to fete the former orch leader turned dance promoter who celebrated his twenty-fifth year in show business.

## Johnny Morris To Follow Billie Rogers

New York—Johnny (Paradiddle Joe) Morris is slated to bring his new band into the Pelham Heath Inn following Billie Rogers this month. Morris starts the new venture with the blessing of his ex-boss, Tony Pastor, and takes with him another Pastor sideman, Charlie Trotter, who will double as manager. Morris, like Pastor, is being booked by GAC.



# Tests Show Tea-Kick Proves A Poor Lick

by JOHNNY SIPPTEL

Washington, D. C.—Recent tests, involving the administering of pyra-hexyl compound, a substance which furnishes the identical psychological effects of marihuana, show that the victims of this drug appear to regard their musical ability as improved after the use of the drug. The tests, administered by C. Knight Aldrich of the United States Public Health Service, have further shown that the degree of musical efficiency is decreased after the use of the marihuana-like synthetic.

Using 12 healthy male patients as subjects, Aldrich administered the Seashore tests of musical talents to the men, both while they were in a normal condition and after they had fallen under the influence of the drug. The subjects, all serving prison sentences for violation of the Marihuana Tax Act, had used marihuana for an average of nine-and-one-half years. Their ages ranged from 47 to 23. Two of the patients were professional musicians and two others admitted to musical ambitions. Each subject was given the test three times—twice without any drug and the third trial was administered four-and-a-half hours after ingestion of satisfying amounts of pyra-hexyl compound. Tests were given at one-week intervals.

### Loss of Judgment

Although nine out of 12 subjects scored lower on the musical tests after using the drug, eight of the men expressed the opinion that their scores had improved and none recognized the evident loss of efficiency, following the ingestion of the drug. This conclusion corroborates the findings of Walter Bromberg, author of *Marihuana, A Psychiatric Study*, who stated that a subject's evaluation of his own performance is enhanced after the use of the drug.

The six sections of the Seashore method test the subject on his ability to determine pitch, loudness, rhythm, time, timbre and the last portion determines the power of tonal memory. The average of the results of the three tests applied showed that the subjects achieved the highest score on the second test. On the third test, which was administered when the subject was under the influence of the drug, the score returned to the level of the initial test. One exception was noted in the case of rhythm, where the scoring change between the second and third tests was negligible. This would indicate that the use of the drug obliterated the gain due to practice.

### Sorry!

New York—An item in the last issue of *Down Beat* said that Gene Krupa had used four different gal singers in as many weeks. Apologies go to Gene, who has used only two girls in his new work, Evelyn Ambrose and the current Peggy Mann. What *Down Beat* should have said was that Herbie Fields hired four different singers in as many weeks, in case you're still interested.

### AGVA Penalizes Fem Ork Leader

Los Angeles—Armlida, nightclub dancer and entertainer who took a flyer at the band business fronting her husband's (Bud Glenn) band at the Zuccas' Hollywood Casino, was slapped with a \$500 fine and three-months' suspension by American Guild of Variety Artists on charge that she socked and "verbally abused" an AGVA rep who called to collect her dues.

Writing in the July, 1938, issue of *Federal Probation*, Lawrence Kolb, Assistant Surgeon General of the USPHS, says: "Marihuana is more intoxicating than alcohol, and the abusive use of it is more likely to lead to insanity than the abusive use of alcohol." He calls marihuana more harmful in these respects than opium, but addiction to marihuana, Kolb adds, does not bring physical dependence as is the case with opium. Marihuana, Kolb continues, produces a peculiar intoxication somewhat similar to, but more fantastic than intoxication from alcohol. When the marihuana smoke is inhaled, the subject becomes hyperactive and anxious, he has vague fears and may even fear death and become panicky. This is followed by a feeling of calm, ease and elation. He becomes talkative and is filled with a vivid sense of happiness. Kolb asserts, Limbs and arms feel light and the head seems larger than he knows it to be. Sense perception is increased so that colors seem brighter, sounds are clearer and sensations are more vivid. Kolb points out that "thoughts come quicker and the subject feels that he can see to the bottom of things and solve problems so much better, when, as a matter of fact, he is usually less efficient, but the jazz musicians, who indulge, claim with some show of reason and credibility to have increased the sense of rhythm and beauty with a consequent ability to produce better music." Continued use of the drug has many times caused insanity, Kolb declares. In unstable persons it may bring on short psychotic episodes after only a few doses. Most patients eventually recover from mental ills when the use of the drug is discontinued, Kolb reports, but there is a form of dementia caused by marihuana from which there is no recovery.

### Uncle Joe Greets Lena



Chicago—Joe Sherman, owner of the Garrick Stage Lounge and host of the Randolph street, poses in his own club with George Jones (left) and Lena Horne, whose songs at the Chess Paroo have taken the town by storm.

### Phil Harris Extends Stay on Kay's Show

Los Angeles—Phil Harris, who was personally picked by Kay Kyser to fill the latter's spot on the "Kollege of Musical Knowl-

edge" for an eight-week period, will hold the emcee's position on the show for an additional five weeks, giving him a full 13-week cycle. Kyser will not return until Oct. 1.

Harris has also been fronting the Kyser band in appearances at training camps.

### 'New Faces' Tops Swing St. Fare

New York—The musical scenery along 52nd St. keeps changing. Chief arrivals and departures include Billie Holiday's debut at the Downbeat Club where she shares billing with Red Norvo's band and Coleman Hawkins cutting out for a date in Washington, D. C. Oscar Pettiford of Onyx fame has taken his band to Boston for a week at the Tic Toc there, Stuff Smith's violin taking over at the Onyx.

At the Three Deuces, Art Tatum has left for a six weeks' absence, during which time he'll have an eye operation. Charlie Shavers' band holds over plus Slam Stewart with a trio featuring his own bass, Johnny Guarneri's piano and Sammy Weiss' drums.

The Art Hodes Trio continues at Jimmy Ryan's with the regular fall jam sessions scheduled to begin latter part of October, organized by Milt Gabler.

Newport Society's Favorite Entertainer!

### KEMP READ

"THE SINGING PIANIST"

(7th Month)

Lake's Lodge, Newport Beach, R. I.

### BC STUDIOS



"I HAD TO GET THERE A LOT EARLIER, TOO, BEFORE I DISCOVERED GOLDENTONE PLASTIC REEDS"

NO WETTING • NO WAITING  
PLAYS INSTANTLY  
Guaranteed to Give  
Satisfactory Service for  
One Full Year

**Goldentone**  
PLASTIC REED

For Clarinet, Alto and Tenor Sax . . . . . \$1

Also available for Alto Clarinet, Bass Clarinet, Soprano Sax and C-Melody Sax at \$2 each.

Product of Selmer

### Peggy's Papoose



Hollywood—Perched high on the shoulders of her pop, Dave Barbour, is Nicki Lee Barbour, the daughter of Peggy Lee, former Benny Goodman singer, whose Capitol recording of *Ain't Goin' No Place* has her fans excited. Daddy Dave is playing guitar on three network shows. Gene Lester Photo

WHEN IN DETROIT

Bring Your Instrument Troubles to

**IVAN C. KAY**  
DETROIT HOME OF  
**SELMER and BACH**

Our Repair Department Can't Be Best • Complete Line of Reeds and Accessories  
Cherry 4288 • Detroit • 112 John R

# CHICAGO BAND BRIEFS

Gene Krupa was set to succeed Jerry Wald in the Panther Room on September 8 for eight weeks with Les Brown to follow, but a recent change brings Les Brown in on that date and Gene Krupa will open on October 8 for the scheduled eight weeks. Ernest Byfield returned to the Sherman after many weeks overseas as a war correspondent.

Louis Armstrong opens today at the Regal theater for a week. . . . The Oriental comes on with Frankie Carle this week, Boyd Raeburn and the Mills Brothers the week of September 8 and Jimmy Dorsey for a week on September 15. . . . Charlie Spivak holds forth at the Chicago theater until September 8 when Betty Hutton makes her appearance.

After a period of over two years separation, Joe Turner, the blues shouter, rejoined his pals Albert Ammons and Pete Johnson, currently at the Cabin In The Sky. They open at the Forest Park Hotel in St. Louis September 11. . . . Ben Webster did open at the Garrick August 19. Eugene Smith, boogie woogie pianist, and the Lee Barnes' trio, aka King Cole, have also been added to the Garrick roster. Robert Wilson replaced Water Buchanan on bass with the Jesse Miller combo. . . . Guitarist Ernest Ashley, with Bill Samuels, piano and John Lindsay on bass, are at the Ritz Lounge. . . . Tut Soper replaced Bob Harrington on piano with the Eddie Wiggins group at the Brass Hall and the Red Cody trio is also at the Ritz. . . . Ted Friedman's combo is at the Capitol Lounge.

Georg Brunis returned to the Ted Lewis band, which closed at the Latin Quarter last night and

## Popular Band Leader and Vocalists Photographs

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Band list of leaders wanted including second choice, with \$1.00 in currency or money order plus 10¢ for mailing and handling—or 25¢ in stamps or coin for one month photo.

**KIER'S BOOK HOUSE**  
1143 Sixth Ave., New York City (10)

## Beach Beauty



Chicago—Adrienne is the carefree singer with the new Emil Vandas band, which is attracting attention at the Edgewater Beach hotel currently. Maurice Seymour Photo

headed for a Hollywood engagement at Siapala Masias. Bill Barbo, with 13 men and a girl vocalist, open at the Latin Quarter tonight (1). . . . Ray Benson leaves the Pump Room September 10 and opens at the Baker Hotel in Dallas September 14, with an augmented band. Carl Sands will open in the Pump Room September 12. . . . "Sweet Lorraine" Cain, former Ted Flo Rita and Buddy Rogers' vocalist, joined Henri Gendron's orchestra in the Park Row room of the Stevens Hotel. . . . Cecil Davidson opened at the Rio Cabana with an eleven-piece band. . . . Don Keye replaced Ralph Morrison in the Pan-American Room of the LaSalle Hotel.

The Rockaways, Vito Mariani, accordion, piano and trombone, Eddie Hoffstadt, bass and violin and Joe Rumero, guitar and trumpet, have been set for an indefinite engagement at the Bar O'Music. . . . The Four Tons of Rhythm are back at the Silver Frolics. . . . Barrett Deems' trio continues to alternate with Hal Leaming at the Preview.

# BANDS DUG BY THE Beat

## LOUIS JORDAN

Reviewed at the Savoy Ballroom, Chicago.

Dynamic is the word for Jordan's compact jazz machine. One of the strongest contributing factors to Jordan's phenomenal success has been his unrelenting insistence on a continuous performance. The band came on the Savoy bandstand at ten and played one number on top of the other until two aym with only a twenty minute intermission. This group really works hard and manages to keep the same tension intact all through their appearance. Another very important factor contributing to the shining of Jordan's star has been those innumerable juke box sides. Playing this dance job, they took advantage of the nickel grabbers and played their recorded repertoire, most of which features the leader vocally. Louis gave with his usual gestures and the rolling of the eyes but did not bother to don any stage garb to depict Deacon Jones. In fact, he kept the pure novelty numbers at a minimum and featured blues to a great extent with a very fine reception from the Savoy throng. Consequently there was a good deal of jazz played with Louis himself playing fine alto and some quite acceptable tenor plus a little clarinet.

The group is closely knit and jumps like mad when really wound up. Louis' vocal on every number tended to slow up the winding however. When Eddie Roane, a fine trumpet, got a break he made the most of it and played some amazing things. His wah-wah muting accompaniment to the blues vocals showed a variety of ideas for that type of playing. His open horn is clean and full-toned. Both Louis and Eddie worked over a full and driving beat furnished by the rhythm trio, which in itself is stellar. The original

## ChooChoo, Baby



Chicago—Dazzling Choo Choo Johnson, model and actress, who remained in town after the play *Goose For The Gender* closed, visits the Park Row of the Stevens hotel and tries to convince leader Henri Gendron that she could drum up a little glamour for his band. Seymour Rudolph Photo

Jordan pianist, Arnold Thomas, played relaxed and his fill-ins are well worth listening to. Al Morgan, considered one of the finest bass men still slapping the bass, fitted into the rhythm trio perfectly. Wilmore (Slick) Jones, the late Fats Waller's favorite drummer, also helped keep the rhythm going at terrific pace.

Louis Jordan has versatility and one feature is some good jazz playing. One criticism, however, is the fact that every number played in jump tempo with Louis' singing is likely to become monotonous. His renditions of *G. I. Jive*, *Straighten Up and Fly Right*, and *Is You Or Is You Ain't My Baby* all sound alike. Although the band is versatile in presenting novelties, blues, jump numbers and pops, it still retains a sameness in the style of playing various types.

## EDDIE CONDON

(Reviewed at Town Hall, New York City)

This reviewer heard the thirteenth and last in the first series of the jazz programs that guitarist Eddie Condon has been directing over the Blue network. Heard at 3:30 p.m. (EWT), the show has been successful to the degree that a second series of indefinite

length has been penciled by Eddie and the Blue. The thirteenth in the first group was one of the best. Opening ensemble was a good tempo, all horns played well, avoiding the fluffs that usually mar most of the "all together, let's jump" routines.

It's obvious that the shows are getting more attention beforehand. They've lost the graceless informality that spoiled them at first for many a listener. Some of the jazzmen may object to arrangements but certainly the highlights of these Condon shows are the head orchestrations, especially those backing Lee Wiley's husky vocals.

Gene Krupa and a trio played *Limehouse Blues* with great polish and James P. Johnson showed that he plays superb modern, as well as old-style, piano with two originals, *Just Before Daybreak* and *Caprice Rag*.

If Muggsy Spanier would play more horn like *Black and Blue* on this show, I'd have a bar bill at Nick's.

## CAB CALLOWAY

(Reviewed at the Zanzibar, New York City)

The new Calloway show at the Zanzibar is what press agents usually refer to as a "fast-stepping revue spotlighting a bevy of brown-skinned beauties." The Zanzibar is a tourist-slanted cafe, combining high class vaudeville acts with continuous music, fair food at not too heavy a price, and a Jim Crow policy.

Of interest to *Beat* readers in the current show are Calloway and his band, of course, plus blues singer Rosetta Tharpe and a gal piano-thumper named Dorothy Donegan.

Cab clicks with his as always sonorous voice and the band gets a chance to play some restrained jazz during the dinner set.

Sister Rosetta is a middleweight with a strangely metallic voice that you'll either like a lot or find so penetrating that you just can't stand it.

As for Miss Donegan, who hails from Chicago, the best that I can say for her work is that she does remain seated at the piano part of the time. However, her facial expressions are so tortured that you forget to listen to what her hands are doing.

## Trio Cheers Servicemen

Chicago—The Melodears trio, managed by Gus Edwards, local booker, have been touring service hospitals and rehabilitation centers in the south, entertaining injured servicemen.



## THERE GO YOUR BAND INSTRUMENTS

High in the sky, over Berlin and Tokio, go your band instruments . . . for every ounce of brilliant FRANK craftsmanship and superb mechanical equipment is now devoted to the production of war materials for the Allied Nations and we shall continue to build vital war parts until the day that Hitler and Hirohito yell "quits."

Experiments and research to produce better band instruments have been going on at the FRANK plant for some time. This, coupled with the skill of working to close tolerances with the finest of modern equipment, cannot fail to bring the best band instruments in the land, as soon as production is permitted.

ESTABLISHED 1907

# William Frank Company

Manufacturers High Grade Band Instruments

2033 CLYBOURN AVENUE • CHICAGO 14, ILL.

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—Orsi Band Instruments

BOFFET—The Sweetest Clarinet ever made  
Evette-Schooffer Woodwinds

PRUEFER—America's finest Clarinet

TRIDONVILLE LAMY—Woodwind makers since 1790

PERMA-WOOD Stings—Made of Plastic

WILCOX-GAY—America's Most Versatile Radio

IORIO—The Finest Accordion ever produced  
Candido Accordions

MORESCHI Piano Accordions—Monarch of Accordions  
Bellarini—Venuri-Figli Accordions

CARL FISCHER—Wide Range Amplifiers

CARL FISCHER MUSICAL INSTRUMENT CO.,  
SINCE 1873 . . . AMERICA'S GREATEST MUSIC SHOP  
NEW YORK CHICAGO

Published twice a month by Down Beat Publishing Co., Inc., 203 North Wabash, Chicago 1, Illinois. Subscriptions rates \$4 a year, \$7 two years, \$10 three years in advance. Special military rates, \$3 per year. Change of address notice must reach us three weeks before date effective. Send old address with

your new. Duplicate copies cannot be sent and post office will not forward if subscription expires. Circulation Dept., 203 North Wabash, Chicago, Ill. Send orders for United Kingdom to Francis, Day & Hunter, Ltd., 138 Charing Cross Road, W.C. 2, London, England. Printed in U.S.A. Registered U.S. Patent Office.

Entered as second class matter October 6, 1939, at the post office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry at Milwaukee, Wis. Copyright, 1944, by Down Beat Publishing Co., Inc.



illed by  
st group  
ning em-  
mpo, all  
ding the  
most of  
jump  
ows are  
before-  
graceless  
them at  
er. Some  
ct to ar-  
nly the  
on shows  
trations  
ng Lee  
o played  
reat pol-  
a showed  
dern, as  
with two  
aybreath  
uld play  
nd Blue  
bar bill  
-tac  
Y  
ar, New  
w at the  
agents  
st-step-  
bevy of  
s." The  
ted cafe,  
audeville  
sic, fair  
rice, and  
aders in  
Calloway  
se, plus  
rpe and  
named  
s always  
and gets  
strained  
st.  
middle-  
metalls  
like a lot  
that you  
who hails  
that I  
he plans  
ver, her  
tortured  
to what  
-tac  
men  
ars tria-  
ds, local  
g service  
ion cen-  
rtaining

**STRICTLY  
AD LIB**

**THE SQUARE**

Freddy Martin probably will appeal that surprise induction notice, ordering him to report on September 4. The leader will be 38 years old on December 9, is married and has one son. . . . Jon Hall refused to sign a complaint against Tommy Dorsey, and no grand jury action will be possible before September 5. . . . Skip Nelson is joining Johnny Long.

Joe Marsala has big plans for a radio show involving himself, Bobby Hackett and Ernie Caceres. . . . Kostelanetz, back from a G.I. tour, says the boys love *Ave Maria* best, with *Old Man River* and *Dirie* for place and show. . . . Howard Sinnott, GAC booker, claims a five-piece band record in the \$4,500 which Louis Jordan clocked in Atlanta, with the band getting two gees.

Louis Mucci replaced Tony Faso in the first trumpet chair of the Curtis Bay coast guard band, when Tony got his medical discharge and joined Les Brown. . . . Gotham night spot ops are shivering in the shadow of tax crackdowns which have hit the Copacabana, Stork club and La Vie Parisienne, forcing the last named on the auction block. . . . Lee Wiley has been signed as a permanent on the Eddie Condon *Blue Network* airer.

Stuff Smith, back home at the Onyx in Manhattan, is doubling with soundies, radio guesters and some recording. . . . Koussevitsky of the Boston Symph is urging a music festival to soothe diplomats at the peace conference—but no bounce nor boogie! . . . Jack Egan is an ensign now. . . . Evelyn Knight, Mark Warnow and Betty Wayne will make with the comedy as well as the music on the new Ed Wynn airshow, starting September 8.

My Record of the Week (or the month, for that matter): The Charlotcers singing *This Side of Heaven* on that Columbia platter. . . . Popsie, band boy with the Woody Herman Herd drew a 4-F. . . . Tenorman Gene Sedric back after a lengthy illness and will resume with his band soon. . . . Red McKenzie, now in New Orleans, has a waxing date with Milt Gabler for the Commodore label. . . . Dolly Dawn is at the Glass Hat in Gotham.

Johnny Bond, trumpeter-vocalist featured with Jerry Wald and later with Mitch Ayres, has his own band, booked by GAC and handled by Lou Levy. . . . Irving Fasola, once one of the heaviest as well as one of the best clarinet tooters, is so thin following his illness that even his friends don't recognize him. . . . Bob Davis, who sang with Jan Garber, is doing radio work on the west coast. . . . Most of the name bands have made a bid for Tenorman Herbie Rhymer, who is getting his navy release, but he probably will build his own band, as will Bill Mustard, trombonist, who left Horace Heidt to go home to Buffalo. . . . Radio censors have banned Cootie Wil-

**SITTIN' IN**



**FALSE-FACE**  
Though this kid cuts  
Some righteous jam—  
Such muggin' tags him  
"Uncured Ham."  
—g.h.p.

lams' recording of *Cherry Red* Blues. . . . Harry (The Hipster) Gibson has signed a personal management contract with Jack Philbin and will be tossed into smart clubs.

Dinah Shore will return from that grand job she is doing overseas in time to begin her new NBC radio series on October 5. . . . Gene Krupa (who did not hire Carole Kay, as we stated here last issue) probably will replace his vocal group, the G-Notes. . . . Pianist Jess Stacy gave Horace Heidt his two weeks notice and is working on his large band under the aegis of GAC.

**Another Jazz Pic Yet**

Los Angeles—Telefilm, Inc., 16 mm. movie firm, is planning production of a documentary film showing growth of jazz in New Orleans. J. A. Thomas, Telefilm exec, said firm hoped to secure services of number of veteran jazz men like Bunk Johnson and others still active.

**Kings Karol Together Again**



Hollywood—After a series of interruptions, due to honeymoons, husbands entering service and appointments with the stork, the Four King Sisters are harmonizing as a unit again on the Kay Kyser air show via NBC. This pose of (left to right) Alice, Labe, Donna and Yvonne, was made at McClellan Field in Sacramento.

**Evelyne Ambrose Drowning Victim**

Atlanta, Ga.—Returning here after a brief stint with Gene Krupa's new band, Evelyne Ambrose, 24, blonde vocalist whose picture appeared in the July 1 and again in August 1 *Beat*, was drowned Saturday, August 19. Miss Ambrose, who was unable to swim, was boating with two companions, when the boat sprung a leak and capsized.

**Out of Marine Corps**

Los Angeles—Norman Doyle, for many years associated with GAC office here, is back in civvies again after serving stint with marines and drawing release on over-38 grounds. Prior to enlistment, Doyle was manager of Fox Studio Club. He plans to associate with motion picture firm here.



**AWARDED TO**

**MARTIN BAND INSTRUMENT CO.**

**AND ITS EMPLOYEES**

WAR DEPARTMENT  
OFFICE OF THE UNDER SECRETARY  
WASHINGTON, D. C.

29 July 1944

To the Men and Women  
of the Martin Band Instrument Company  
451 Baldwin Street  
Elkhart, Indiana

This is to inform you that the Army and Navy  
are conferring upon you the Army-Navy Production Award  
for high achievement in the production of materials of  
war.

This award consists of a flag to be flown above  
your plant and a lapel pin which every one of you may  
wear as a symbol of leadership in the cause of freedom.

You men and women of the Martin Band Instrument  
Company are making a heartening contribution to victory  
and have reason to be proud of the record you are setting.

Sincerely yours,  
  
RWP  
Robert F. Patterson  
Under Secretary of War

It is with gratitude as well as pride that we announce the award of the Army-Navy "E" to our company. We are grateful for the opportunity of using our facilities and our skills on an important assignment in the production of war material, outside the field of music. And we take pardonable pride in the fact that our performance has won this recognition.

At the same time we recognize this distinction as a challenge to continue our efforts. We hereby pledge our united and continued service, through the specific tasks appointed to us, to the cause of quick and complete Victory.

EMPLOYEES AND MANAGEMENT OF  
MARTIN BAND INSTRUMENT CO.  
ELKHART, INDIANA

# CHICAGO BAND BRIEFS

Gene Krupa was set to succeed Jerry Wald in the Panther Room on September 8 for eight weeks with Les Brown to follow, but a recent change brings Les Brown in on that date and Gene Krupa will open on October 6 for the scheduled eight weeks. Ernest Byfield returned to the Sherman after many weeks overseas as a war correspondent.

Louis Armstrong opens today at the Regal theater for a week. . . . The Oriental comes on with Frankie Carle this week. Boyd Raeburn and the Mills Brothers the week of September 8 and Jimmy Dorsey for a week on September 15. . . . Charlie Spivak holds forth at the Chicago theater until September 8 when Betty Hutton makes her appearance.

After a period of over two years separation, Joe Turner, the blues shouter, rejoined his pals Albert Ammons and Pete Johnson, currently at the Cabin In The Sky. They open at the Forest Park Hotel in St. Louis September 11. . . . Ben Webster did open at the Garrick August 19. Eugene Smith, boogie woogie pianist, and the Lee Barnes' trio, aka King Cole, have also been added to the Garrick roster. Robert Wilson replaced Water Buchanan on bass with the Jesse Miller combo. . . . Guitarist Ernest Ashley, with Bill Samuels, piano and John Lindsay on bass, are at the Ritz Lounge. . . . Tut Soper replaced Bob Harrington on piano with the Eddie Wiggins group at the Brass Hall and the Red Cody trio is also at the Hall. . . . Ted Friedman's combo is at the Capitol Lounge.

Georg Brunis returned to the Ted Lewis band, which closed at the Latin Quarter last night and

## Popular Band Leader and Vocalists Photographs

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including age and choice, with \$1.00 in currency or money order plus 10¢ for mailing and handling—or 25¢ in stamps or coin for one multiple photo.

**KIER'S BOOK HOUSE**  
1143 Sixth Ave., New York City (10)

## Beach Beauty



Chicago—Adriano is the current singer with the new Emil Vandas band, which is attracting attention at the Edgewater Beach hotel currently. *Maurice Seymour Photo*

headed for a Hollywood engagement at *Stapelo Maxies, Bill Bardo, with 13 men and a girl vocalist, open at the Latin Quarter tonight (1)*. . . . Ray Benson leaves the Pump Room September 10 and opens at the Baker Hotel in Dallas September 14, with an augmented band. Carl Sands will open in the Pump Room September 12. . . . "Sweet Lorraine" Cain, former Ted Fio Rito and Buddy Rogers' vocalist, joined Henri Gendron's orchestra in the Park Row room of the Stevens Hotel. . . . Cecil Davidson opened at the Rio Cabana with an eleven-piece band. . . . Don Kaye replaced Ralph Morrison in the Pan-American Room of the La Salle Hotel.

The Rockaways, Vito Mariani, accordion, piano and trombone, Eddie Hoffstadt, bass and violin and Joe Rumero, guitar and trumpet, have been set for an indefinite engagement at the Bar O'Music. . . . The Four Tons of Rhythm are back at the Silver Frolics. . . . Barrett Deems' trio continues to alternate with Hal Leaming at the Preview.

## BANDS DUG BY THE Beat

LOUIS JORDAN

Reviewed at the Savoy Ballroom, Chicago.

Dynamic is the word for Jordan's compact jazz machine. One of the strongest contributing factors to Jordan's phenomenal success has been his unrelenting insistence on a continuous performance. The band came on the Savoy bandstand at ten and played one number on top of the other until two ayem with only a twenty minute intermission. This group really works hard and manages to keep the same tension intact all through their appearance. Another very important factor contributing to the shining of Jordan's star has been those innumerable juke box sides. Playing this dance job, they took advantage of the nickel grabbers and played their recorded repertoire, most of which features the leader vocally. Louis gave with his usual gestures and the rolling of the eyes but did not bother to don any stage garb to depict *Deacon Jones*. In fact, he kept the pure novelty numbers at a minimum and featured blues to a great extent with a very fine reception from the Savoy throng. Consequently there was a good deal of jazz played with Louis himself playing fine alto and some quite acceptable tenor plus a little clarinet.

The group is closely knit and jumps like mad when really wound up. Louis' vocal on every number tended to slow up the winding however. When Eddie Roane, a fine trumpeter, got a break he made the most of it and played some amazing things. His wah-wah muting accompaniment to the blues vocals showed a variety of ideas for that type of playing. His open horn is clean and full-toned. Both Louis and Eddie worked over a full and driving beat furnished by the rhythm trio, which in itself is stellar. The original

## ChooChoo, Baby



Chicago—Dazzling Choo Choo Johnson, model and actress, who remained in town after the play *Goose For The Gander* closed, visits the Park Row of the Stevens hotel and tries to convince leader Henri Gendron that she could drum up a little glamour for his band. *Seymour Rudolph Photo*

Jordan pianist, Arnold Thomas, played relaxed and his fill-ins are well worth listening to. Al Morgan, considered one of the finest bass men still slapping the bass, fitted into the rhythm trio perfectly. Wilmore (Slick) Jones, the late Fats Waller's favorite drummer, also helped keep the rhythm going at terrific pace.

Louis Jordan has versatility and one feature is some good jazz playing. One criticism, however, is the fact that every number played in jump tempo with Louis' singing is likely to become monotonous. His renditions of *G. I. Jive, Straighten Up and Fly Right, and Is You Or Is You Ain't My Baby* all sound alike. Although the band is versatile in presenting novelties, blues, jump numbers and pops, it still retains a sameness in the style of playing various types.

EDDIE CONDON

(Reviewed at Town Hall, New York City)

This reviewer heard the thirteenth and last in the first series of the jazz programs that guitarist Eddie Condon has been directing over the Blue network. Heard at 3:30 p.m. (EWT), the show has been successful to the degree that a second series of indefinite

length has been penciled by Eddie and the Blue. The thirteenth in the first group was one of the best. Opening ensemble was a good tempo, all horns played well, avoiding the fluff that usually mar most of the "all together, let's jump" routines.

It's obvious that the shows are getting more attention before-hand. They've lost the graceless informality that spoiled them at first for many a listener. Some of the jazzmen may object to arrangements but certainly the highlights of these Condon shows are the head orchestrations, especially those backing Lee Wiley's husky vocals.

Gene Krupa and a trio played *Limehouse Blues* with great polish and James P. Johnson showed that he plays superb modern, as well as old-style, piano with two originals, *Just Before Daybreak* and *Caprice Rag*. If Muggsy Spanier would play more horn like *Black and Blue* on this show, I'd have a bar bill at Nick's.

CAB CALLOWAY

(Reviewed at the Zanzibar, New York City)

The new Calloway show at the Zanzibar is what press agents usually refer to as a "fast-stopping revue spotlighting a bevy of brown-skinned beauties." The Zanzibar is a tourist-slanted cafe, combining high class vaudeville acts with continuous music, fair food at not too heavy a price, and a Jim Crow policy.

Of interest to *Beat* readers in the current show are Calloway and his band, of course, plus blues singer Rosetta Tharpe and a gal piano-thumper named Dorothy Donegan.

Cab clicks with his as always sonorous voice and the band gets a chance to play some restrained jazz during the dinner set.

Sister Rosetta is a middle-weight with a strangely metallic voice that you'll either like a lot or find so penetrating that you just can't stand it.

As for Miss Donegan, who hails from Chicago, the best that I can say for her work is that she does remain seated at the piano part of the time. However, her facial expressions are so tortured that you forget to listen to what her hands are doing.

## Trio Cheers Servicemen

Chicago—The Melodears trio, managed by Gus Edwards, local booker, have been touring service hospitals and rehabilitation centers in the south, entertaining injured servicemen.



## THERE GO YOUR BAND INSTRUMENTS

High in the sky, over Berlin and Tokio, go your band instruments . . . for every ounce of brilliant FRANK craftsmanship and superb mechanical equipment is now devoted to the production of war materials for the Allied Nations and we shall continue to build vital war parts until the day that Hitler and Hirohito yell "quits."



Experiments and research to produce better band instruments have been going on at the FRANK plant for some time. This, coupled with the skill of working to close tolerances with the finest of modern equipment, cannot fail to bring the best band instruments in the land, as soon as production is permitted.

ESTABLISHED 1904

# William Frank Company

Manufacturers High Grade Band Instruments

2033 CLYBOURN AVENUE • CHICAGO 14, ILL.

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—Orsi Band Instruments

BUFFET—The Sweetest Clarinet ever made  
Evelyn Schaeffer Woodwinds

PREFEER—America's finest Clarinet

TRINOVILLE LAMY—Woodwind makers since 1790

PERMA-WOOD Clarinets—Made of Plastic

WILCOX-GAY—America's Most Versatile Radio

LORIO—The Finest Accordion ever produced  
Candido Accordion

MOROSCHI Piano Accordions—Monarch of Accordions  
Bollorini—Venturi-Fligh Accordions

CARL FISCHER—Wide Range Amplifiers

CARL FISCHER MUSICAL INSTRUMENT CO.,  
INC. 1872 . . . . AMERICA'S GREATEST MUSIC HOUSE  
NEW YORK CHICAGO



illed by  
 rst group  
 ing em-  
 po, all  
 ding the  
 most of  
 s jump  
 how are  
 before-  
 graceless  
 them at  
 r. Some  
 ct to ar-  
 nly the  
 on show  
 strations,  
 ng Lee  
 o played  
 reat pol-  
 n showed  
 dern, as  
 with two  
 aybreak  
 ould play  
 nd Blue  
 bar bill  
 —4c  
 Y  
 ar, New  
 w at the  
 agents  
 ist-step-  
 t bevy of  
 s." The  
 ted cafe,  
 audeville  
 sic, fair  
 rice, and  
 aders in  
 Calloway  
 se, plus  
 rpe and  
 named  
 s always  
 and gets  
 strained  
 st.  
 middle-  
 metallic  
 like a lot  
 that you  
 who hails  
 that I  
 that she  
 he plans  
 ver, her  
 tortured  
 to what  
 —4c  
 men  
 ars trio,  
 ds, local  
 g service  
 ion cen-  
 ertaining

**STRICTLY  
 AD LIB**

**by THE SQUARE**

**Freddy Martin** probably will appeal that surprise induction notice, ordering him to report on September 4. The leader will be 38 years old on December 9, is married and has one son. . . . Jon Hall refused to sign a complaint against Tommy Dorsey, and no grand jury action will be possible before September 5. . . . Skip Nelson is joining Johnny Long.

**Joe Marsala** has big plans for a radio show involving himself, Bobby Hackett and Ernie Caceres. . . . Kostelanetz, back from a G.I. tour, says the boys love *Ave Maria* best, with *Old Man River* and *Dixie* for place and show. . . . Howard Sinnott, GAC booker, claims a five-piece band record in the \$4,500 which Louis Jordan clocked in Atlanta, with the band getting two gees.

**Louis Mucci** replaced **Tony Faso** in the first trumpet chair of the *Curtis Bay* coast guard band, when Tony got his medical discharge and joined *Les Brown*. . . . Gotham night spot ops are shivering in the shadow of tax crackdowns which have hit the *Copacabana*, *Stork* club and *La Vie Parisienne*, forcing the last named on the auction block. . . . **Lee Wiley** has been signed as a permanent on the *Eddie Condon* Blue Network airer.

**Stuff Smith**, back home at the Onyx in Manhattan, is doubling with soundies, radio guesters and some recording. . . . **Koussevitsky** of the Boston Symph is urging a music festival to soothe the diplomats at the peace conference—but no bounce nor boogie! . . . **Jack Egan** is an ensign now. . . . **Evelyn Knight**, **Mark Warnow** and **Betty Wayne** will make with the comedy as well as the music on the new **Ed Wynn** airshow, starting September 8.

**My Record of the Week** (or the month, for that matter): **The Charioteers** singing *This Side of Heaven* on that Columbia platter. . . . **Popsie**, band boy with the **Woody Herman** Herd drew a 4-F. . . . **Tenor** **Gene Sedric** back after a lengthy illness and will re-sume with his band soon. . . . **Red McKenzie**, now in New Orleans, has a waxing date with **Milt Gabler** for the **Commodore** label. . . . **Dolly Brown** is at the *Class Hat* in Gotham.

**Johnny Bond**, trumpeter-vocalist featured with **Jerry Wald** and later with **Mitch Ayres**, has his own band, booked by **GAC** and handled by **Lou Levy**. . . . **Irving Fasola**, once one of the heaviest as well as one of the best clarinet twirlers, is so thin following his illness that even his friends don't recognize him. . . . **Bob Davis**, who sang with **Jan Garber**, is doing radio work on the west coast. . . . **Most of the name bands** have made a bid for **Tenor** **Herbie Heymer**, who is getting his navy release, but he probably will build his own band, as will **Bill Mustard**, trombonist, who left **Horace Heidt** to go home to **Buffalo**. . . . **Radio emcees** have banned **Cootie Wil-**

**Hanna's** recording of *Cherry Red Blues*. . . . **Harry (The Hipster) Gibson** has signed a personal management contract with **Jack Philbin** and will be tossed into smart clubs.

**Dinah Shore** will return from that grand job she is doing overseas in time to begin her new **NBC** radio series on October 5. . . . **Gene Krupa** (who did not hire **Carole Kay**, as we stated here last issue) probably will replace his vocal group, the **G-Notes**. . . . **Pianist Jess Stacy** gave **Horace Heidt** his two weeks notice and is working on his large band under the aegis of **GAC**.

**Another Jazz Pic Yet**

**Los Angeles**—Telefilm, Inc., 16 mm. movie firm, is planning production of a documentary film showing growth of jazz in New Orleans. **J. A. Thomas**, Telefilm exec, said firm hoped to secure services of number of veteran jazz men like **Bunk Johnson** and others still active.

**Kings Karol Together Again**



**Hollywood**—After a series of interruptions, due to honeymoons, husbands entering service and appointments with the stork, the **Four King Sisters** are harmonizing as a unit again on the **Kay Kyser** air show via **NBC**. This pose of (left to right) **Alice**, **Luzie**, **Donna** and **Yvonne**, was made at **McClellan Field** in **Sacramento**.

**Evelyn Ambrose Drowning Victim**

**Atlanta, Ga.**—Returning here after a brief stint with **Gene Krupa's** new band, **Evelyn Ambrose**, 24, blonde vocalist whose picture appeared in the **July 1** and again in **August 1 Beat**, was drowned Saturday, August 19. **Miss Ambrose**, who was unable to swim, was boating with two companions, when the boat sprung a leak and capsized.

**Out of Marine Corps**

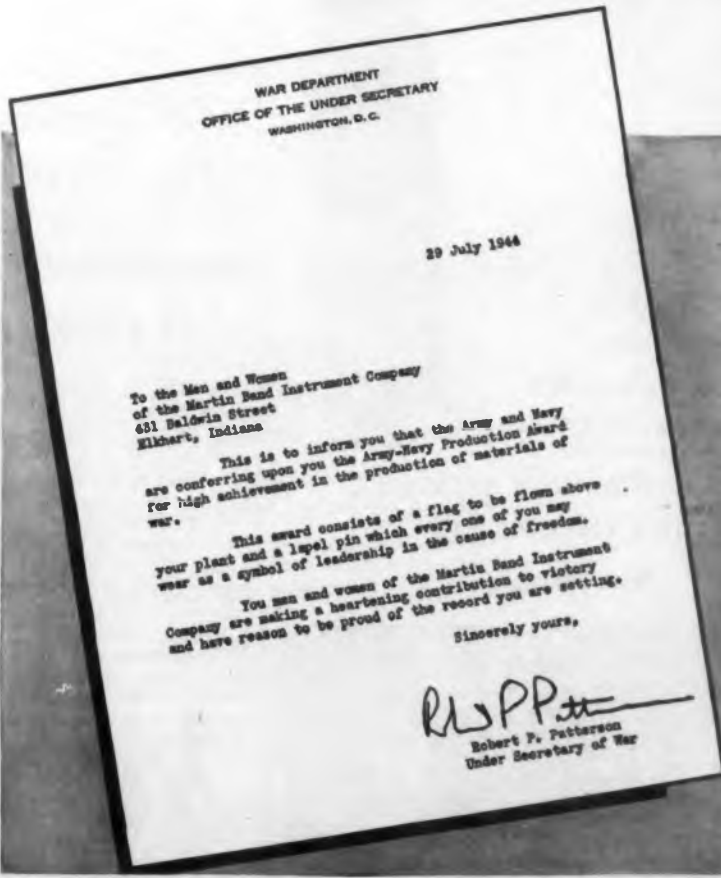
**Los Angeles**—**Norman Doyle**, for many years associated with **GAC** office here, is back in civvies again after serving stint with marines and drawing release on over-38 grounds. Prior to enlistment, **Doyle** was manager of **Fox Studio Club**. He plans to associate with motion picture firm here.



AWARDED TO

**MARTIN BAND INSTRUMENT CO.**

**AND ITS EMPLOYEES**



It is with gratitude as well as pride that we announce the award of the Army-Navy "E" to our company. We are grateful for the opportunity of using our facilities and our skills on an important assignment in the production of war material, outside the field of music. And we take pardonable pride in the fact that our performance has won this recognition. At the same time we recognize this distinction as a challenge to continue our efforts. We hereby pledge our united and continued service, through the specific tasks appointed to us, to the cause of quick and complete Victory.

EMPLOYEES AND MANAGEMENT OF  
 MARTIN BAND INSTRUMENT CO.  
 ELKHART, INDIANA

**SITTIN' IN**

**FALSE-FACE**  
 Though this kid cuts  
 Some righteous jam—  
 Such muggin' tags him  
 "Unured Ham."  
 —g.h.p.

# Artie Shaw To Form New Band Without Strings

Los Angeles—Artie Shaw's new band, if and when it does make its appearance, will have no strings, according to the recently-discharged navy maestro. Report is that Shaw will return to the stand with a standard group—eight brass, five saxes and four rhythm.

When the clarinetist entered the navy, he was strong for a semi-symphonic, with a full complement of strings. At the present time, he is said to be planning a band for a proposed theater tour to begin in October. His new combo would resemble his great band of 1937.

Dave (Ace) Hudkins, Shaw's sidekick, has left the hill-billy field to take over the job of

coralling a group of top-sidemen for Artie's opening. Hudkins said Shaw will pay to get the best men. Shaw's agency affiliations are still vague, with William Morris reported setting him for theaters and MCA working on radio time.

## Manager's Wife Dies of Stroke

Los Angeles—Jessie Stewartson, wife of Jerry Stewartson, band manager to Freddy Martin, and herself well known in show and musical world under her former professional name of Jessie Pollard, died July 30 at her home here of a heart attack. She had suffered no previous-known illness. During recent years Mrs. Stewartson has assisted Freddy Martin in the management of his publishing interests.

DOWN BEAT covers the music news from coast to coast.

## MP's Shutter LA Liquor Parlors

Los Angeles—Several local nitery ops, who had ignored warnings from military police authorities on illegal liquor sales, found the army wasn't fooling when they found their establishments labeled "out of bounds" for servicemen.

Most prominent spots to be hit were the Sunset Strip's Mocambo and Trocadero. Both spots were removed from the army blacklist after a week but operators were warned that they were "on probation". Main downtown spot to be hit was the Club Babalu, currently playing Illinois Jacquet. Ban was still on there at press time.

Los Angeles—Xavier Cugat goes into Ciro's Sunset Strip nitery Sept. 28, following Ted Straeter ork. Cugat's location date at the recently reopened swankery will be his first in several years.

## Irving Mills Plays Host



Beverly Hills—On the occasion of his 25th anniversary as a music publisher, Irving Mills staged a reception in his palatial home here for Morten Gould, composer, who recently reached the coast to make a movie. The host poses here (center) with Jose Iturbi (left) and the guest of honor (right).

## LOS ANGELES BAND BRIEFS

The Club Alabam, leading Central Avenue spot which was seized by Uncle Sam's agents for assertedly failing to pay up federal taxes, went dark for a time but re-opened when Manager Curtis Moseby assured the tax men that everything would be taken care of. The International Sweethearts, who were on the stand when the black-out fell, returned for a couple of nights but then moved out to play the Lincoln theater here, after which they head east via one-nighters and theaters. One of their first stops was to be Balboa Beach, marking the first appearance there of a colored band. Meantime another hassle between Reg Marshall agency and the local Frederick Bros. office seemed to be developing over whether the next band in the Alabam would be Marshall's Harlan Leonard or FB's Fletcher Henderson.

### Bands-About-Town

Ted Lewis reports to *Sleepie Maxie's* Sept. 12, following Frankie Masters . . . Plantation has Count Basie coming in Sept. 7, with Earl Hines on deck to follow in October . . . The Trianon, with Joe Sanders current, has Lionel Hampton com-

ing in Sept. 23 and Frankie Masters next-in-line . . . Aragon still undecided at this writing on a band to follow Al Donahue, who pulls out around Sept. 7 for Jantzen's Beach. Probable that Duke Shaffer, whose local band has been sharing the Aragon stand with Donahue, will be held over . . . Sonny Kendis, a newcomer to these parts, took over at the Trocadero, where Maxine Sullivan is currently soloing . . . Saunders King slipped into the Swing Club following Benny Carter.

### Notings Today

Karl Kiffe, the 16-year-old drummer who sparked the Hollywood Canteen Kids, is now a solo feature in *Blackouts* of 1944, the phenomenally successful stage show at the El Capitan theater in Hollywood . . . The address of Billy McDonald, who has been a top man for some time with the Frederick Brothers agency, is given in the musicians' union directory as "c/o MCA, Beverly Hills, Calif." . . . A publicity release on Frank ("Volley") De Vol, KHJ music director, credits him with playing "saxophone, clarinet, flute, trumpet and bass cello" . . . And a trade paper item on Composer Albert Hay Malotte refers to him as writer of the songhit, *The Lord's Prayer*.

Alex Neiman, viola player with HJ, out for a long rest on doctor's orders. No permanent replacement at writing . . . Harry Schooler now handling band promotion work for the Zucca Brothers . . . Eddie Miller, recently discharged from the army, mulling idea to rebuild his band around the nucleus of former Bob Crosby bandmen . . . Pinky Tomlin emceeing the selection of candidates for this season's "Miss America" contest. Preliminaries are being staged at army camps.

Hotel Hayward readying a new dance spot to open next month (in case you noticed that mob of band agents down near 5th & Spring) . . . Micky Scrima's new eatery on Cosmo just off Hollywood Blvd. drawing big play from the profession . . . Zucca Brothers have a new band prospect, Bob Kuhn, in their "break-in" spot, the Terrace at Hermosa Beach. Ben Pollack handling the managerial reins . . . Pee Wee Hunt in line-up of the all-star outfit rounded up by Hoagy Carmichael for his new Mutual Net show.

## Carle Marks

New York—Columbus discovered America and Columbus, Ohio, has now discovered Frankie Carle. The nimble-fingered maestro recently nabbed himself a cool \$5,500 net for a three day theater stay in Ohio's capital. The gross of \$11,500 set a new house record.

## STUDY ARRANGING with OTTO CESANA

EVERY Musician Should be Able to Arrange

## CORRESPONDENCE 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 Lahn . . . . . Charlie Barnet
- Buddy Wood . . . . . Paul Whiteman and many others.

NOW AVAILABLE!

Course in Modern Harmony (Complete material) . . . . .	\$2.00
Course in Modern Dance Arranging (Complete material) . . . . .	\$2.00
Course in Modern Counterpoint (Complete material) . . . . .	\$2.00
Reminiscing (Score) . . . . .	\$1.00
American Symphonies No. 2 (Score) . . . . .	\$4.00

OTTO CESANA 29 W. 57th St., New York 19, N. Y. Tel.: PLaza 5-1250



## LOCKIE'S

Headquarters for

### NAME BANDS

1521 North Vine Street

HI. 8944

Distributors of the Finest Musical Instruments

THE NEW

# Duke Ellington

MODERN RHYTHM SERIES  
for Orchestra



Outstanding compositions by the greatest figure in the field of modern music. These fourteen Ellington originals represent the ultimate in jazz—fresh, syncopated rhythms; scintillating harmonic patterns; unique chord sequences—as only the Duke can write them. No band library, large or small, is complete without these brilliant Ellington originals.

- DUSK
- JIG WALK
- MAIN STEM
- DAY-DREAM
- COTTON TAIL
- BIRD OF PARADISE
- CHOCOLATE SHAKE
- SHERMAN SHUFFLE
- IN A MELLOW TONE
- FIVE O'CLOCK DRAG
- THE SERGEANT WAS SHY
- I DIDN'T KNOW ABOUT YOU  
(based on Sentimental Lady)
- DON'T GET AROUND MUCH ANYMORE
- DO NOTHIN' TILL YOU HEAR FROM ME

Price 75c each



ROBBINS MUSIC CORPORATION, 799 Seventh Avenue, New York 19

Send the following numbers in the DUKE ELLINGTON Modern Rhythm Series. I enclose . . . . .

- |                                      |  |   |
|--------------------------------------|--|---|
| <input type="checkbox"/> Dusk        | <input type="checkbox"/> Bird Of Paradise  | <input type="checkbox"/> The Sergeant Was Shy             |
| <input type="checkbox"/> Jig Walk    | <input type="checkbox"/> Chocolate Shake   | <input type="checkbox"/> I Didn't Know About You          |
| <input type="checkbox"/> Main Stem   | <input type="checkbox"/> Sherman Shuffle   | <input type="checkbox"/> Don't Get Around Much Anymore    |
| <input type="checkbox"/> Day-Dream   | <input type="checkbox"/> In A Mellow Tone  | <input type="checkbox"/> Do Nothin' Till You Hear From Me |
| <input type="checkbox"/> Cotton Tail | <input type="checkbox"/> Five O'Clock Drag |   |

NAME . . . . . ADDRESS . . . . . CITY . . . . . STATE . . . . .

DR 9-44



# ON THE BEAT IN Hollywood

By Charles Emge

Bing Crosby's *Going My Way* was released in some cities at least a month before it got its first showing in Hollywood, where we generally preview pictures a day or so prior to their local openings, so many of you will have seen the picture before you read about it here.

We mention it now not to add our belated and unnecessary praise but because we, having made so many biting remarks in this column about Hollywood people and their products want to go on record to the effect that an industry that can produce a picture like this should be forgiven for all its past and future transgressions.

The music in *Going My Way* is notable—not for itself—but for the rare taste and intelligence with which it was selected and utilized.

At no time does an unseen studio orchestra break the spell of realism. Crosby sings either without accompaniment—an effect that is very beautiful—or to accompaniment from such sources as might logically be present, the boys' choir seen in the picture, and the piano which he himself is supposed to play. There are no absurd attempts to convince anyone that Bing is the piano player. The sequences are made wholly plausible by the simple expedient of keeping his hands out of the camera's range.

The lack of fancy orchestral arrangements is a pleasant relief. Even in the sequence where Bing and his boys' choir are joined, supposedly extemporaneously, by an opera house orchestra (in *Swinging on a Star*) an effort was made to provide an arrangement that sounds not too unlike an improvised accompaniment. The opera house sequence in which Rise Stevens does an excerpt from *Carmen* (The Barber of Seville in prints made for foreign distribution, because of performance rights difficulties with *Carmen*) is good because you get the impression you are seeing and hearing it from the wings of the stage.

Most of the boys who appear in the choir are bona fide members of the St. Brendan's church choir which recorded the music, though a few child actors were added for bits. We're not sure whether Jean Heather (as Carol James) did her own singing or not—but it's not important as her role is not essentially that of a singer.

### Lot Lingo

*Going My Way* couldn't have been what it is without Bing Crosby. In it he attains a stature far beyond anything ever expected or heretofore required of him. It seems unthinkable that he should return to conventional filmicals. On the other hand to

## Anne & Charlie



Hollywood—I Like a Man Who Makes Music is the title of this number in which Anne Shirley and Charlie Barnett (with his band) are featured in RKO's *Music From Manhattan*, soon to be released.

match *Going My Way* would be almost impossible. But we hope he tries it.

Quite a bit of talk here over the switching of Louis Armstrong from Warners' *Hollywood Canteen* to the less-important *Pillar of Post*, with Armstrong fans pointing to the fact that the only Negro musical group in the Canteen opus will be the Golden Gate Quartet. Joe Glaser denies that Louie is being "pushed around" by the studio. Says he got a swell deal for Louie on the switch and is "very happy" . . . Andrews Sisters are latest addition to *Canteen* musical fare, doing the old Warren & Dubin hit, *Lullaby of Broadway* . . . 86 Hollywood gal musicians got in a nice stretch of work on MGM's *Music for Millions*, in which Jose Iturbi will be seen directing a women's sympho and chorus in the *Hallelujah Chorus* from Handel's *Messiah*. However, the orchestral sound track was done by MGM staff musicians—mostly male.

Joe Reichman, *Carmen* Cavallaro, Henry King, Ray Noble, Ted Fio Ritts reported to Paramount, minus their orks, for novelty piano stint in *Out of this World* . . . The week *And the Angels Sing* opened in Los Angeles Evangelist Almo Semple McPherson bannered the marquee of her big Temple on Glendale Blvd. with the same title for her "illustrated sermon" of the week. No complaint heard from Paramount studio on "theft of title" . . . Tommy Dorsey & band, working in *Thrill of a Romance* at MGM, recorded Sy Oliver's *Opus No. 1*, swing version of an old French folk song.

Victor Young's main theme for his score to *Frenchman's Creek* is taken from Debussy's *Clair de Lune*, a departure for Young, whose themes for picture scores are essentially original. An interesting musical item on the



HOLLYWOOD — BRIGHT LIGHTS: Agent Joe Glaser, busy contracting orks here, also has a yen to open a music publishing firm. Controlling such bands as Freddie Black, Lionel Hampton, Louis Armstrong, Teddy Powell, Andy Kirk, Red Norvo and Jan Savitt, he figures to do okay . . . Micky Scrima's new eatery comes on with those fine spare-ribs and barbecue stuff, and Buddy Rich and the boys have been havin' their bread and jam sessions there . . . Dotty Lamour may go to Atlantic City to judge the "Miss America" thing. Dotty sez it ain't true that she's adopting a babe.

Felst Music is settin' up perm headquarters on the MGM lot, along with Robbins and Miller, as subsid of Metro . . . TD and JD are furnishing a red leather and chrome room for the press and bulb squeezer's comfort. They've also fixed up an annex to the main dance-room dubbed "Jit-

score is that though Joan Fontaine is seen apparently playing a clavichord in the picture the music was recorded for her on a harpsichord, for the very good reason that no playable clavichord was available. The one seen in the picture is, of course, a silent prop built in the Paramount shops . . . Harry Owens & band working in Republic's *Lake Placid Serenade*. Ray Noble in the same pic fronting a studio-assembled ork . . . Cowboy bandsman Jimmy Wakely to be starred in a series of Monogram pix entitled *Saddle Pals*. Ten per cent of Jimmy's salary for the series will go to Boys' Ranch, a Texas institution for kids who need a new start in life.

### ASK YOUR DEALER

for our picks, strings, and other accessories; guitar methods; solo and duet arrangements. If he doesn't have 'em he can get 'em.



Milt Wolf

- Duet Arrangement—"G Minor Spin" and "Swon of a Goose" . . . per copy \$1.00
- Quirk of a Dink (guitar solo) . . . per copy 1.00
- Durr-A-Gle Strings (for non-electric) . . . set 2.00
- Lakro-Magnetic Strings (for electric guitar) . . . set 1.90
- Jumbo Durr-A-Gle Span. Guitar Strings—New Electric . . . set 2.25
- New Lakro Guitar Picks . . . 7 for 1.00

All Prices retail. Add 10c for postage and handling. No C.O.D.'s please.

Record No. 1219 . . . \$1.50  
G Minor Spin—Swon of a Goose Played by Cos. Barnes and Ernie Varner

Add 25c for postage; 35c west of Rocky Mountains

**MILTON G. WOLF** The String Master  
12200 KIMBALL BLDG. CHICAGO 4, ILL.  
DIV. QUALITY MUSIC STRING CO., INC.

terbug Jungle" where the hepsters can kick up their heels.

The Orpheum hated to let Cosmi Basco rap as the Cosmi record costed up to equal the \$43,007 cost by the Ink Spots, Ella Fitzgerald and Cootie Williams last April . . . Marion Hutton gifted her hubby with a juke box on his birthday . . . JD will manage the fatigues career of Buddy (Lightweight) Moreno and could do as well managing TD . . . Louise Tobin, the ex-Mrs. The Horn is a daily visitor to the Birmingham hosp and they say it's to see a Major . . . Will Osborne re-forming a new band.

It took Bing and Louis Jordan only three hours from 6 to 9 Pym to record *Is You Is or Is You Ain't, Don't Fence Me In, My Baby Said Yes and Your Sox Don't Match* . . . Sgt. Tony Martin is still in Florida awaiting overseas orders . . . You could hear that backstage brawl between Vincent Lopez's chirps Karole Singer and Gerry Larson clear out here . . . John Scott Trotter of the Bing show just bot LOP's "Marsons Ranch" . . . Double marquee that has the locals howling is *Hold Back The Dawn*—The Lady Has Plans!

ARC LIGHTS: Don Ameche and Bing Crosby, both independent producers now have their pictures rolling . . . Johnny Clark spotted in Jack Scholl's *Nautical But Nice* at Warner's and singing Saul Chaplin's tune *Mom in Hello Mom* at Col. . . The Legs will have 24 changes of gown for that torso in *Diamond Horseshoe* at 20th . . . Gene Krups and his band will have a top spot in *George White's Scandals of '45* at RKO . . . John

Auer will produce and direct an all sepia pic *Sweet Georgia Browns* at RKO and would like Lena Horne for the title role.

LOVE LIGHTS: Steve Crane who learned about beautiful chicks from Lana Turner, is dating Bonita Granville, Dolores Moran, Betty Hutton and June Allyson. Allyson also "goes steady" with Dick Powell and Hutton has dates with Steve Richards and Eddie Norris . . . Judy Garland and Roger Edens gettin' around faster than Eleanor Roosevelt . . . Ella Mae Morris and her hubby told the judge it ain't *Love, Love, Love* . . . Mercedes Marlowe, who is Jack Dempsey's girl, has dates with Hunts Hall, the Deadendkid.

Rudy Vallee commutes between his ex-Betty Jane Greer and blonde (yup!) Ann Richards . . . While Ginny Simms is arguing with the press whether Pat Nearney is a Thing or just a Rumor, Gloria De Haven is dating Pat and occasionally—Dave Ross . . . Artie Shaw got a load of Ramsey Amus and can be reached for future dates at the Garden of Allah.

See and hear . . .

**★ GLENN MILLER**

with the new STONE-AGED MUTES in the 20th Century Fox movie production, *Orchestra Wives*.

Send for Description Folder

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

## Headed for Fame and Fortune in Father's Footsteps



They're **GRETSCH-MADE**. All you need to know about DRUMS!

THE YOUNG LADY with the sticks is Helen Manny, studying the art of drumming with Viola Smith (extreme right), of the Phil Spitalny All-Girl Orchestra, one of the world's famous feminine drummers. On the left is just "Manny", Helen's father, whose shop is New York home of GRETSCH DRUMS and the meeting place of Broadway's musical big shots. Next in line is William W. Gretsch, President of the "Oldest Drum House in America" who views with pride a

### GRETSCH "DEFENDER" DRUM OUTFIT

Sturdy, strong, extra-heavy GRETSCH-MADE shells producing a resonant, crisp response, 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; two (2) TUNABLE TOM-TOMS each with holder; Trap Rail; Wood Block and Cowbell with Combination Holder; Drum Pedal; Tambourine; All-Wood Folding Snare Drum Stand; Pair Hickory Sticks; Instruction Book.

\$179.50  
LACQUER  
\$236.00  
PEARL

Prompt delivery through Gretsch dealers everywhere

The **FRED. GRETSCH MFG. CO.**  
Musical Instrument Makers Since 1893  
218 S. WABASH AVE. CHICAGO 4, ILL. • 40 BROADWAY, BROOKLYN 11, N. Y.

Johnny's got a new tune . . . and swing can wait . . . and so can Mairzy Doats!

For Johnny is playing serious music now—the roar of his B-17, the ack-ack of his turret gun; playing better because of Blessing craftsmanship.

The same skill and care that hand-fashioned the famous Super Artist line of band instruments—is today producing precision parts for the instruments of war!

Play well, Johnny! And when you come marching home again, there'll be a "Blessing" to welcome you in the band.

It's a Blessing!

Among the many lines that BLESSING is making are parts for Bendix Gun Chargers; and for the Bendix Chin Towers used on the Flying Fortress.

**E. K. Blessing** BAND INSTRUMENT MFG. CO.  
ELKHART, INDIANA

EXCLUSIVE DISTRIBUTORS: CARL FISCHER MUSICAL INSTRUMENT CO.

# DIGGIN' WITH JAZZ The DISCS

Krupa, James, and Thornhill are all represented on Columbia's latest release. Gene offers *Bo-lero At The Savoy* and *Side by Side*, 36726, with Anita O'Day on the vocals. Harry plays *Estrellita* and *My Beloved Is Rugged*, 36729, with Helen Forrest singing the latter. Claude furnishes *There's A Small Hotel* and *On Moonlight Bay*, 36725, with the lyrics handled by the Snowflakes.

## Hot Jazz Capitol Jazzmen

*New American Jazz*  
Capitol Set A-3  
This album marks Capitol's initial contribution in the field of hot jazz. All in all it is a highly successful debut, despite the incongruity of personnel on the first four sides. Criterion 10009



## Strange Fruits

New York—Two characters were talking about the Jap Zero Hour record, show aired from Tokio nightly to propagandize American soldiers in the Pacific. "Didya know that they play new releases on that show?" asked one character. "I was talking to a soldier the other day and he said he's even heard records as recent as the Decca *Oklahomal* album." "Is that so?" said the other character. "Gees, that Jack Kapp will stop at nothing."

couples Sullivan's *Clambake In B-Flat* with Clesi's *I'm Sorry I Made You Cry*. Joe himself shines on *Clambake* and the late Jimmie Noone comes through with some of the greatest clarinet he ever cut. Jackson Teagarden's vocal and Zutty Singleton's drumming are outstanding on *Sorry*. Ellington's *Solitude* and Larkin's *Casanova's Lament* are paired on 10010. The first features Dave Matthews' very modern tenor work and also includes some incidental muted stuff by trumpeter Billy May. Dave Barbour's guitar introduces *Lament*, but the Big Gate's blues singing and tromboning rightly dominate the rest of the way. On 10011, Larkin's *Ain't Goin' No Place* is backed by *Sugar*, that good old standard from the pens of Pinkard, Mitchell and Alexander. Fine choruses by Shorty Cheroack, Eddie Miller, Les Robinson, Pete Johnson and Barney Bigard made *Sugar* a must item. Peggy

Lee sings the coupling, a number in the blues idiom, as she has seldom sung before. The Spikes brothers' *Someday Sweetheart* is rather unfortunately mated with *That Old Feeling* by Brown and Fain on 10012. Nick Fatool and Stan Wrightsman join the rest in taking excellent solos on *Sweet-heart*. Peggy Lee's work on the reverse concludes the album on a note that is somewhat removed from true jazz. This showcase is, nevertheless, one of the best efforts at hot music ever issued by a commercial company.

## Mary Lou Williams

Roll 'Em  
Mary's Boogie  
Asch 1003

Together with the four Williams sides reviewed here exactly three months ago, these two have now been released in Asch's album 450. *Boogie* is a solo, not the best Mary has recorded but commendable just the same. *Roll 'Em* features Hall's clarinet, Newton's trumpet and Dickenson's trombone in addition to the leader's piano. Al Lucas is on bass, Jack Parker on drums. Both numbers, of course, are originals.

## Swing

Coleman Hawkins  
Feeling Zero  
Disorder At The Border  
Apollo 753

Zero is undoubtedly the most extraordinary number that the Hawk has ever composed, a tune with a definite mood and plenty of feeling. Furthermore, the *Bean* is all over the place on tenor. *Disorder* is just that, possibly the worst thing Coleman has ever put on paper. Whether muted or open, Dizzy Gillespie's trumpet makes little sense. Even Hawkins here persists in avoid-

## SITTIN' IN



## SMALL WONDER

This band's big man  
Is little Jack  
Who plucks the guts  
Away in back!

—g.h.p.

ling all notes that, thrown together, might have any semblance of meaning.

## Lips Page

Paging Mr. Page  
Uncle Sam Blues  
Savoy 520

Oran himself wrote both numbers, the first a rather ordinary jump tune and the second quite an earthy blues. *Paging*, a riff in the K. C. tradition, spots solos by Clyde Hart, Page, Don Byas, Floyd Williams and Lips again. Catlett's drums, however, provide the chief kicks. Lips' singing on *Uncle Sam* surpasses anything he has ever done, except possibly on Shaw's *St. James*. Piano, sax and trumpet share choruses.

## Dance

### Benny Carter

I'm Lost  
Just A Baby's Prayer At Twilight  
Capitol 165

Otis Rene wrote *Lost* and Dick Gray, Carter's newest vocal discovery, sings the lyrics. Lewis, Young and Jerome composed *Prayer*, which is set by Savannah Churchill. Let it sell, I still wish Capitol would permit Benny

# BEST TUNES of ALL by Jax

## Bugle Call Rag

Most popular of all rags, this number was actually inspired by a standard bugle call, the same which Basie and others elaborate as *Bugle Blues*. It was composed by Pettis and Schoebel and Meyers, the first two also being featured on the first recording of *Bugle Call* by the Friars Society band in 1921. This group was, of course, the same unit known earlier and later as the New Orleans Rhythm Kings. Here is a rag perfectly designed for a succession of breaks, a vehicle for jazz that goes way back to another era, an era that produced a very different type of hot music from what we know today. *Bugle Call Rag* is, however, just as good now as it was almost a quarter century ago.

Available:  
Cab Calloway, Brunswick 80014 (Brunswick 8198); Chocolate Dandies, Columbia 36008 (Columbia 2543); Benny Goodman, Columbia 36109 (Brunswick 7644); Benny Goodman, Victor 25487; Glen Gray, Decca 889; Metronome All-Star Band, Victor 27314; Zutty Singleton, Decca 3685 (Decca 485); George Wetting, Decca 18044.

Unavailable:  
Duke Ellington, Victor 22938; Bobby Hackett, Vocalion 5375; Eddie Lang, Okeh 41410; Glenn Miller, Bluebird 10740; New Orleans Rhythm Kings, Gennett 4987; Red Nichols, Brunswick 3490; Ray Noble, Victor 25223; Rex Stewart, Hot Record Society 2005.

Foreign:  
Billy Banks, Brunswick F 500-198; Benny Carter, His Master's Voice X 4898; Spike Hughes, Decca E F3608; Dickie Wells, Victor 26220 (Swing 6).

to wax some of his instrumental originals. His scorings are fine even on these pops and his alto work, though scarce, is good (Modulate to Page 9)

# DUBLIN'S for HITS! \*\*\* Gems of Jazz on DECCA RECORDS

**GEMS OF JAZZ No. 3 \$3.68**  
ALBUM A-342

- 28167—Sweet Lorraine
- 28168—Vocalion and His Orchestra
- 28169—Vocalion and His Orchestra
- 28170—Vocalion and His Orchestra
- 28171—Vocalion and His Orchestra
- 28172—Vocalion and His Orchestra
- 28173—Vocalion and His Orchestra
- 28174—Vocalion and His Orchestra
- 28175—Vocalion and His Orchestra
- 28176—Vocalion and His Orchestra
- 28177—Vocalion and His Orchestra
- 28178—Vocalion and His Orchestra
- 28179—Vocalion and His Orchestra
- 28180—Vocalion and His Orchestra
- 28181—Vocalion and His Orchestra
- 28182—Vocalion and His Orchestra
- 28183—Vocalion and His Orchestra
- 28184—Vocalion and His Orchestra
- 28185—Vocalion and His Orchestra
- 28186—Vocalion and His Orchestra
- 28187—Vocalion and His Orchestra
- 28188—Vocalion and His Orchestra
- 28189—Vocalion and His Orchestra
- 28190—Vocalion and His Orchestra
- 28191—Vocalion and His Orchestra
- 28192—Vocalion and His Orchestra
- 28193—Vocalion and His Orchestra
- 28194—Vocalion and His Orchestra
- 28195—Vocalion and His Orchestra
- 28196—Vocalion and His Orchestra
- 28197—Vocalion and His Orchestra
- 28198—Vocalion and His Orchestra
- 28199—Vocalion and His Orchestra
- 28200—Vocalion and His Orchestra

**GEMS OF JAZZ No. 4 \$3.68**  
ALBUM A-345

- 28201—Star Dust
- 28202—Well, All Right There!
- 28203—Colman Hawkins with Freddy Johnson at the Piano
- 28204—Lost in a Fog
- 28205—Colman Hawkins with Stanley Stock at the Piano
- 28206—I Ain't Got Nobody
- 28207—Colman Hawkins with "Buck" Washington at the Piano
- 28208—It's the Talk of the Town
- 28209—Fletcher Henderson and His Orchestra
- 28210—I've Got to Sing a Torch Song
- 28211—Night Life
- 28212—Fletcher Henderson and His Orchestra
- 28213—Blue Interlude
- 28214—Decca Upon a Time
- 28215—The Chocolate Dandies directed by Benny Carter
- 28216—Somebody Loves Me
- 28217—Ferdin Me, Pretty Baby
- 28218—Benny Carter's International Orchestra

**NEW ORLEANS JAZZ \$3.68**  
ALBUM A-141

- 18090—216 Blues
- 18091—Parisian Street Blues
- 18092—Louis Armstrong & His Orchestra
- 18093—Cool Cat Blues
- 18094—Bessie in Heels-Tank Town
- 18095—Louis Armstrong & His Orchestra
- 18096—Came Street Blues
- 18097—Bessie in Heels
- 18098—Red Allen and His Orchestra
- 18099—King Porter Blues
- 18100—Sidney Bechet and His Orchestra
- 18101—Sidney Bechet and His Orchestra
- 18102—Sidney Bechet and His Orchestra
- 18103—Sidney Bechet and His Orchestra
- 18104—Sidney Bechet and His Orchestra
- 18105—Sidney Bechet and His Orchestra
- 18106—Sidney Bechet and His Orchestra
- 18107—Sidney Bechet and His Orchestra
- 18108—Sidney Bechet and His Orchestra
- 18109—Sidney Bechet and His Orchestra
- 18110—Sidney Bechet and His Orchestra
- 18111—Sidney Bechet and His Orchestra
- 18112—Sidney Bechet and His Orchestra
- 18113—Sidney Bechet and His Orchestra
- 18114—Sidney Bechet and His Orchestra
- 18115—Sidney Bechet and His Orchestra
- 18116—Sidney Bechet and His Orchestra
- 18117—Sidney Bechet and His Orchestra
- 18118—Sidney Bechet and His Orchestra
- 18119—Sidney Bechet and His Orchestra
- 18120—Sidney Bechet and His Orchestra

**SWINGING THE CLASSICS**  
PIANO SOLOS WITH DRUM ACCOMPANIMENT

**HAZEL SCOTT**  
ALBUM A-212 \$2.10

- 18127—Steady Five Bars
- 18128—The Fast Invention in "A" Minor
- 18129—Prelude in "C" Sharp Minor
- 18130—Country Store
- 18131—Hungarian Rhapsody No. 2 in "C" Sharp Flat Major, Op. 84, No. 2

**Order Now!**  
Immediate Delivery!

OUR SAME PROMPT SERVICE  
WHETHER CHECK ACCOMPANIES  
ORDER OR SENT C.O.D.

All Prices Quoted are  
Plus Shipping Charges

**DUBLIN'S**  
MAIN LOBBY-MERCHANDISE MART  
CHICAGO 54 ILL.

**Fidelitone**  
De Luxe  
FLOATING POINT

THE LONG LIFE NEEDLE THAT IS KIND TO RECORDS

The precision shaped Permo-metal tip on your Fidelitone Deluxe Needle floats smoothly over your records with utmost kindness. That is just one reason why there are more Fidelitone Needles sold than all other long life needles combined.

**PERMO, Incorporated**  
6411 Ravenswood Avenue  
Chicago 26, Illinois

ONE DOLLAR

is that good number  
hard to find?

ONE of the country's largest stock of cut-out and back number USED RECORDS is at your disposal

- \* HOT JAZZ CLASSICS
- \* OLD TIME VOCALISTS
- \* POPULAR BANDS
- \* COLLECTORS ITEMS
- \* OPERATICS—CLASSICS
- \* HILLBILLY—RACE—POLKAS

All in good playing condition at rock-bottom prices you can afford to pay

UNCONDITIONAL MONEY BACK GUARANTEE

SEND YOUR WANT LIST NOW

Our tremendous, fully catalogued stock insures prompt delivery on one or one hundred of your HARD-TO-GET FAVORITES

**SAM FICHELBERG**  
1143 SIXTH AVE., NEW YORK 19, N. Y.

RECORD RARITIES... AT RECORD PRICES



# Waring Calls Coda To Discless Decade

By FRANK STACY

New York—If you were around in 1932, you'll know why Fred Waring's current Decca record releases come as a substantial surprise to the music world. The 50 disc sides that Waring recently cut for Decca mark the end of the longest

and strongest fight ever made by a performer to control the radio and phonograph use of his own recorded work.

Up until 1932, and dating back to '23, Waring's Pennsylvanians waxed for RCA Victor where their platters were consistent big sellers. So much so that Waring started musing about the future of the phonograph record and allied devices, wondering what effect they might have eventually on his career and that of his fellow artists.

### Anti-Juke Box War

Even at that time, it was apparent to him that recording performers were not getting full benefits from their record products. The ASCAP fight for performance royalties had been won after a long fight and Waring could see no reason why a similar dividend should not be forthcoming from anyone who used recorded musical performances commercially. So long as discs were used merely for home consumption, there was no problem. But the operators of juke boxes were buying up quantities of records at wholesale prices to put on their nickel machines (where they earned millions of dollars yearly) without paying any royalty to the musicians who made the records possible.

Worse, Waring saw, was the fact that so-called "disc jockeys" on hundreds of radio stations were selling air time to sponsors on programs that used nothing but recordings... again without any of the money so earned being

diverted to the recording artists. The leader attempted to warn other bandmen of the pitfalls that lay ahead in the recording field and suggested they form an organization to force control of the recording device so that they would be given an equitable share in its profits. He met with little success. Most leaders were apathetic about fighting for what seemed to them some future, vague danger. They were making money on recordings, especially if they were lucky enough to have one of their original tunes backing some terrific disc success, in which case they'd grab a fistful of composer royalties. What they couldn't see was that they were missing out on just as much loot by not lobbying for artist royalties on every platter spinning in a corner-store juke box or helping to sell a thousand products on radio shows all over the country.

### Long Legal Fight

Pushing ahead on his own, Waring instituted a series of lawsuits against radio stations and juke box owners, lawsuits too lengthy and technical to describe here. Enough to say that though Waring won many court decisions, his victory was a hollow and expensive one. Though he could stop his recordings from being played on the air or in juke boxes, other leaders supplied all the discs that were needed, so that the Pennsylvanian hold-out amounted to little more than a gesture of defiance.

In 1932, discouraged by the lack of progress he was making through the courts and embittered by the indifference of other musicians to the recording problem, Waring gave up the fight and confined his band work to live radio and stage appearances.

Now, with his Decca sessions which include albums of Jerome Kern and Cole Porter compositions, as well as most of the popular standards heard on his radio programs through the year, Waring has relented. His reason for giving in is a curious yet logical

## Victor Signs Her



New York—Dimpled Martha Stewart, who once used the name of Martha Wayne, but sang on the All-Time Hit Parade under her new monicker, has been signed by Victor to make plat-

one. Says Waring: "The Pennsylvanians are recording again because all of us in the band feel that at least some of the work we've done should be left for posterity to hear."

## Diggin' The Discs - Jax

(Jumped from Page 8)

enough. He can do so much better, however, that it seems a shame not to allow him to give his very best.

### Stan Kenton

And Her Tears Flowed Like Wine How Many Hearts Have You Broken

Capitol 166

Tears, as sung by Anita O'Day, may easily prove to be Stan's first

## Lush Lexicon

New York—Zanzibar is probably the only night club in the world where you can learn while you leer. Each patron of the spot gets a dictionary along with his entrée. The tome is that erudite volume on jiveology compiled by the eminent etymologist, Noah Webster Calloway.

smash record hit. It has just about all the tricky clichés necessary to make a best-seller. Gene Howard sings *Hearts*. Stan's arrangements are interesting, but not interesting enough to make material like this sound very convincing. He, too, should be given more instrumentals to do.

### Vocal

#### Johnny Mercer

Duration Blues Sam's Got Him Capitol 164

Johnny sings both sides with great humor, especially his own *Duration*. There is no lyricist in the land who can possibly compare with Mercer, and few white singers other than Teagarden, Crosby, Herman and Carmichael. Mercer is definitely in, and he should be!

#### Ella Mae Morse

The Patty Cake Man Invitation To The Blues Capitol 163

Roy Jordan wrote *Patty Cake*, and I don't know why. Neither do I understand why La Morse picked it to record, except perhaps because it should sell. *Invitation* is somewhat better, but still nothing to cause much commotion. This disc will be popular, I suppose, so let it go.

### Novelty

#### Will Bradley

Request For A Rhumba Fry Me Cookies With A Can Of Lard Columbia 36719

Request is not quite so perfumy as its sounds. Ray McKinley, vocalist, walks off with all the honors on the *Lard* opus.



## REEDS DERU

... Once tried, no other reed will do

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

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

## Herd Members Waxing On Jazz Label Discs

New York—The Woody Herman band is literally waxing prolific. Besides the Herd recordings, released on Decca, discs featuring small combos made up of Herman band members should be available at your favorite record store soon.

Chubby Jackson, bassist, and tenorman Joe (Flip) Phillips each have cut sides for the Signature and Future labels respectively, backed by other Herdmen. The Herman band is playing currently at the Pennsylvania Hotel here.

## Rudy's Conductor

Los Angeles—Frank De Vol, onetime arranger for Horace Heidt and now music director at KHJ, Mutual outlet here, has been tagged as music director on the new Rudy Vallee air show, which tees off over NBC Sept. 9.

## Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glamour! 8 x 10. Unobtainable elsewhere! Guaranteed to please or money refunded. 25c each; 5 for \$1.

ARSENE STUDIOS 1585-D Broadway, New York, N. Y.

## HARD TO GET RECORDS

- Earl Col Blues; Hallowed Band—Lionel Hampton Sextet—7c
- Salsy Papa Blues; I Know How To Be It—Lionel Hampton Sextet—7c
- Fiesta In Brass; I Want To Be Happy—Little Jazz; Trumpet Ensemble—7c
- Rosetta; Mountain Air—Charlie Shaver Quintet—12"—\$1.05
- Star Dust; Curry In A Hurry—Charlie Shaver Quintet—12"—\$1.05
- Hawkins Baritone Blues; Voodoo—Coleman Hawkins—\$1.10
- The Shiek of Araby; Sooda Me—Coleman Hawkins—\$1.10
- Swinging The Elks; Dirty Dirty—Jelly Roll Morton & Orch.—\$1.05
- St. Louis Blues; Don't Be That Way—Little Jazz & Trumpet Ensemble—\$1.05
- Jericho; Nice and Cozy—Cozy Cole All Stars—5c
- How Deep Is The Ocean; Stumpy—Coleman Hawkins—\$1.10
- Crazy Rhythm; Get Happy—Coleman Hawkins—\$1.10
- Swinging On Nothin'; Not So Quiet Please—T. Dorsey—52c
- Swing High—T. Dorsey—52c
- Little Man With A Candy Cigarette—T. Dorsey—52c
- Just One More Chance; Blue Moon—Coleman Hawkins—12"—\$1.05
- The Man I Love; Don't Eyes—Art Tatum & Trio—12"—\$1.58
- Carnegie Jump; Carnegie Drag—12"—Bud Freeman, J. Stacy etc.—12"—\$1.58
- Drag 'Em; Little Joe—12"—M. L. Williams—\$1.05
- Uptown & Downtown Cafe Boogie—12"—ed. Hall Sextet—12"—\$1.58
- It Had To Be You—Artie Shaw—52c
- American Stray; Volga Boatman; G. Miller—52c
- Your Feet; No Dig; Honeyuckle Rose—Fats' Waller—52c
- Body and Soul—Coleman Hawkins—37c
- The Minor Drag; Two Sleepy People—Fats' Waller—52c
- The Joint Is Jumping; I Can't Give You Anything But Love—Fats' Waller—52c
- Just Stacy Blues; Noni—Jazz Stacy—\$1.05
- Pass. 6-5000; Star Dust—G. Miller—52c
- Serenade To A Savage; Meanglow—Artie Shaw—52c
- Ain't Misbehavin'—Fats' Waller—52c
- American Jazz Album (b. bigard, j. teagarden, j. moore, etc.)—\$3.68
- Keynote New Orleans Jazz Album (jazz mo blues, muskrat ramblo etc.)—\$2.25
- Five Feet Of Swing Album—5—12" records (Chic webb, bob cransy, dorey bres, g. gray etc.)—\$4.17
- Red Nichols & His Five Pennies Album (b. goodman, krupa, l. teagarden, a. miller etc.)—\$3.68
- Harmon Jazz Album (f. banderson, d. redman, attington, etc.)—\$3.68
- Boogie Woogie Piano Ab. (i'm sober now, jump steady blues, boogie woogie etc.) \$2.10
- Barrel House Piano (j. p. hannon, m. l. williams, kansas city frank, piez hill etc.)—\$3.68
- Cab Calloway alb. (8 original world famous recordings)—\$3.68
- Albums holding 10 records—59c ea. or 3 for \$1.59
- RCA Victor & Decca's permanent needle (pre war)—\$1.00

We also carry a most complete stock of classical records and... We will send 3 or more records C.O.D. express insured. Prompt delivery. Special attention to orders with payment in advance. All prices standard. No higher. Please add 25c for packing.

## Columbia MUSIC STORE

"One of largest record stocks in U. S." 93 Clinton Ave., So. Rochester 4, N. Y.



# YORK helps to SHORTEN THE WAR

## SAVING LIVES ON THE BATTLE FRONTS

YORK's secret and exclusive parts and assemblies for our fighting machines save lives daily by increasing the efficiency of our war weapons. YORK's products are found in tanks, aircraft, communication systems, P-T boats and guns. YORK's new equipment and skill are helping to shorten the war. YORK is doing its part. Are you doing yours by working harder and buying more U. S. Bonds? There's over 60 years of experience behind the name of YORK.

ALL VERNIER AUTOMATIC THROTTLE CONTROLS used in U. S. Tanks are manufactured exclusively by the YORK BAND INSTRUMENT CO.



## THE HOUSE OF YORK GRAND RAPIDS, MICH.

A Division of CARL FISCHER MUS. INSTRUMENT CO.

# DOWN BEAT

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

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

\*In Service

**NEW YORK OFFICE**  
Executive Editor—ROD REED  
New York Editor—FRANK STACY      Research Editor—JOHN LUCAS  
Assistant—NITA BARNET      Staff Cartoonist—LOU SCHURRER  
2415 RKO Bldg., Rockefeller Center • Circles 7-4131

**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.

## Why Band Leaders Should Get Bars!

(The following editorial is reprinted from the Army & Navy Bandsman, official publication of the United States Army and Navy Bandmen Association, Inc., of which Lieut. A. R. Teta is secretary and treasurer.)

During the present War, Chaplains, Pharmacists, Veterinarians, Nurses, Dieticians, Physio Therapy Aides, Recreational, Athletic and Radio Program Officers have held or hold commissions.

Women Officers hold commissions in the Army, Navy, Marine Corps, and the Coast Guard.

Music Advisors, the majority without any previous military experience or training have been commissioned, holding rank as high as a Major.

A bill is before Congress to commission Morticians.

Many of our Bandleaders were disappointed with our policy on Bands, Bandleaders, and Bandmen, and therefore, sought the only loop-hole for advancement by giving up their military musical careers, and going to Officers Candidate Schools, where in three months' time they were given commissions in other fields, about which they knew nothing. Some of these now are holding ranks as high as Lieutenant-Colonel.

Notwithstanding Executive Order No. 33 of the President, which automatically would give authority and command of bands to Bandleaders, (who are thoroughly versed in Band problems) more than 500 young officers, with NO musical background, have been made Band Commanders. In some cases they even lead the band and relegate the Bandleader to the side lines. These young officers should be made available for overseas duty where they are urgently needed.

Bands are not represented on the General Staff, or on some central bureau or department, such as the Adjutant General's Department, where problems affecting bands may be referred. For concrete example, recently two 28 piece bands were consolidated to form a Divisional Band of 56 pieces, with two Bandleaders, one a Chief Warrant Officer, and the other a Junior Warrant Officer. The latter would be deprived of promotion in this setup. The consolidating of these two bands brought together two bass drums, 2 cymbal players, 2 piccolos, 2 E flat clarinets, etc. No consideration was given to tone quality or control, instrument balance, etc. Additional saxophones should have been added due to the demand for swing bands. The Army does not recognize "Swing Bands" in the Table of Organizations. This unit is an important cog, in the wheel of bands. Neither was any thought given to adding oboes, bassoons, bass and alto clarinets, flugelhorn, etc.

There is no definite formula, or Field Manual, which defines the duties of Bands or Bandmen in theatres of combat. The present Field Manual 28-5 was revised by someone not qualified in Bands of the line, and is as outmoded as the Springfield rifle. No changes have been made with the exception on April 2, 1942, an amendment was promulgated by someone who thought Bandmen were "Supermen." We defy any branch of the Armed Forces to even think of getting a human to do in combat what is outlined in F. M. 28-5-1/2.

Bands in combat who had outstanding Bandleaders

### Musicians Off the Record



Chicago—Taking a double chorus in brass here are Red Allen, now playing his second year at Joe Sherman's Garrick Stage Lounge, and his 13-year-old son, Henry Allen 3rd.



#### NEW NUMBERS

**ALLEN**—A son to Mr. and Mrs. Bob Allen, July 30, in Hollywood, Cal. Father is Tommy Dorsey vocalist.  
**HAYMES**—A daughter to Mr. and Mrs. Bob Haymes, July 30, in Hollywood, Cal. Father is singer.  
**KEPATE**—A 7 lb.-4oz. daughter, Trudy Kay Rudeen, to Mr. and Mrs. Rudy Kerpate, recently, in Evanston, Ill. Father is Chicago pianist.  
**BENAVENTE**—A 7 lb.-4 oz. daughter, Barbara Jo, to Mr. and Mrs. Joe Benavente, Aug. 4, in New York. Father is musician on the Hit Parade and pit man at the Martin Beck theater, New York.  
**PEER**—An 8 lb.-10 oz. son, Ralph Iversen, to Mr. and Mrs. Ralph Peer, Aug. 9, in Hollywood, Cal. Father is president of Southern Music Company.  
**SWAIN**—A daughter, Susan Elizabeth, to Pvt. and Mrs. Paul S. Swain, July 24, in Jackson Heights, N.Y. Father is former alto saxist and arranger for Teddy Powell, now at Camp Blanding, Fla.  
**FULCHER**—An 8-3/4 lb. son, Jimmy, to Mr. and Mrs. Kenny Fulcher, June 30, in Roanoke, Va. Father is with Washie Bratcher ork.

#### TIED NOTES

**COX-MONTEZ**—Gerald L. Cox, bassist



"Now, take Doc Frinstance—one thing I can't dig about working in radio!"

### CHORDS AND DISCORDS

Only A Sip of T'

Camp Livingston, La.  
Dear Beat,  
What is Hollywood trying to do with the great jazzmen in the movies? Another of their great farces was *Twilight On The Prairie*, featuring Teagarden and his band.

Every time Big T would play some of his great stuff, the scene would shift to some comical nonsense, leaving Jackson in the background and barely heard. Why can't those bigshots out there give a break to the jazz-starved public and let jazzmen play with the camera giving them undivided attention?

Hollywood's present attitude to our jazz greats stinks. I'm eagerly looking forward to the day they get out of their Mickey Mouse suits and give us jazz as it should be played and photographed.

PVT. DONALD R. DIEM.

#### Spoiling the Act

Toledo, Ohio

Dear Sirs,  
I'd like to question the consistency of Lieut. Gen. Brehon Somervell's statement that "crooners should be put to work at something useful." At least, entertainers are continuing their morale-building work, so that they may buy more war bonds and contribute to the federal tax revenue. Seems that an organization as large and necessary as our fraternity could protest such unnecessary bandying and innuendoes, regarding the caliber and character of our profession.  
GEORGE MARTIN.

#### A Right Guy

Omaha, Nebr.

Dear Sirs,  
I'm writing on behalf of a detachment of marines stationed here, many of whom served on Guadalcanal and Tarawa. Since we've been stationed in Omaha, our detachment has been treated royally, both socially and musically, by Vic Humason, local leader. He and the boys in his band have gone out of their way to provide us with fun, such as picnics and swimming.  
His girl vocalist, Babe Morella, is really wonderful, too. We have voted her our "Official Marine's Dream Girl." She is just that.  
THE MARINES OF RMS #13

and who were courageous and did splendid jobs in combat beyond the call of duty, have not been rewarded with increased rank because of their anomalous rank of Warrant Officer.

Bandleaders have performed almost every commissioned officers duties, such as adjutant, supply officers, operation of post or divisional canteens, athletic officers, recreational officers, officer of the day, and platoon commanders in combat. Perhaps one of the most frequent reports of Bandleaders in combat is that bandmen are called on to do everything in combat, with no opportunity of providing music and recreation. In one case, after 78 continuous days of combat and hardship, they were exhausted. When finally a break came for divisional relaxation, cleaning process, etc., the bandmen were not given the same treatment as other combat troops, but had to dig out the band instruments they had not seen for almost three months. With no "lips" these "Supermen" were expected to produce music. These Bandmen need morale stimulation as well as the rest of the troops.

Our band losses in combat have been high in killed, wounded and missing in action. No definite plan has been provided for replacements, relief, etc.

The War Department was opposed to elevating the Chief of Chaplains to a Brigadier Generalcy. Congress has given him this rank notwithstanding these objections and recently a higher rank of Major General has been passed by Congress.

The War Department was opposed to commissioning nurses. They now can be promoted as high as Colonel.

The War Department was opposed to giving rank of Brigadier General to the Chief of Dentists. Major General was passed by the Congress.

WACs may become officers after three months, and can attain ranks up to Lieutenant-Colonel. This does not include Mrs. Hobby's Colonelcy as Chief of WACs. Write your Congressmen and Senators TODAY!



A COLUMN FOR RECORD COLLECTORS..... THE HOT BOX By GEORGE HOEFER, Jr.

Jazz lore flowed freely across a table the other night at the Band Box on Chicago's N. Clark Street. Jasper Taylor, the drummer with Ralph Brown's Blue Rhythm Trio, was reminiscing about music times in Memphis and Chicago. The ever-smiling drummer and one-time washboard king offered the following unsolicited memory, "I recorded with Johnny Dodds once, we rehearsed for the date around at Fred Keppard's flat, did a couple of tunes, Salty Dog and Rockyards Strut."



Jasper Taylor

and Buster Bailey, the famous clarinetist. Taylor recorded on most of the Handy Columbias. Late in 1917 the drummer took a pit job at the Owl theater in Chicago with Clarence Johnson's orchestra. Both Jasper and Ralph Brown, with whom he plays today, spent nine years in Dave Peyton's Grand theater orchestra where they played accompaniments for Bessie Smith, Ethel Waters and Clara Smith. Jasper has been a Chicagoan ever since 1917.

Taylor did a good deal of recording back in the twenties. He worked on one of Jelly Roll Morton's earliest dates in 1924 for Paramount. Many Paramourts were made with Jimmy Blythe and Jimmy O'Bryant. An interesting personnel given by Taylor is that of the Dixie Washboard Band, a group that waxed quite a few Columbias. Ed Allen-trumpet, Clarence Williams-piano, Benny Morton-clarinet (no relation to the trombonist) and Jasper Taylor-washboard. He recorded on Brunswick with the Fess Williams' Royal Flush orchestra. His last session was probably one with Reuben Reeves in 1934. Delaunay lists the drummer as Richard Barnett on Zudan, Mazie, Yellow Five, and Screws, Nuts and Bolts on Vocalion 2638 and 2723. Jasper remembers making these tunes.

Miscellaneous items of interest gleaned from Jasper Taylor's reminiscences: Keppard was the most powerful horn he has ever heard, Kep could blow over a fifteen piece band with ease; Jasper taught the young Lionel Hampton to play the xylophone, an instrument Taylor played frequently with W. C. Handy's orchestra, and recorded several

sides for Columbia playing xylophone with the band.

JAZZ ON RECORDS: Joe Sullivan recorded two original solos last March at the Sound Workshop in Hollywood. Sunset Recording Co. of Hollywood has released them on Sunset 100 and 101 24 Hours at "Booth's" and The Bass Romps Away, respectively. There is some interesting boogie on these sides by Sullivan, who has not recorded in over a year. Record retails for 75 cents and can be ordered from Sunset Recording Co., 10527 Felton Ave., Inglewood, Calif.

Phillip F. Elwood of 2830 Regent St., Berkeley 5, Calif., has recently mailed out a disposition list containing some worthwhile records.

JAZZ PUBLICATIONS: The first Jazz Music Book to be released by England's Jazz Music magazine has been received in this country. It is Chicago Documentary Portrait of a Jazz Era, by Frederic Ramsey, Jr., the American writer. It consists of notes transcribed from intervals while the book, Jazzmen, was in preparation and from the files of the Chicago Defender organized into a running account of Chicago jazz from the New Orleans influx to the end of the golden age in 1927. A narrator and quotations from various musicians carry the story interspersed with appropriate records as background to the narrative.

The St. Louis Jazz Society, 1468 Hamilton Ave., St. Louis, 12, Mo., a society for collectors of hot, announces the forthcoming publication of a jazz quarterly. Linton Foersterling, head of the

society, advises the format will be similar to that of Bob Thiele's JAZZ, now discontinued. Will contain from 70 to 90 pages and sell for sixty cents.

JAZZ DEBATE VIA TELEVISION: George Malcolm-Smith, conductor of the Gems of American Jazz radio show broadcast over WTIC, Hartford, Conn., defended jazz on Opinions On Trial, televised by the Columbia station in New York City last month. Subject of debate was "Resolved: that Jazz Music Has a Demoralizing Effect on the Youth of the Nation." Opposing Malcolm-Smith was Gene O'Neill, son of the famous playwright and professor of Greek Philosophy at Yale University. Witnesses for Malcolm-Smith were Harry Lim, Leonard Feather, and Teddy Wilson. O'Neill had Professor Leo Schrade of the Yale Music School, Mrs. Frances Roth, chief of social protection for Connecticut, and Charles Atlas, the famous strong man.

COLLECTOR'S CATALOGUE: B. T. Doane, 2712 East West Highway, Chevy Chase, Md. A jazz purist who emphasizes Oliver, Noone and Armstrong.

John G. Heinz, 600 James St., Syracuse 3, N. Y. Features collection of Louis, Morton, Dodds, New Orleans and Chicago jazz. An attorney-at-law who now has from 500 to 1000 records for sale or trade.

Mr. and Mrs. Edward E. Crosby, 2140 W. Touhy Ave., Chicago 45, Ill. and their daughter Kathleen. An entire family of collectors specializing in Dixieland and Chicago. Mrs. Crosby started it eight years ago with a copy of Bix Heiderbocker's Goose Pimples. The daugh-

ter, Dee, is wandering from the family fold with a new-found love of Ellington. She is spending her summer vacation from high school waiting on the customers at the Session Record Shop.

Ronald D. Nixon, 11 Garden Hill Ave., Moncton, N.B., Canada. Wishes to advise readers of the Hot Box he has many Victors, Bluebirds, Deccas and Columbias to trade for Bix, Tesch, Muggsy and some Commodores, Blue Notes and the Columbia albums.

Leo F. Schnore, Jr. has returned to Chestnut Ridge Rd., Elyria, Ohio.

Los Angeles—Zucca Brothers, who have tried everything else, will install series of rustic rhythm combos in hope of bringing the Casa Manana out of box-office slump that has hit new lows since Dorsey brothers hypoed their own and other beach spots with heavy ad lay-out on Harry James. First in the Casa is Bob Wills, always a big draw in his own field.

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE. A Classified and Alphabetical List of the Best and Most Popular Standard Favorites, Waltzes, Show Tunes, Rumbas, etc. [30 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 50¢ (5 Copies for \$2.00) A RAY DE VITA 150 Knickerbocker Avenue Brooklyn, N.Y.

Is You Is Or? New York—Muggsy Spanier, who was fired or quit or resigned at Nick's after playing only one night several months ago is back in the spot replacing Bobby Heckett who was fired or quit or resigned. Pee Wee Russell who was on or had given his two-week notice, has changed his mind and is remaining, but Ernie Caceres has pulled out. At press time, Eddie Condon hadn't been fired, rehired or retired within the preceding 24 hours.

WHERE IS? DAVID SICKLES, trombonist, formerly with Ina Ray Hutton ED JOHNSON, saxist, formerly with Will Bradley DORIS LODGE, pianist KEN WATKINS, bassist BILL PETTY, vocalist, formerly with Dean Hodson JACK EVERETTE, former bandleader HERBIE GORDON, pianist, formerly with Bob Chester AL MASTERN, trombonist, formerly with Harry James BUD ZIMMERMAN, former bandleader-vocalist FORD MARSHAL or PUTNAM, tenor saxist WE FOUND KENNY UNWIN, 124 Dove St. Rochester, N. Y. VIC LANNO, N.A.T.T.C. band, Norman, Ohio.

FROM THE HOME OF BOOGIE WOOGIE!! Another Great Leeds Series EIGHT TO THE BAR BOOGIE WOOGIE PIANO SOLOS EDITED BY Frank Paparelli America's Greatest Authority on Boogie Woogie These distinctive and easy to play arrangements should be in the collection of every Boogie Woogie pianist! Sales by Pete Johnson, Albert Ammons, Meade "Lux" Lewis, Ken Kersey, Hazel Scott, and many others. EACH SOLO INCLUDES TWENTY-FIVE OF THE MOST WIDELY USED BOOGIE WOOGIE BASSES

HE SURE IS TOP MAN EVERYWHERE HE ALWAYS PLAYS A MARTIN FRÈRES Martin Frères Cane Reeds "THE FINEST MONEY CAN BUY" Many of America's great band men are consistent Martin Frères Cane Reeds enthusiasts. They haven't time to waste with inferior reeds. When they buy Martin Frères... they know they are getting the best and avoid all the usual reed headaches. Ask for them at your local dealer or write direct to us. BUEGELEISEN & JACOBSON 5 Union Square • New York City BUY WAR BONDS and STAMPS...

STRONG, RIGID The NEW Luellen "Duron" FOLDING READING MUSIC STAND The Luellen "Duron Foldesk" is made of wood plastic, a new tough, glass finish, gray board of amazing strength and rigidity. Hinged with 8 Bonerfly steel, rust-proofed hinges, securely riveted; folds flat to 1/2 inch thickness; can be painted or decorated if desired. Ideal as a music desk or reading stand, has a hundred uses in home, office or shop. 30" high, 19 1/2" wide, 13" deep—3" ledge. At your music store or write direct. \$7.50 (West of Rockies) \$7.75 John Luellen & Co. 17034 Page Avenue, Hazelcrest, Illinois LEEDS MUSIC CORPORATION RKO BUILDING • RADIO CITY • NEW YORK 20, N. Y.

### Prima Donna Act Causes Shuffle

New York—Temperament is working a change in the Cafe Society line-up here, effective September 1. With star of the show Hazel Scott and band-leader-pianist Eddie Heywood not seeing eye to eye on how music should be played, the latter takes his band out of uptown Cafe, replaced by clarinetist Edmond Hall and a sextette. Trombonist Benny Morton, who has been playing in Hall's group at downtown Cafe, will continue there with a six-piecer of his own. Heywood's plans are indefinite.

### THE NEW IMPROVED TONEX PADS



#### EXTRA VOLUME

Ordinary pads absorb tone, because of their felt interiors. Their faces become rough, uneven with use. ToneX pads are laminated, built in bonded layers, their faces remain smooth. That's why ToneX pads reflect the tone, giving you more volume when you want it.

#### BRIGHTER TONE

The laminated construction of ToneX pads gives you better tonal clearance, livelier tone throughout the entire register, makes your instrument speak better than ever before. You'll notice the difference the minute you try your ToneX equipped saxophone or clarinet.

INSIST UPON TONEX WITH YOUR NEXT OVERHAUL Product of Selmer



### PERMA-CANE

THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

1st Choice of NBC—CBS—Mutual!

In a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres, and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. Money-Back Guaranteed.

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

Sold by all leading dealers or write to: PERMA-CANE Dept. DB 218 SOUTH WABASH AVENUE CHICAGO (5), ILLINOIS

(Slightly higher in Canada. Canadian orders to Whaley Royce & Co., Toronto, Canada)

Musical score for piano with 'Moderato' tempo marking. The score consists of several staves of music.

(Reproduced by permission of the writers and copyright owners, Fats Waller and Ed Kirkeby.)

### Fats Won Spot As An Immortal With Technique

By Sharon Pease

For our fifth repeat column, we have chosen the late Fats Waller. His original column appeared in Down Beat, December 1, 1938. A condensed biographical sketch appears below.

Born New York City, May 21, 1904 . . . Died Kansas City, Mo.,

December 15, 1943 . . . Acquired a thorough schooling in piano, organ, and harmony through extensive study with Professor Carl Bohm . . . While still in grammar school, became organist at the church where his father, Rev. Edward Martin Waller, was pastor . . . Famly wanted him to become a minister but he preferred music . . . When 17, secured his first job with stage band at Lincoln Theater . . . A short time later began making records for Okeh and player rolls for Q. R. S. . . . To Chicago in 1927 where he played organ at the Vendome Theater . . . Returned to New York for solo and recording work (1927-32) . . . During this period wrote the musical scores for Keep

### Shufflin' and Hot Chocolates.

Large Discography After a tour of concerts in Europe (1932) became staff artist at WLW, Cincinnati . . . Later transferred to CBS, New York . . . Organized own orchestra in 1935 . . . Agaln toured Europe in the summer of 1937 . . . Recorded with many units in addition to the bands he fronted and worked on over a thousand sides . . . Disolved band in fall of 1943 to work as a single in pictures . . . Had parts in Cabin In The Sky and Stormy Weather . . . Died of a heart attack aboard a train enroute from Los Angeles to Chicago . . . His better known compositions include Honeysuckle Rose, Ain't Misbehavin', Keepin' Out of Mischief Now, and Alligator Crawl.

Fats' style is illustrated in the accompanying example, the introduction and first chorus from his recording of Oh Baby Sweet Baby, Bluebird 11383. Typical of most of his work, there is no

unusual effect other than the injection of his unique humor as depicted in the trills and grace notes. The bass style is commonly used, but Fats played it with a stimulating artistry, highlighted by a solid beat with a clean, relaxed attack—just the right balance on open left-hand tenths and musical voicing of the after-beat chords. These factors made him an outstanding orchestra pianist. It was his work at the keyboard that inspired the lift and drive that characterized his famous organizations. His rightful claim to greatness was based not so much on what he did but how he did it.

### Thiele Plans Waller Album And New Magazine

New York—Bob Thiele's Signature label is issuing a Fats Waller memorial album. Four sides each by Earl Hines and Nat Jaffe will feature tunes written by the late Fats.

Thiele, publisher of the magazine, Jazz, announces that he is planning a new publication to be called Signature which will be used as a publicity tie-up for his record releases like Dave Dexter's Capitol sheet. Thiele is reported to be interested in backing a full-sized Dixieland band like the old Bob Crosby outfit.

### Diminutive Dinah Using Midget '88'

Los Angeles—"Ticker" Freeman, accompanist and arranger to Dinah Shore, who is accompanying the singer on her current tour of French battlefront area, is playing a 60-pound "midget" piano. The three-octave instrument was discovered in Lockheed recreation center here. It takes up little more space than a piano accordion. Instruments usually used on such tours.

### EARS MAY O-KAY YOUR JIVE

But Eyes Always O-KAY Your SIMPSON SUIT



You can't keep 'em swooning forever, their eyes will open sometime. And that's when your Simpson suit crashes through. Simpson clothes are tailored to your personal measurements in your choice of pre-war quality wool fabrics. You select the style you want from the latest Fall and Winter fashions. Your cost is modest and satisfaction is guaranteed.

HAVE OUR REPRESENTATIVE CALL The Simpson representative, skilled in measuring, brings a complete selection of fabrics and fashions to your home or office. Please him today.

J. B. SIMPSON, INC.

Simpson Building, Chicago 7, Illinois, Branches from Coast to Coast

An exclusive Simpson feature—world famous Dany worsted fabrics especially made to Simpson specifications—are exclusive in clothes tailored by Simpson.



### WM. S. HAYNES FLUTES! PICCOLOS! CLARINETS!

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

Advertisement for Charles Colins Trumpet Series. Includes text: 'Calling all Trumpeters', 'CHARLES COLINS TRUMPET SERIES', 'Modern FLEXIBILITIES', 'CHAS COLINS ADVANCED SERIES Based On DANCE STUDIES Years of Teaching TRUMPET', 'Order from Your Dealer or Direct Write for Free Pamphlet Sample Exercises', 'CHARLES COLIN 100 ORIGINAL WARM UPS', '100 ORIGINAL WARM UPS'.

### 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.

HARRY L. JACOBS

2943 Washington Boulevard Chicago 12, Illinois Phone Nov. 1057

### RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE MANUFACTURED BY ELECTRO STRING INSTRUMENT CORPORATION 801 1/2 WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Chicago, September 1, 1944  
Mus  
Che  
In M  
New Y  
that pla  
band ov  
ing GI'  
plenty  
have bee  
to give  
boom-bo  
Wartim  
asons I  
give a c  
minute r  
and whe  
(delaye  
of course  
music to  
brigade  
with Kay  
Frances  
colonna  
member)  
ing cons  
trated a  
fortunate  
escaped i  
was force  
Liltin'  
New Cal  
Benny tr  
monical  
(son) H  
hopped o  
the inva  
pleasant  
Kostelan  
the North  
meal and  
Spike J  
band to m  
in Eng  
blaat ir  
Face at cl  
Irving I  
months in  
tion, Thi  
turned wi  
There Are  
and prom  
The Spli  
mean that  
make you  
large the  
groups un  
mobile un  
a pin-up  
mental s  
maskers a  
are gettin  
and plent  
ing the w  
from battl  
Philly S  
Away K  
Philadel  
aters, acc  
lost two  
bigger na  
max left  
while Ed  
trumpet t  
Frankie  
holds fort  
race of t  
Hotel, hyp  
the additi  
coming ou  
band.  
Ne



# Musical Names Cheer Fighters In Many Zones

New York—Despite the fact that plans to tote a big name band overseas to entertain fighting GI's never materialized, plenty of musical characters have been traveling far and wide to give the boys a change from boom-boom in the ears.

Wartime secrecy for security reasons makes it impossible to give a complete and up to the minute inventory of who's where and when but here's a partial (delayed) report. Bing Crosby is, of course, the biggest name in music to enlist in the overseas brigade during his radio layoff, with Kay Kyser as a close second. Frances Langford and Jerry Colonna (the trombonist, remember) have been globe-girdling consistently with that celebrated author, Bob Hope, and fortunately the whole crew escaped injury when their plane was forced down in Australia.

### All-Star Casts

Lutin' Martha Tilton went to New Caledonia with the Jack Benny troupe as did Larry (harmonic) Adler and June (accordion) Bruner. Dinah Shore hopped off to England to give the invasion boys something pleasant to remember. Andre Kostelanetz and Lily Pons gave the North Africa GI's some classical and semi-classical fare.

Spike Jones, the first name band to make it as a unit, wound up in England to get a chance to blast right in *Der Fuehrer's Face* at closer range.

Irving Berlin, who spent four months in Italy with his production, *This Is The Army*, returned with the information that *There Are No Wings on a Porch* and promptly made it a song.

The Spike Jones precedent may mean that other bands will get to make some trips but by and large the USO has found large groups unwieldy, favoring more mobile units combining a comic, a pin-up and a couple of instrumental soloists. Meanwhile the muskies who remain in the U.S. are getting plenty of workouts and plenty of kicks, entertaining the wounded warriors, back from battle.

## Philly Sidemen Piped Away By Visiting Orks

Philadelphia—Slappy's Swingsters, ace local septa jump crew, lost two of its lead men to the bigger names. Kent Pope, alto sax, left for Lucky Millinder while Eddie Glover took his trumpet to Cootie Williams.

Frankie Juele, whose band holds forth at the Garden Terrace of the Benjamin Franklin Hotel, hypos his sax section with the addition of Mike Goldberg, coming out of Charlie Barnett's band.

## Bandsman Hero



England—T/Sgt. Jimmy L. MacDonald, 23, former pianist with Reggie Childs, won the Distinguished Flying Cross as radio operator and gunner in a B-17 in aerial combat over Nazi Europe. Jimmy has seen action in more than 30 bombing operations, previously was awarded the air medal with three oak leaf clusters for achievement in battle. Official USAAF Photo



Pvt. James (Jay) McShann, who entered the army May 2, is undergoing basic training at Camp Stewart, Ga. . . . Gene Williams, long a bobby-sock favorite as crooner with Johnny Long's band, is now a khaki-clad private. His fans can address him at Co. B, Barracks 15, 1229 Reception Center, Fort Dix, N. J.

T/Sgt. Harold Francis, once 88-er and stranger with Tiny Bradshaw, is doing the same chore for the 153rd Army Ground Forces 14-piece swing band at Camp Stewart, Ga. . . . Art Simmers, formerly bassman with Les Brown and Sonny Dunham; Andy Anderson, guitar; and Tiny Spaeth, ex-piano with Rudolph Friml Jr., form a groovy trio, which entertains coastguardsmen in Puerto Rico. . . . Sgt. Al Pliner, who once was half of the Pliner and Earl piano duo, is leading the band at the Galveston (Texas) army air field.

Marine Pfc. Lawrence Martin, former Art Kassel tram, is leading a swing band, entertaining fighters in the South Pacific. . . . Frank Greer, former arranger for Barnet and Alvino Rey, is working with Lieut. Bobby Byrne's Skyliners in Texas. . . . Pvt. Steve Cole, lead alto with Charlie Barnett, Teddy Powell and Johnny Long, is playing with an army band at Camp Wheeler, Ga. . . . Once trumpet and vocalist with Bob Strong, Pvt. Ray McIntosh grabs top billing as a GI crooner at Camp Fannin, Texas. . . . Cpl. Pat Patterson, ex Teagarden slip-horn man, is leading the dance orchestra at the San Marcos (Texas) army air field.

Sgt. Dino Facost, veteran of the Johnny McGee, Jack Jenner and Carl (Deacon) Moore bands, is wearing his silver wings after finishing the aerial gunnery school at Harlingen, Texas. . . . Pvt. Wayne Herdell, ex-Sam Donahue pianist, is doing the pianistics for the army band at Romulus Field, Mich. . . . Down in Kentucky at Camp Breckinridge, the band's soloists are: Sgt. Chauncey Houghton, Ellington's clarinet; and Cpl. Russel Procope, ex-Kirby soloist. Band is fronted by S/Sgt. Bob Chestnut, former clarinet leader.

Camp T. A. Scott boasts a fine band lineup with: Johnny Hayes (Beckner) trumpet; Spanky McFarland (former *Our Gang* comedy star) alto sax; Frank Schenck (Al Donahue) bass; Bill Fowler (Sun Valley maestro) guitar; Frank Vernaci (Flo Rito) piano; Jack Athey (Pied Pipers) vocals and Bill O'Brien (Philly leader) drums. . . . Sgt. Chester Scott (Herman and Rey) tram; T/Sgt. Hymie Gunkler, (Chester, Kyser and Burnett) tenor; and Bruce Bruah (Four Red Jackets) are top faves with their buddies at Fort Douglas, Utah.

# Swing and Sway with SAMMY KAYE



Woodwind section of the band, all of whom are and recommend Woodwind mouthpieces. Currently featured:—The Actor Band, New York. . . . "Tanagra Sunday Serenade" (Sundays 1:30 P.M. EWT, BLUE) "Tanagra Variety Show" (Thursdays 8:30 P.M. EWT, ABB) . . . Victor Records.

## A Section of Perfection

WITH

# WOODWIND MOUTHPIECES

There's no substitute for superiority! For three decades the WOODWIND COMPANY has led the field in traditional craftsmanship, dependable service and unrivaled prestige. Top artists in name bands from coast to coast rely on WOODWIND'S "Steel Ebonite" construction.

### ORIGINAL WOODWIND MODEL

Perfect tone and responsiveness—the first mouthpiece created by the WOODWIND COMPANY 30 years ago, and still the favorite of countless reed artists. Try this model for poetry of tone!

(Open, Medium, Medium Open, and Close facings)



### MELIPHONE SPECIAL MODEL

Tested Power—The extraordinary perfection of this model is the result of six years of scientific research. Extra-sensitive, extra-powerful. Its tone chamber is constructed on specifications known only to WOODWIND.

(Open, Medium, Medium Open, and Close facings)



### SPARKLE-AIRE MODEL

Endurance—Control are the features of this revolutionary construction. You'll marvel at the way the streamlined tone chamber, gently sloped mouthrest and supersensitive tip increase volume and tonal distinction. Blowing effort reduced to a minimum!

(Open, Medium, Medium Open, and Close facings)



### DICK STABLE MODEL

Bright is the word for Dick Stable's top-register facility and for this remarkable mouthpiece. Abundant reserve power—tremendous tonal breadth—it's a shortcut to professional performance.

(Made in one facing, designed especially for Dick Stable)



### MUSICAL INSTRUMENT EXCHANGE

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

Enclosed is \$\_\_\_\_\_ for which please send the following WOODWIND MOUTHPIECES, designated as to model, instrument desired, and facing.

MODEL(S) \_\_\_\_\_

INSTRUMENT(S) \_\_\_\_\_

FACING(S) \_\_\_\_\_

Please send complete list of facings for: \_\_\_\_\_

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY AND STATE \_\_\_\_\_

MODEL \_\_\_\_\_ INSTRUMENT \_\_\_\_\_

## Newlyweds



St. Paul—Hal Leonard, recently discharged member of Suez Dowell's navy band, poses with his bride, Mary Jean Cronin, former dancer. Hal conducted a seven-piece at the Oak's in Wisconsin, Minn., after leaving service, but plans to organize a large band in New York, booked by Frederick Brothers.

# Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; ac—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Fredrick Bros. Music Corp., RFO Bldg., NYC; MG—Max Galt, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; IC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- Abbott, D. (Nell House) Columbus, O., h
- Agnew, C. (Lake Worth Casino) Ft. Worth, Tex., Clang. 9/7, b; (Blue Moon) Wichita, Kan., Omg. 9/8, b
- Allen, R. (Garrick) Chi., ne
- Armstrong, L. (Rexal) Chicago, 9/1-7, t
- Arnheim, G. (Sherman) San Diego, ne
- Auld, G. (Club Louisiana) Washington, D.C., Clang. 9/14, ne
- Bardo, B. (Latin Quarter) Chicago, ne
- Barzel, C. (Strand) NYC, Omg. 9/8, t
- Barron, B. (Forest Pk. Highlands) St. Louis, b
- Baile, C. (Sweet's) Oakland, Cal., 9/8-4, b; (Plantation) L.A., Cal., Omg. 9/7, b
- Benson, E. (Ambassador) Chicago, Clang. 9/10, h; (Baker) Dallas, Omg. 9/14, h
- Bishop, B. (Club Lido) Wichita, Kan., Clang. 9/7; (Rainbow) Denver, Omg. 9/8, b
- Bradshaw, T. (Plantation) L.A., Cal., Clang. 9/7, ne
- Brandwynne, N. (Waldorf-Astoria) NYC, Omg. 9/8, ne
- Brigode, A. (Lake Club) Springfield, Ill., Clang. 9/14, ne
- Britton, M. (Golden Gate) San Fran., Cal., Clang. 9/12, t
- Brown, L. (Sherman) Chicago, Omg. 9/8, h
- Bums, E. (Palladium) Hollywood, Cal., Omg. 9/8, b
- Calloway, C. (Zanzibar) NYC, ne
- Carle, F. (Oriental) Chicago, 9/1-7, t; (Stanley) Pittsburgh, 9/8-14, t
- Carter, B. (Howard) Washington, D.C., 9/1-7, t; (Royal) Baltimore, 9/8-14, t
- Castle, L. (Terrace Room) Newark, N. J., Cavalario, C. (Mark Hopkins) San Francisco, h
- Coleman, E. (Mocambo) Hollywood, Cal., ne
- Courtney, D. (Palace) Columbus, O., 9/5-7, t; (Adams) Newark, 9/14-20, t
- Cugat, X. (Orpheum) L.A., Cal., 9/1-11, t
- Cummins, B. (Last Frontier) Las Vegas, Nev., h
- D'Artega, Al. (State) Hartford, 9/8-10, t
- DiPardo, T. (Plantation) Dallas, Clang. 9/14, ne
- Donahue, A. (Aragon) Ocean Park, Cal., Clang. 9/12, b
- Dorsey, T. (MGM Studios) Culver City, Cal.
- Duffy, G. (Euclid Beach Park) Cleveland
- Dunham, S. (St. Charles) New Orleans, 9/14-20, t
- Eckstine, B. (Tic Toc) Boston, 9/8-9, ne
- Eldridge, R. (Club Ball) Washington, D. C., Omg. 9/7, ne
- Ellington, D. (Earle) Philadelphia, 9/1-7, t; (Palace) Canton, O., 9/8-10, t
- Fleida, E. (Royal) Baltimore, 9/1-7, t
- Fleida, Shep (Copacabana) NYC, Clang. 9/13, ne
- Flo Rito, T. (Coral Gables) Weymouth, Mass., Clang. 9/7, ne
- Foster, C. (Casa Loma) St. Louis, Omg. 9/8, b
- Fuller, W. (Last Word) L. A., Cal., ne
- Gray, G. (Lakeside Pl.) Denver, Clang. 9/10, b
- Hamilton, G. (Palmer House) Chi., h
- Hauck, C. (Baker) Dallas, Clang. 9/18, h
- Heidt, H. (Capitol) NYC, t
- Henderson, F. (Club Alabama) Los Angeles, Omg. 9/8, ne
- Herbeck, R. (Muehlebach) K.C., Mo., Clang. 9/7, h; (Club Lido) Wichita, Omg. 9/8, ne
- Herman, W. (Pennsylvania) NYC, h
- Hill, T. (Eastwood Gardens) Detroit, 9/7-10, h
- Roselund, E. (Ciro's) Mexico City, ne
- Howard, E. (Aragon) Chicago, h
- Hudson, D. (Lincoln) NYC, h
- Hugo, B. (Totam Pole) Auburndale, Mass., 9/8, b
- International Sweethearts of Rhythm (Club Alabama) L.A., Clang. 9/7, ne
- Johnson, B. (Savoy) NYC, h
- Joy, J. (Peabody) Memphis, Omg. 9/11, h
- Kassel, A. (Grand) Evansville, 9/7-18, t
- Kaye, D. (LaSalle) Chicago, h
- Kaye, S. (Astor) NYC, Clang. 9/8, h
- Keller, L. (Casino) Quincy, Ill., Clang. 9/11, ne
- Kendia, S. (Troadero) Hollywood, Cal., Clang. 9/11, ne
- Kenton, S. (Adams) Newark, Clang. 9/6, t
- King, H. (Biltmore) Los Angeles, h
- King, Saunders (Swing Club), L.A., Cal.
- Leonard, A. (Grand) Evansville, Clang. 9/6, t
- Levant, P. (Muehlebach) Kansas City, Mo., Omg. 9/8, h
- Lewis, T. (Sapsie Maxie's) Hollywood,

# Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddy Martin
- ARAGON, Chicago—Eddy Howard
- ARAGON, Ocean Park, Cal.—Al Donahue, Clang. Sept. 12
- ASTOR HOTEL, New York—Sammy Kaye, Clang. Sept. 9
- BILTMORE HOTEL, Los Angeles—Henry King
- BLACKHAWK RESTAURANT, Chicago—Carl Ravazza
- EDGEWATER BEACH HOTEL, Chicago—Emil Vandaa
- LINCOLN HOTEL, New York—Dean Hudson
- MARK HOPKINS HOTEL, San Francisco—Carmen Cavallaro
- NEW YORKER HOTEL, New York—Johnny Long
- PALACE HOTEL, San Francisco—Jan Savitt
- PALLADIUM, Hollywood, Cal.—Sonny Dunham; Sept. 5, Henry Busse
- PALMER HOUSE, Chicago—George Hamilton
- PENNSYLVANIA HOTEL, New York—Woody Herman
- ROOSEVELT HOTEL, Washington, D. C.—Tony Pastor, Omg. Sept. 6
- ROSELAND, New York—George Paxton
- SHERMAN HOTEL, Chicago—Jerry Wald; Sept. 8, Les Brown
- TERRACE ROOM, Newark, N. J.—Lee Castle
- TRIANON, Chicago—Lawrence Welk
- TRIANON, Southgate, Cal.—Joe Sanders
- WALDORF-ASTORIA, New York—Nat Brandwynne
- ZANZIBAR, New York—Cab Calloway

# Betty Becomes A Bride



Detroit—Bob Chester beams approval as his rood manager, Phil Kahl, slips a wedding band on the finger of beautiful Betty Bradley, the vocalist of the Chester crew, on August 2 here.

- Nervo, R. (Downbeat) NYC, ne
- Pancho (St. Francis) S. F., Cal., h
- Pastor, T. (Roosevelt) Washington, D.C., Omg. 9/8, h
- Paxton, George (Roseland) NYC, h
- Prima, L. (St. Charles) New Orleans, 9/8-14, t
- Raeburn, B. (Palace) Cleveland, 9/1-7, t; (Oriental) Chicago, 9/8-14, t
- Raffell, Rodd (Band Box) Chicago, ne
- Ravazza, C. (Blackhawk) Chi., t
- Reichman, J. (Jantzen Beach) Portland, Oreg., Clang. 9/10, h
- Reid, D. (Claridge) Memphis, Clang. 9/14, t
- Reisman, L. (Statler) Boston, h
- Reynolds, T. (Apollo) NYC, 9/8-14, t
- Rogers, Billie (Pelham Heath Inn) NYC
- Russell, L. (Apollo) NYC, 9/1-7, t
- Sandera, J. (Trianon) Southgate, Cal., ne
- Sandifer, B. (Van Cleve) Dayton, O., h
- Saunders, H. (St. Anthony's) San Antonio, h
- Saunders, E. (DeLia) Chi., ne
- Savitt, J. (Palace) San Francisco, h
- Black, F. (Temple) Rochester, N.Y., 9/1-4, t; (Circus) Indianapolis, 9/8-14, t
- Sousa, J. P. II (Pla-Mor) K. C., Mo., Clang. 9/12, b
- Spivak, C. (Chicago) Chicago, Clang. 9/7, t; (Circus) Indianapolis, 9/8-14, t
- Stone, E. (Peabody) Memphis, h
- Stratner, T. (Ciro's) Hollywood, Cal., ne
- Strong, Benny (Bismarck) Chi., h
- Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
- Towne, G. (Jefferson) St. Louis, Omg. 9/8, h
- Tucker, T. (Strand), NYC, Clang. 9/7, t
- Vandaa, Emil (Edgewater Beach) Chi., h
- Wald, J. (Sherman) Chi., Clang. 9/7, h
- Wason, H. (Club Royale) Savannah, Ga., Clang. 9/8, ne; (Buena Vista) Biloxi, Miss., Omg. 9/12, h
- Walk, L. (Trianon) Chi., h
- Williams, C. (Palace) Cleveland, 9/8-14, t

# BANDS DUG BY THE BEAT

**HERBIE FIELDS**  
(Reviewed at the Fair Grounds, Trenton, N. J.)

This is the second band that Herbie Fields has organized since coming out of the army less than a year ago, the first having been too good to last, apparently. As I understand it, the few bookers who heard the original band shook their heads dubiously and turned thumbs down. "Too advanced," they cried. "The public won't understand it."

Herbie has taken the advice of these bookers in part. Still interesting musically, his band has been toned down from a startlingly original jump crew to something a few notches above any other good swing band. The saving grace is Herbie's own horn work. Fortunately, the bookers haven't changed that. In fact, they think it's great because he makes with the frantic posture and the wild reaching-for-the-note-that-comes-out-of-the-bottom-of-the-horn, even while playing fine jazz. As the most inexperienced booker will assure you, it's gotta look good to sell.

Otherwise and to date, the band has some good arrangements (supplied by ex-leader Justin Stone and some of the boys in the band) plus a handful of promising but still unpolished jazzmen like trumpeter Walter Robertson, bassist Jerry Cox and trombonist Bill Granzow. Because it may not be quite fair to review a band on the basis of what it used to do or on what I might like it to do, I'll repeat for the benefit of any promoter sitting in that Herbie Field's new band is an above average musically organization and an excellent commercial bet. It should click with ease.

Personnel: Herbie Fields, tenor, alto, soprano, clarinet and vocals; Ray Collins, Joe Lenna, Dave Fenton, Buddy Bell, Sy Ortiz; trumpets—Jimmy Bell, Walt Robertson, Nelson Shellody, Bill Allen; trombones—Howard Stratton, Bill Granzow, Dave Fisman; rhythm—Bill Courtney (guitar); Sonny Mangel (drums); Johnny Irving (piano and vib.); Jerry Cox (bass); vocalist—Carole Kay.

**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  
Suits 41 L.C. 2000

See and hear...  
**GLENN MILLER**  
with the new STONE LINE  
MUTES on the 20th Century  
made production Orchestra  
Wives  
Send for Descriptive Folder  
**Humes & Berg Mfg. Co.**  
121 E. 49th St. CHICAGO

**25 Hot Trumpet Choruses**  
Educational, all instruments. Brand new folk, featuring style of famous orchestras—choral name—choral chart—melodious licks—suggestions on how to improve your style—some solo-to-note "take-aways." Professional only.  
PRICE: \$2.00 COMPLETE. NO C. O. D.  
**LEO FANTEL**  
2170 Crotus Avenue, New York City 53, N. Y.  
Dealers Write. Sole Distributors.

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

**LEARN "HOT" PLAYING**  
Quick course to players of all instruments. Make your own arrangements of "HOT" breaks, choruses, obbligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professional and students. This course UNVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.  
**Modern Dance Arranging**  
Duets, trio, quartets and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swing backgrounds. Write today.  
**Elmer B. Fuchs** 305 E. 19th Street Brooklyn 28, 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. BRyond 9-6993  
Philadelphia Studio 1714 Chestnut St. RIT-7824

**Make Your Own Orchestra Arrangements**  
Transposer. Four parts harmony for all instruments at a flash—50¢. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly. 50¢. Send \$1 for both items.  
**S. SPIVAK**, 4511-15th Ave. Brooklyn 19, N. Y.

**IMPROVE YOUR PLAYING**  
Pianists—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, sight-reading and playing thru mental-muscular coordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.  
Stratford Studios, Dept. 34-J, Grinn, Calif.  
**Play by Sight** 5 Lessons Complete  
Pianists—Sight reading made easy. Improve your playing by studying "THE ART OF SIGHT READING" and really enjoy music. Satisfaction guaranteed.  
**DANFORD HALL**  
1350 GREENLEAF CHICAGO 26, ILL.

**SONGWRITERS GIVE YOUR SONG A BREAK**  
HAVE IT PROFESSIONALLY ARRANGED, PLAYED, AND SUNG ON A 10 INCH UNBREAKABLE RECORD FOR ONLY \$2.50. POSTAGE 25¢.  
—OTHER SERVICES—  
Original Melodies Set to your Lyrics. Arrangements. Printed Copies. Copyright Service Distribution. Analysis Free. Postage 10¢.  
**SONGWRITERS SERVICE** 113 West 42nd St. NEW 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

**THERE'S \$ \$ IN MUSIC!**  
Low Tuition—Write for Our Catalog and Illustrated Lessons  
A mastery of one of our Home Study Courses will put you in position to obtain outstanding positions in orchestras, bands, schools, churches, on radio programs— wherever music is used—as income that attracts.

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

**UNIVERSITY EXTENSION CONSERVATORY**  
Dept. A-454 1525 East 53rd Street, Chicago 15, Illinois  
Name \_\_\_\_\_ Age \_\_\_\_\_  
Street No. \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Are you teaching now? \_\_\_\_\_ If so, how many pupils have you?  
Have you studied Harmony? \_\_\_\_\_  
Would you like to earn the Degree of Bachelor of Music? \_\_\_\_\_



# The BANDBOX

By BILL DUGAN

New Clubs: Harry James—Jane Haworowsky, Newport, N. H. . . . Jack Fulton (CBS singer)—La. Barne Woods, 1217 8th Ave., Fort Worth 4, Tex. . . . Allan Jones—Brothly Mayer, 85 Astor St., Newark 5, N. J. . . . Frank Parker—Dorothy Mayer, 85 Astor St., N. J. . . . Norman Russell (WLW baritone)—Wanda Perkins, 18 Maple St., Elmwood Place 10, O. . . . The American Jazz Club—Bob Nelson, 32-11 146 St., Flushing, N. Y. . . . The Mellow Fellows—Frank Sinatra and Gene Williams)—Verna Brown, Johnson's Corner, Boothwyn, Pa., and Betty Lou Brown, Manokin, Somerset Co., Md. . . . Semper Sinatra—Mary Wels or Josie Sunder, 237 Webster Ave., Bronx 57, N. Y. . . . Corky Corcoran—Terrie Williams, 461 S. Hancock St., Wilkes-Barre, Pa. . . . The Silver Shields of Sinatra—Terry Taylor, 7202 Astor Rd., Cleveland 5, O. . . . Harry Wald—Mary Graves, 353 Amsterdam Ave., N. Y. 23, N. Y. . . . Hal Derwin—Patty Berry, 1008 Detroit Ave., Toledo 6, O. . . . Carol King, 159 Chittenden St., Akron 5, O., has the Akron branch of the Warren Covington club, The Warrenettes . . . The Solid Set is celebrating its second anniversary this month and wants to increase membership. New address is 2215 Veris St., St. Joseph 62, Mo. . . . The Tommy Ryan fan club was a year old last month. Prospective members write to Betty Sick, 12900 Beachwood, Cleveland 5, O. . . . Shirley Jones, 467 Tompkins Ave., Akron 5, O., announces the first anniversary of her Johnny Long club September 1 . . . F. Eagleton, 3400 57th Ave., Oakland 1, Cal., has a used hand press to dispose of any fan club interested . . . Albeth Howell is turning over her Harry James fan club to Marie Jackson, 206 Ivy Rock Lane, Westgate Hills, Pa., because she is going to college . . . Gladys Fabiano, 303 Sanford Ave., Newark, N. J., wants

## Send Birthday Greetings to:

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

More New Jersey members for her Long-Gene club (Johnny Long and Gene Williams) . . . Virginia Hayward, 607 S. Hamline Ave., St. Paul 5, Minn., announces a membership drive for the Dick Haynes Associates . . . All Sinatra clubs should address their mail to George Evans, 1775 Broadway, New York . . . Sinatraly Yours has been renamed The Swooners Union, Inc. Pearl Palmer, 3116 Ave. P., Brooklyn 10, N. Y., is vice-pres. . . . Iris Ronda, 20 West 104 St., New York 25, N. Y., has been made vice-pres. of Hazel Siena's Mel Powell club. Clubs wanting new members: Danny O'Neil—Anne Oliviera, 306 S. Campbell Ave., Chicago 12, Ill. . . . Neal Hefti (Woody Herman trumpeter)—Mary Howard, 461 Grace St., Pittsburgh, Pa. . . . Johnny Long—Catharine Hois-laure, 66-28 75 St., Middle Village, L. I. N. Y. . . . Duke Colleghans (Johnny Long)—Lenore Padua, 59-61 54 St., Maspeth, L. I. N. Y. . . . Bob Matthews—Dolores Nime, 753 Cummins St., Akron 7, O. . . . Tex Satterwhite, Benny Benson and Dale Pearce (T. Dorsey sidemen)—Audrey Koeh, 77 Lafayette St., Williston Park, L. I. N. Y. . . . Jayne Walton (Lawrence Welk vocalist)—Virginia Deane Crawford, Pleasant Plains, Ill. . . . Danny Droolers (Danny Baxter, Curt Sykes trumpeter)—Lillian McCarty, R. R. #, Box 117, Indianapolis 44, Ind.

## When Johnny Comes Marching Home

(Jumped from Page One)

merly of differences in music, it still takes a hit record, according to the trade, to focus enough attention on a good band to insure its success. True—but there is a day-by-day focusing process which counts almost as much—and once you're on the way, for twice as much—and it's something that most bands never seem to have the time or the ability to get at. It's especially important now and after the war when bands more than ever before are being led by young guys just out of service who have no real training in show business other than their music, and therefore no

# CLASSIFIED

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

## AT LIBERTY

**PIANIST**—SI. UNION, experienced, 4F. Available September First. Arlie Kay, 6048 Guilford Road, Upper Darby, Penna.

**DRUMMER**—SI. UNION. Exempt. Fine beat, eight years experience with semi and name outfits. Reliable, sober. Fine appearance. Will travel. Box A-125, Down Beat, Chicago, 1.

**ORGANIST**—AVAILABLE IMMEDIATELY. Pipe or Hammond. Smooth commercial style. Young, neat appearance. Go anywhere in South. Organist, 24 Harris Harria, Savannah, Georgia. Telephone 3-4652.

**WHISTLER**—Rare technique, powerful, sustaining, excellent tone quality. Five years training, over draft age, free to travel, wants start with an orchestra. Earl B. Wilson, 2506 Warren Blvd., Chicago, 12, Illinois.

**READ, JAM, RHYTHM**, Experienced, age 31, union, sober. Spec Morgan, 501 North 12 St., Waco Texas.

**GAGWRITER**, writing band novelties, parodies, monologues. Frankel, 5632D Dickens, Chicago.

**GUITARIST**—ALSO VOCALS, age 23, discharged from army. Non-union, will join if job requires. Read, 6 fab, very well, dependable. Anthony Kral, 60 Tremble Ave., Clifton, N. J.

**DRUMMER**—ALL AROUND, Union, read, good swing man, 24. Honorably discharged. Prefer large combination. Charles Frank, 526 Alabama Ave., Brooklyn 7, N.Y. Di. 2-9422.

## HELP WANTED

**TALENTED YOUNG MUSICIANS** about seventeen or 4F replacement on well established dance band. Salary forty to fifty per week. Don Strickland, 206 W. 19th St., Mankato, Minn.

**PIANO MAN**—Street Dixie specials. Salary sixty per. Gables club—Bansfield, 946 Lake, Sikeston, Mo.

**MUSICIANS WANTED** to work with newly organized dance band. Good wages, easy library. M.H. Cole, Almar, So. Dakota.

**WANTED**—GIRL PIANIST—experienced, photo. Write Musician, 124 Pleasant St., S.E., Grand Rapids, Mich.

**WANTED YOUNG OR DRAFT** exempt dance musicians. Wire or write salary expected. Steady work. W.B. Thomas, Grapstone Hotel, Detroit Lakes, Minn.

**WANTED MUSICIANS**—All instruments. Arrangers preferred. Write Box 3214, Waterloo, Iowa.

**WANTED**—EXPERIENCED piano, trumpet and tenor sax. Must read, fake. Modern Box 893, Daytona Beach, Fla.

## PHONOGRAPH RECORDS

**COLLECTORS RECORD SHOP**, Jack L. Gaidis, 222 Seventh Ave. N. Y., 19, N. Y., Circle 6-9290. 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 DE.

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

**BLUE NOTE RECORDS**, The Finest Book of Records, Blue Note. Band Improvements. Authentic New Orleans Jazz. Write for Complete Catalog: BLUE NOTE RECORDS, 747 Lexington Ave., New York 21, N. Y.

**RECORD COLLECTORS NOTICE**: We carry all new jazz recordings: Savoy, Commodore, Signature, Aech, Beacon, Regal, General, Capitol, Comet, Etc. Gary's, 160 E. Broad, Richmond, 10, Va.

**SUBSCRIBE TO RECORDIANA**, The Magazine for Collectors. \$1.00 per year—sample copy 10¢—Recordiana, Dept. D-4, Norwich, Conn.

**FALKNER BROS. RECORDS**, 383 Columbus Ave., Boston Mass.

**SEND US YOUR "WANT" LIST**. We mail anywhere. Record Service, P.O. Box 65, Ft. Hamilton Sta., Brooklyn 9, N. Y.

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

**SALE—4000 JAZZ ITEMS**, Originals. Melba, 1009 Sheridan, Apt. 325, Chicago, 40.

**THOUSANDS JAZZ, POPULAR**, Oliver, Burlington, etc. Send "Want list". John Seigman, 29 Columbia Ave., Nutley, 19, N. J.

**ONE BOTTLE OF Rakser's SLIDE** will clean thousands of phonograph records. Mention Down Beat—get two bottles for one dollar. Postage free. Davis Records, Monrovia, California.

**WANTED**—\$1.00 APIECE—Count Basie's Hollywood Jump, Cherokee, Lady Be Good, Stamped in G. Lester Leaps In. Will Bradley's Hallelujah, Flyin' Home, Star Dust, Tommy Dorsey's Nola, Rollin' Home, Redlow, Benny Goodman's Round Ridge, Honeyuckle Rose, The Sheik, Stardust, Bumble Bee Stomp, Down by the Old Mill Stream, Glenn Miller's Little Spanish Town, David Sweet, 728 Rides Bd., Middletown, Connecticut.

## FOR SALE

**FOR SALE**: Cornets, trumpets, trombones, melodions, baritones, french horns, tubas, clarinets, basses, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. Nappo Music House, 6531 N. Rockwell St., Chicago, 45, Ill.

**JUST OUT—SHEET MUSIC**; 35c. "You're My Sweet Little Angel". Featured by Charles Brown. Wanted name orchestra to record. By Lawrence Coomer. 610 Yankee Road, Middletown, 8, Ohio.

## WIRELESS RECORD PLAYER

Classical and popular records; A. Hoegler, 2028 E. 139 St., Cleveland, 25, Ohio.

**FRENCH SELMER ALTO** new condition. Sell or trade for French Selmer Tenor. Also new Buscher Aristocrat Baritone with stand. Guy Messenger, 1240 Jones, Pueblo, Colo.

**TWO DOLLOPE ACCORDIONS**, excellent condition. One Maestro 140 Bass, one Stradilli 150 Bass. \$1,000.00 for 140 Bass. \$875.00 for 150 Bass. Write Billie Rhodes, 816 E. Grand, Ponca City, Okla.

## MISCELLANEOUS

**LEARN PIANO TUNING AT HOME**. Complete course by Dr. Wm. Bruid White. For details write: Karl Bartenbach, 1901 Wells St., Lafayette, Ind.

**SAXOPHONES WANTED**. Altos and Tenors. New or used. State make, finish and condition as well as your price. The Fred Gretch Mfg. Co., 49 Broadway, Brooklyn, 11, N. Y.

**MUSIC PRINTING AND ENGRAVING**. Autographed lead sheets, professional copies, sheet music of every description. High quality work at the lowest prices. Write in for your estimate: Covalls Music Company, 1587 Broadway, New York, 19, N. Y.

**ATTENTION REED MEN**—"No-Snork" pad waterproofing makes pads play better. Last longer. Easily applied. Send \$1.00 for two covers bottle and applicator. Enough to waterproof pads on several instruments. American Sales Co., 146 North Prentiss, Jackson, Mississippi.

**"COMPLETE, CORRECT CHORDS** to 100 Standard Jam Favorites." A handy reference book for all musicians. Postpaid for \$1.00 cash or money order. Warren Black, 3215 S.E. 51st Ave., Portland, 15, Oregon.

**THE JAZZ SESSION**—newest and most original of all jazz magazines will be ready for sale in September. For details write to John V. Schenck, 1041 Bank Street, Chicago, Illinois.

**WE BUY BAND**, Orchestra instruments all kinds. What have you to sell—write us your wants. Reliable. Ritter Music Company, Atlanta, Georgia.

**WANTED**—6x10 and 10x16 tons. White pearl sep. tension. Good condition. Must be pre-war. Write Joe Raiche, 11 Conness St., Springfield, Mass.

## ARRANGEMENTS, ORCHESTRATIONS, ETC.

**YOUR SONG PROFESSIONALLY** arranged with complete pianoforte and guitar diagrams, chord notation. Price is \$10.00 and work is guaranteed satisfactory or money returned promptly and in full. Malcolm Lee, 244 E. Monroe, Syracuse, 5, N. Y.

**DIXIE ARRANGEMENTS**—Trumpet, tenor, clarinet, drums and piano. Also trombone and bass if needed. 50¢ per arrangement. All standard and strictly full and fine. Box A-126, Down Beat, 203 N. Wabash, Chicago, 1.

**THE BEST IN SWING**—Trumpet, Sax, Clarinet, drums, copied from records. **DIRECT SHORT-CUT THROUGH COURSE IN ARRANGING**. Burrows Music Service, 101 Stearns Rd., Brookline, Mass.

**SPECIAL ARRANGEMENTS**. Will send catalog of 200 specialties on request. Also include one monthly arrangement club. Charlie Price, Danville, Virginia.

**TEN SIZZLING HOT** piano introductions \$1.00 postpaid. Written two ways for amateur and professional on same sheet. This is real—Maynard Thompson, Edleott, N. Y.

**"I WANT SOME V MAIL** From My Family." Professional material now available to all. Address requests to: Tin Pan Alley Publications (Professional Dept.), 1587 Broadway, New York, 19, N. Y.

**SONGWRITER**—Write for NEW FOLK. ED., outlining complete services, details and prices. Variety, 10, Salem, Indiana.

**JUST OUT! OUR NEW Chord-graph**. New easy way to chords and harmony. Invaluable to arrangers, hot men and composers. Any instrument. Guaranteed. Price \$1.00. Driscoll-Cherry Studio-D, Leadmine, Wisconsin.

**"HOW TO WRITE AND PUBLISH** That Song In Your Head!" \$1.00 Money Order. BMI affiliate. The Knight Publishing Co., Box 16, Leonardtown, Maryland.

**SELF INSTRUCTION IN THE PIANO**—Gibbs, \$1.00. Guaranteed results. 300 Visual charts. Geff Music Co., 152 W. 42nd St., New York, N. Y.

**ARRANGING—PIANOFORTE** of your melodies. Melodies made to poems. Orchestrations made to order. Professional work. G. Assanac, 100 Franklin St., Brooklyn, 23, N. Y.

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 chorus and other info. For professionals ONLY. Write on your letter head for free samples.

1619 Broadway New York 19

## TUNE DEX

## WANTED

Used Band Instruments  
All Makes  
Any Condition

Saxophones, Baritones, Alto Saxophones, Tenor Saxophones, French Horns, Tympani, etc.

**LOCKIE MUSIC EXCHANGE**

1531 N. Vine St. • Hollywood, Calif.  
1036 So. Broadway • Los Angeles

## FREE PRACTICE ROOMS

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

## HOTEL CHELSEA

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

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

## CHICAGO

## SONGWRITERS

MUSIC—PRINTED—\$2.00  
SONGS RECORDED—\$1.00—3 inch  
ORCHESTRAL RECORDINGS—\$4.00  
PIANO ARRANGEMENTS—  
SPECIAL OFFERS. (Stamp)

**URAB-D. B.** 345 West 34th New York 1, New York

## RHUMBA TRAPS

Marcas—\$1.50 pair Guiro—\$2.50 each  
Claves—\$1.00 pair Bongos—\$10.00 pair  
Quiluba (Jawbone)—\$7.50 ea.  
Congas—\$15.00 ea.

Complete Equipment for Drummers  
**FRANK'S DRUM SHOP**  
226 S. Wabash • Chicago, 4, Ill.

## How About PRESS CLIPPINGS

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

**Romeike** 226 W. 19th STREET NEW YORK CITY

"The Book They're Talking About"

## ART ANATOMY

OF THE Human Figure  
By Charles Carlson

For the amateur and professional artist. Contains over 350 illustrations, charts and notes, giving detailed study of every part of the body. **SALE and FEMALE—POSED and in ACTION.** CANADA \$1.25

1 Post and in ACTION. CANADA \$1.25

Enlight Co., Dept. 2044, P.O. Box 42, Forest Hill, N.Y.

training at selling their product, even if the thing itself is worth many times its price. Being copy in an attempt to be commercial isn't being smart—it's just being lazy. Look at Ellington for example. No one would call him copy—but no one could deny that his famous stage opening behind a scrim playing a melody of tunes he had written plus his theme was one of the most commercially successful ways ever tried of presenting a band on the stage—good enough so that Charlie Barnet imitated it years afterwards to cheers from critics and audience alike.

The same goes for the stunt of dynamics that Claude Thornhill used to showcase his piano—just before he started you often would get 3/4 passages of brass, reinforced by French horns, dropping off to the sly tinklings of Thornhill's piano. Obviously a stunt—but still tasteful—and certainly successful.

These are the things which make the difference between good bands that click and good bands that don't. The public isn't interested in music the way we are—it isn't going to come looking for good music—good music instead must come looking for the public—and in tasteful garb at that. I claim you can sell great jazz as well as Lombardo if you handle it properly—that to be commercial is not an admission of defeat, but a great compliment, as long as your music is sound too.

Whereas, with so many guys now in service hoping to start bands when it's over, I suggest some smart apple start an agency for selling production to bands—teaching units the principles of lighting, staging, and presentation, so as to give those that want to do the extra work, a head start on selling good musical wares, not junk, to the public.

The agencies and the theaters are supposed to have men capable of doing this—but too often they aren't, and too often they are too busy. It's up to leaders and musicians to get it for themselves—and once and for all discard the idea that making your music palatable means making it sugary.

(Next: XIII—"AFM")

## HOLTON Electric OIL

The same secret formulated and processed discovered by Frank Holton in 1876 are faithfully used in Holton oil today.

It cleans, lubricates and lasts longer.

**AT DEALERS EVERYWHERE**

## CHANGE OF ADDRESS

for Members of Armed Forces

To insure delivery of your Down Beat 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



**Clarinet \$.75**

**Alto Sax \$1.00**

**Tenor Sax \$1.25**

The "FUTURITY" Reed is the best value in reeds today by virtue of its acclaimed top performance, reasonable price, and the extreme accuracy with which "FUTURITY" is produced.

Although the Government is purchasing tremendous quantities of Maccaferri Reeds for the Armed Forces at this time, "FUTURITY" and all of our other brands of reeds, namely, the "MASTERPIECE", "ISOVIBRANT", "POPULAIRE", and "MIRACLE", are available at your dealers' stores.

Do not waste reeds. Buy the right ones, and get as much playing time as possible out of them. You can do this best with the Maccaferri Reeds.

MAKING FINE REEDS IS OUR PROFESSION. WE MAKE MILLIONS OF THEM EVERY YEAR.

**ON SALE AT ALL MUSIC DEALERS**



# DOWN BEAT

September 1, 1944

MILDRED BAILEY



MUSIC NEWS FROM COAST-TO-COAST

20 CENTS

CANADA and FOREIGN 25c

EA DEP WCAP

ON SALE AT ALL MUSIC DEALERS

103 BROADWAY NEW YORK 19

20 CENTS  
CANADA and FOREIGN 25c

C. E. DEB V. 44. A. 3