

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin
XIV—"Jim Crow"

Jim Crow is an ugly phrase, one of the ugliest in the English language. It is a phrase which would arouse any decent man in this country to fighting rage. Its very existence makes me to know that war has only started when we sign the peace that we will sign soon, please God.

The war has only started because there are 15,000,000 people in this country who in one way or another are disfranchised from their complete rights as citizens, who bitterly feel that in this, the greatest democracy on earth, there are still sections of its people who have to live in certain sections, eat in certain places, and make their living only in certain ways.

There are many people in this world whom I dislike, even those that I hate. But it has never been proven, and never will, to my satisfaction, that whole races of people are inferior, inadequate, or unfit for equality with other races.

There are whites I like and dislike; Negroes the same; I have yet to find any rule which would permit me to tell in advance of meeting and knowing people whether I would or would not like them.

This is not a column on sociology or anthropology. I have neither the patience nor the space to go into all the vile fables and stupid lies which are circulated about the Negro people. All I can say is flatly: give the Negro a chance at education, a decent economy, and the right to

(Modulate to Page 12)

Woody Herman Inks Gal Vibist

New York—Woody Herman sets another musical precedent with the addition of gal "vibes" expert, Marjorie Haymes to his band. The jazz vibraphonist joined the Herd at the Hotel Pennsylvania here after being found by Woody playing with her own small combo at the Club Renault in Atlantic City. It was Woody Herman who first featured a girl trumpeter, Billie Rogers, now fronting her own crew.

Louis Jordan in 1945 Parodate

New York—First five-piece band to play the Paramount here since Raymond Scott's six-man quintet will be Louis Jordan's Tympani Five. Booking is said to be definite for February or March. Paramount date is indicative of Jordan's rocket rise in popularity during recent months. Unit has been averaging \$1,700 on one-nighters, regarded as remarkable for a five-piecer.

Gate To The Bar

New York—The heppiest of 52nd St. hep bartenders has returned from the war. Pvt. Dick Kennedy, who has served drinks to almost any jazz celebrity you could name, is back in town after taking part in the invasion of France. Kennedy, who crossed the channel in an invasion barge on D-Day, was wounded in the foot by machine gun fire. Hospitalized here since his return on July 15, he is on the mend and plans to take over his old place behind the log at Jimmy Ryan's club.

TD's Indictment Cancels Movie And Air Offers

Los Angeles—Although he is only indicted—not convicted—of a criminal charge (assault by means of force likely to produce great bodily harm) Tommy Dorsey is already paying a heavy price for his misfortune.

A deal to build another cigarette commercial around his band, which was practically set at the time the grand jury investigation was announced, fell through immediately after the jury returned its indictment.

The picture in which he was cast at MGM, *Thrill of a Romance*, is being revamped to permit elimination of the Tommy Dorsey band sequences. The band had completed pre-recording work. It has not been called back for the camera. It's a good guess that Tommy Dorsey will do no more picture work until his present difficulties are ironed out.

Fans Don't Forget

However, at this writing, he was going ahead with plans to open with his own band at the Casino Gardens Sept. 29. Whatever the attitude of motion picture makers and radio sponsors may be, no one in the dance business doubted that Tommy's dance fans would be any fewer. In fact, it was predicted that he and his band would out-draw any attraction that has appeared at the spot.

Fair-minded people feel that Tommy Dorsey is essentially the victim of a tough break. If he were an unknown it is likely the entire matter would have been dropped upon the refusal of the injured parties to sign a complaint. The affair recalls the Gene Krupa case. Hundreds of musicians are arrested on marijuana charges here and their names don't even get into the papers. Someone decided to push the Krupa thing for all it was worth and nearly wrecked his career.

Worst Isn't Too Bad

In the final analysis about the worst that can be proven against Dorsey is that he had had too much to drink, misjudged Jon Hall's intentions and lost his temper. He may yet be able to prove that he had just cause for socking Hall and also that he had nothing to do with, and was in no way to blame for, any attack upon Hall by other parties.

Dorsey, his wife, and Allan Smiley were spared the embarrassment of being "mugged and finger printed" when they appeared for arraignment. Their new attorney, Isaac Pacht, won the first legal rounds by securing a postponement of entering a plea until the complaint had been studied and by getting their bail reduced from \$5,000 each to \$1,000. That Tommy is not too well fixed for ready cash is seen in fact that he had to call upon a commercial bonding firm to post bail for himself and his wife. The court set Sept. 28 as the date for the Dorsey plea.

Marine's Jiving Sends Fiji Scouts

Philadelphia—Gene Krupa never got a bigger response nor Frankie Sinatra a lusher swoon than Marine Drummer George Emme, whose drum breaks on the Harry James' arrangements of *Two O'Clock Jump* sent 2,000 Fiji Islanders into a spontaneous jungle dance.

Pfc. Emme was playing with his battalion band at a concert for the Fijians, who were used as scouts in the Solomons fighting. Said he, "It's amazing how these primitive people picked up the rhythm at the drum breaks." The son of old vaudeville show folks, Ralph and Violet Emme, he has spent 20 months in the Pacific and, besides the Fijian appearance, played at over 100 concerts for American servicemen.

Mail 'Em Before October 15!



New York—All Christmas packages for men overseas must be mailed before October 15 to insure timely delivery. Rosemarie Lombardo, vocalist with brother Guy's band, holds a properly wrapped gift package here, while Postmaster Albert Goldman shows a carelessly wrapped package which probably never will be delivered. Rosemarie's husband is in the air corps.

Glenn Miller Plans Post-War Concerts

New York—Though Maj. Glenn Miller is still abroad, playing for servicemen in both France and England, rumors concerning his post-war plans are plentiful. Definitely set for movie work, when he resumes civilian garb, Miller is also signed for at least one big stage booking, Paramount theater here, and in said to have determined already what kind of crew he'll build. It will be a large one, patterned on the one he fronts now for the service, with a company of probably 60 people. Though Miller doesn't plan to return to pre-war one-nighter bookings, he will play concerts in key cities.

On Gift Kick



New York—Helen Woods bought individual Christmas gifts this year for an entire regiment—the men of the 22nd Coast Artillery who pooled their money last year and financed her trip to Manhattan to seek fame and fortune. Helen found both, is featured on the Paul Whiteman broadcasts over the Blue Network, and sings at the Versailles club here.

Barnet Fetes Anniversary

New York—Charlie Barnet is throwing himself a bash October 5 to celebrate his tenth anniversary as a maestro. Party will take place on the stage of the Strand theater here, where Barnet's band heads the current stage bill. Invited guests include Benny Goodman, Guy Lombardo, Woody Herman, Jimmie Lunceford and the press.

Barnet started his music career by fronting a five-piece band that played trans-Atlantic liners. Since then, he's had innumerable big bands, one of which was the first white crew to play the Apollo Theater in Harlem, indicating its jazz groove.

The present Barnet band features singers Kay Starr and Phil Barton and trumpeter Peanuts Holland. After the Strand, band heads for the coast for picture work, playing one-nighters en route. Barnet recently finished shooting two movies, *Music From Manhattan* and *Jam Session*.

Horn Re-Opens Meadowbrook

New York—Frank Dalley's Meadowbrook, one of the most famous of dance spots, is set to re-open on October 31 with Harry James' band occupying the stand. Though confirmation wasn't forthcoming from Dalley, good sources told *Down Beat* that the dine-and-dancery would open its doors for the first time since January, 1943. Dalley is also reported ready to keep his Newark Terrace Room open. Jimmy Palmer's band will follow Lee Castle into the Terrace Room.

Agent Inks Pact With Artie Shaw

Los Angeles—Johnny Hyde of the William Morris agency has negotiated a new pact with Artie Shaw for that office. However, it reliably reported that pact gives Shaw considerable freedom and won't prevent him from accepting radio and picture deals set by other firms. Shaw plans a theater tour with a 17-piecer but is in no hurry to get started. Indication is that he's standing in hope of landing radio commercial here.

BG's Quintet Tops Crescent City Jazz Fest

New Orleans—Benny Goodman and his quintet, featuring Teddy Wilson and Sid Weiss, head an all-star cast, slated to appear at a huge jazz concert Oct. 4 and 5 at the Municipal Auditorium here. Sponsored by Scoop Kennedy, Jack Lester and Orin Blackstone of the National Jazz Foundation, the jazz fest's cast has been assembled by Pvt. John Hammond, the jazz critic and promoter, Frank Mackie, a local oil man who once played bass with the New Orleans Owls, and Lieut. M. R. Solomon of the Algiers' (La.) naval base.

Besides BG, the program will feature two white Dixieland bands, one headed by Irving Fazola and the other fronted by Monk Hazel. Sidney Desvignes, leader of a fine local negro band, will baton the sepia part of the jazz show.

The concert, the first of a planned series, will provide funds to establish a jazz museum, which will contain mementoes of Crescent City jazz history.

Crescent City Plans Museum

New Orleans—Plans are under way here to build a jazz museum on the site of jazz famous Mahogany Hall, the legendary dance hall and birthplace of hot music, celebrated in song on many jazz recordings.

New Orleans' elite, once averse to jazz, reneged and are proud of their city as the incubator for an original American art form.

A committee is being organized to handle the preparation of the museum which will contain an enormous record library, a collection of jazz photographs and instruments used by the first jazzsters.

Hurricane Hits Pier Danceries

Atlantic City—The hurricane that recently roared up the east coast took a heavy toll here. Two name band spots, the Steel Pier and Hamid's Pier were among the amusement centers that suffered severe damage from the 90-mile-an-hour gale.

Paxton Ork To Theatres

New York—George Paxton, currently at Roseband Ballroom here, cuts out on October 3 for two weeks of theater dates. Following the stage appearances, Paxton brings his crew back to Roseband for another long stay.

Harriet Clark On The Cover

While she considers a couple of offers from Hollywood studios, Harriet Clark is vacationing with her little son at the home of her parents on Long Island. The suburban-haired singer, who made the exclusive boulevard pose for the current cover, is legally separated from her husband, band leader Charlie Barnet, by a separate maintenance decree, but neither has obtained a divorce. Harriet is a model, and is a talented dancer, as well as a singer.

Russ David Takes The Air With His 'St. Louis Serenade'



Now musical director at KSD, Russ once played piano with Art Jarrett, used to arrange for Isham Jones. He may enter the dance field after the war.



Who's got the beat? Looks like Zatty Footstall is trying to hold it up with his stick, as Russ and Bob Casey look for it. Although only 30, Russ is a veteran of the river boats. Russ and his band frequently double for lengthy engagements at the Chase hotel.



Who's got the lead? Above: Johnny Piskulle (center) seems pleased with himself, while (l to r) Charlie Polzin, Bob Fisher, Rella Thatcher and Herb Nettles try to catch up. Below: Bill Phillips, Johnny Baker, and Moe Horwitz' slidewise curiosity about what Ed Brauer is doing with that mute.



She's from Kansas City, but her name isn't Kitty, it's Julie O'Neill. She's only 20, but she's doing all right with the David band, though she vulcanized this note like a flat—which it turned out to be. Don't worry about Julie, though, she can hit 'em.

London Picks Swing Over Robombs' Whir

London—With the coastal robomb emplacements shattered and the Allied advances over the German border, Londoners are finding more time to listen to popular music. The visits of Dinah Shore, Bing Crosby and Maj. Glenn Miller's AAF band have also stimulated interest in music.

British bandleader Maurice Winrick has undertaken a two-month tour of Italy with his entire organization, including vocalists Doreen Stevens and Helen Ward. He has slated programs at the opera houses in Florence, Rome and Naples. Many more big bands will invade continental Europe as soon as conditions permit.

Jazz-starved enthusiasts in occupied countries are picking up the Hot Club of London program, a new BBC broadcast emceed by Rex Harris, jazz authority.

It is rumored that Django Reinhardt will rejoin Stephan Grappelly in London soon. Reports from newly-liberated French territory indicate that great guitarist of the Quintet of the Hot Club of France is alive.

Maestro Bert Ambrose is grabbing raves all over the country with his new band of septa sidemen. With Leslie (Jiver) Hutchinson leading, it includes many famous colored musikers who played with the late Ken Johnson West Indian band, which broke up when Johnson was

killed on the stand at the Cafe De Paris here during an early 1941 blitz.

The death of his wife and two teen-age sons by a robomb didn't keep R. S. M. George Melachrino, leader of the British Band of the A. E. F. (equivalent of Glenn Miller's outfit) from appearing as leader of the 55-piece band during a broadcast. Melachrino gallantly turned up and fulfilled his obligations immediately after aiding in the rescue work and identifying the bodies.

—Stuart S. Allen

Marion Hutton Set For NYC Theaters

New York—Marion Hutton is set for three weeks at the Paramount theater here sometime in November. The singer is also in line for a similar date at the Capitol here but because no dates are open, the appearance will be pushed back to sometime in 1945. After the Paramount, the chirp trains for the west coast and picture work.

Eddy Signs Shapely Gam



Chicago—Here's a new fad among the girls who are fans of the Aragon ballroom, now that bare limbs are the vogue. Eddy Howard, who recently completed his eighth encore engagement at the ballroom, autographs the eye-caressing limb of Betty Fredericks, while Annadelle Lasko and Sue Chudecke wait their turn.

Your Kiss Autograph



Betty Martin

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 glamorous Betty Martin, blonde vocalist with Bob Strong's dance band, which closed the season at Glen Island Casino, New York, and now is touring theaters.

Ted Lands Commercial

Los Angeles — Ted Straeter, who has been fronting a local band at Ciro's here, has been signed to headline a commercial radio series. New ailer was slated to start Oct. 1 over coast stations of CBS net. Straeter will direct an orchestra and choral group.

Ten Years Ago This Month

October, 1934

The Dorsey Brothers' orchestra, featuring vocalists Bob Crosby and Kay Weber, was getting a big buildup on NBC during its stay at Ben Marden's Riviera. Glenn Miller's manuscripts, Ray McKinley's tubbing and Skeets Herfurt's alto were highlighted . . . Dick Jurgens' ork left a Lake Tahoe resort to take its first hotel job at the St. Francis, San Francisco . . . Red Hodgson was making comical with the Earl Barmett band.

Tut Soper replaced Jess Stacy on the Steinway in the Subway Cafe, Chicago, where Frank Snyder's combo was playing . . . Bill Bardo was playing violin at the Sherman Hotel's College Inn with George Olsen's ork . . . Bud Freeman joined Roger Wolf Kahn in New York City.

Concerning a promising newcomer, the Beat said, "Harry Soenik has just hired Woody Herman. Harry will have to watch that boy, because some day he'll blossom out with a band of his own. He's clever enough." . . . Jack Teagarden was readying a jazz outfit for a series of Decca recordings. Harpist Casper Reardon, plus Art Tatum, Benny Goodman and trampen Bill Rank, Jack Falton were signed for the waxings.

That Wasn't His Boy Who Published That

New York—Frank Sinatra, recently given a rough going-over by the press for allegedly making nasty remarks about Hollywood, told Down Beat in an interview that he never made the statements credited to him. A United Press story, describing the voice as "big-eared", quoted him as saying, "Pictures stink. Most of the people in them do, too. I don't want any more acting."

"I never made those statements," Sinatra told a Beat reporter. "People in Hollywood have been too nice for me ever to make malicious remarks like that. Sure, I've griped once in a while, like anybody else. Show me a man who doesn't squawk occasionally. But my friends in Hollywood know me too well to believe that I'd ever be that kind of an ingrate. I'm too fond of Hollywood and the people who live there."

Sinatra denied emphatically that he ever took part in any interview and made cracks about Hollywood. Sinatra claims that the reporter who wrote the story overheard him as the MGM attendants were pulling him out of a heavy sailor suit after a "hard day's work" on the set on one of the days when the mercury topped 105 degrees.

Though the original story quoted Sinatra as saying that he was through with pictures, he returns to the coast later this year to shoot another flicker for RKO and is set to sign a new, long-term contract with MGM. His next movie release will be MGM's *Anchors Aweigh* in which he both sings and dances.

NYC Station Aims Real Jazz Program

New York—Something new in recorded air-shows has come along. Bob Adams, heard all-night every Sunday over WNEW here, pilots a disc show that features nothing but jazz music. A typical all-night performance finds an hour of the Benny Goodman small band records, two hours of solid Duke Ellington, discs by Chicago and New Orleans musicians, and representative selections from all the other kinds of jazz creation. Better still, Adams gives no long-winded spiel with the records but lets them talk for themselves.

Violinist Dies

Los Angeles—Jascha Gagna, 64, long active here in the formation of youth orchestras and himself a violinist for many years with the L. A. Philharmonic, died here Sept. 11. He assisted many well-known young musicians here in launching their careers.

Soundies For Home Get Try

Los Angeles—Music business is highly interested in the approaching development of home equipment which will combine sound recordings with film projectors. Marketing of such sets has been held up by the usual wartime restrictions but with the end of the war not too distant a number of firms are reported readying ideas for production.

In this locality attention is directed to gadget demonstrated to reporters here recently by Ralph Like, former independent film producer. Like has a working model of a simple projector that can be attached to standard phonograph and in which the action is synchronized to music of an ordinary phonograph record. Thus a big obstacle is hurdled in that no revolutionary change in existing apparatus is required.

Likely Thrush



St. Paul—If any big band leader needs a canary who can sing as well as adorn the stand, he'd do well with blonde Kay Hughes—if he could induce her to leave Tommy Bauer, former Raeburn tenorman, with whom small combo she is featured at the Hotel Lowry. Kay sang with Herbie Kay for a year before his death, but is on a jump vocal kick now. She's 18, has five feet and three inches of fine curve and weighs 110.

New York—Brown-eyed stand look major CE Elaine Villedor Balle no well program Wouldn't brown-eye be simple

Spike Jones Found Sherman Was Right

By FRANK STACY

New York—Most interviews with Spike Jones are packed with laughs—the City Slicker being a humorous gent indeed. This time, things went a little differently and for a very good reason. Spike, with his company of 12 people, has just returned from a two-month overseas tour for USO-Camp Shows. "You know," Spike told this reporter, "it'd be the easiest thing in the world to hoke up some gag about what we saw and did in Europe. But somehow, for me, it just doesn't come out funny."

"While we were en route to Europe, I had a million plans about what we might do. It seemed like a natural to be the first band to play *Der Fuehrer's Face* smack in the face of some German prisoners, or even, with luck, to do *Der Fuehrer* right in the town of Berlin itself. But, honest, it doesn't work out that way. The war is too grim a business, those GIs are fighting too tough a battle for anybody to make a light-humored routine out of it."

Two-A-Day Schedule

Spike and his gang left for overseas in early July. They played shows for everybody aboard ship at the rate of two-a-day. When they reached London, one of their first jobs was to cut 20 disc sides for AFN (American Forces Network), which relays them to servicemen all over Europe. Later, the Slickers met Major Glenn Miller and saw Bing Crosby mobbed by enthusiastic Londoners.

After playing hospitals in the southern part of England for several days, the band was recalled to London and given orders to proceed to France. They crossed the channel, playing on the way, only to find that their landing was 200 miles away from that of the other USO units. Transportation to the other sector was impossible, so Spike and his boys, with Dinah Shore, put on a show for 16,000 soldiers near the place where they landed.

The band spent three weeks in France, passing through the towns of Ville Dieu, St. James, Bennes and St. Lo, among others. Though only 150 miles from Paris, they never did get to the French capital because of transportation problems. Often, the Slickers

Music Stops

Philadelphia—Discussing the to-do being raised over paying salaries to musicians for the time they were idle when cafes were closed because of the transit strike, one cafe owner flipped, "I haven't heard anything from ASCAP about getting a refund for not playing its tunes during the same period."

would reach some spot where they were scheduled to play a date, only to find that the troops they were supposed to entertain were already miles in advance of them. Once, a very young German prisoner, helping to unload a piano for the band, approached Spike and asked him for his autograph.

Male Needs Mail

The bandleader minimized the hardships of the band's trek, pointing out that the minor inconveniences suffered from war-area travel and the comparative danger from buzz bombs was nothing compared to what the soldiers in the fighting lines were going through.

"Morale among the men is wonderful," said Spike, "but tell the people at home to keep those letters going to the front. Mail from home is the greatest gift that a GI can get."

The City Slickers landed back in NYC two weeks ago, stopping only temporarily before heading back to the west coast. Though some of their 2,000 pounds of musical equipment was damaged in the rigor of travel, Spike still has 300 odd instruments capable of producing as many different sound effects. Plans for the band include shooting scenes for Paramount's *Duffy Tavern* and playing radio guest shots until the first of the year when the Slickers take on their own network show.

Swing Reopens Kelly's Stable

New York—Latest reports find only two major changes in the 52nd St. jazz line-up. Biggest event was the re-opening of Kelly's Stable two weeks ago with blues-singer Linda Keene topping a bill that included alto-saxist Pete Brown, the Nat Jaffe Trio, pianist-singer Vicki Zimmer and Jerry Montana's band. At the Three Deuces, Eddie Heywood's band, last at Cafe Society downtown, makes its first Swing Street appearance.

LA Jive Concert Nets \$15,000 For Sympho

Los Angeles—Although official account had not been made at this writing, heads of Southern California Symphony association said that they did not expect more than \$15,000 from recent "Jive Jamboree" staged at Shrine Auditorium by some 20 well known dance bands as a benefit to clear sympho group's deficit. Promoters of the affair figured on a minimum of \$25,000.

Jazzsters Hop Plane For Canadian Session

New York—Something new in one-nighter jumps has come along. Jazz pianist Art Hodes, who plays with his trio at Jimmy Ryan's on 52nd St. here, is hopping a plane in company with several other jazzmen to play a jam session date in Montreal. The Canadian date is sponsored by the Music Box Record Shop.

Spike Near Der Fuehrer's Place



New York—"Oh, leave us look and see where we were," one of the City Slickers suggested to Spike Jones so the above photo occurred. The leader of the Slickers is seen perusing a map of Great Britain and France with the manager and drummer of the comedy combo, Beau Lee. (See story in the adjoining columns.)

Benny Goodman to Play in Revisical

New York—Benny Goodman and promoter Billy Rose have inked a deal which calls for the clarinetist to play in the forthcoming stage production, *The Seven Lively Arts*. BG will appear in the show, due this December on Broadway, with a quartet made up of pianist Teddy Wilson,

bassist Sid Weiss and a drummer, as yet unknown.

Goodman's planned overseas hop was called off at the last minute when the leader's doctor advised against it. Rumors still persist that Goodman is set with a radio commercial.

New York—Red McKenzie, famous jazz singer of Mound City Blue Blowers fame, is back in town again. His plans call for appearances at local night spots and a recording date for Commodore.

AFM Interested In Parallel Plea By Movie Guild

Los Angeles—Musicians are watching the outcome of the Screen Cartoonists' Guild's demand to the War Labor Board, which provides that the SCG get a share of the profits from the re-issues of film cartoons. William Pomerance, cartoonist union representative, has cited the AFM's deal with record companies in his petition to the WLB. The AFM is watching the outcome of the case because if the WLB denies the demand, RCA-Victor and Columbia, the holdout waxeries, will bolster their case against accepting the AFM contract.

The SCG has demanded that Walt Disney share the profits of his re-issues with the union and that the profits from the use of cartoons in television, if and when this occurs, be shared with the union. Different from the AFM's deal with discers, the SCG ruling would provide a direct payment of part of the profit to the cartoonists who worked on the pictures.

Photo credit was given to Warren Rothchild for the Harry Gibson pictures on page two of the August 15 Beat. They were made by Jules Appelbaum.



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Fair Elaine



New York—This blonde, brown-eyed harpist makes the stand look very attractive on two major CBS broadcasts. She is Elaine Vito, and plays on Mildred Bailey's weekly radio show, as well as on Phil Baker's program each Sunday night. Wouldn't an all-girl band of brown-eyed blondes like Elaine be stuppin'?

Helen Forrest On Radio Show

Los Angeles—Helen Forrest is on the air again regularly for the first time since she left the Harry James troupe last year for a solo career. Singer became a steady feature on *Everything for the Boys*, starting Sept. 19. She shares vocal stint with Dick Haymes, who took over headline spot on show as a summer replacement for the Ronald Colman dramatic series and stayed on as main attraction for the fall series. Both singers are under the management of Bill Burton.

Ricardel Booked For New Orleans' Hotel

New York—Band leader Joe Ricardel, recently at the Tavern-on-the-Green here, is booked into the Hotel Roosevelt, New Orleans, for an indefinite stay. Fronting a six-piece crew, Ricardel plays several instruments.



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One-Time Wolverine Leader Dies In LA



Los Angeles—Dick Voynow, 44, pictured above at the time he was leader and pianist with the Wolverine band, died Sept. 15 in a hospital here of a kidney ailment. Voynow was an executive of the western division of Decca records, prior to his death. Reading

from left to right, other members of the band are: Bob Gillette, banjo; George Johnson, tenor; Min Lebrook, bass; Vic Moore, drums; Jimmy Hartwell, clarinet and Leon (Bix) Beiderbocke, cornet.

BANDS BY THE BEAT

BILLY ECKSTINE

(Reviewed at the Regal Theater, Chicago)

Raymond Scott would enjoy this new band, for it's playing the type of visionary swing that the CBS maestro has been trying to

concoct for the past five years. The ex-Hines blues singer has achieved the dream of a leader in only two months—a well-balanced group of top sidemen playing brilliant, revolutionary arrangements well.

The handsome "sepia Sinatra" is proving a versatile frontman. Besides his subtle performance with the blues while his contemporaries are shouting them, Billy is blowing some adequate trumpet with his section and is ingratiating himself to his fans with his relaxed stage presence.

Not far behind the leader is ever-muggin' Dizzy Gillespie. Record collectors have long watched

for the ex-Calloway trumpeter's advanced ideas of improvisation. In writing the book for the crew's jumpers, Gillespie has inserted many of these fast riffs into the four-way trumpet parts. With men like Gall Brockman, Maron Hazel and Shorts McConnell blowing, the trumpets are worth a long listen.

Driving force behind the reeds is Charley Parker, destined to take his place beside Hodges as a stylist on alto sax. After hearing this band do six shows during the week at the Regal, your reviewer didn't hear repeats on many of the choruses which Parker did. His tone is adequate, but the individualizing factor is his tremendous store of new ideas. Lucky Thompson, who plays one of the fastest horns in the business, and Eugene Ammons share tenor breaks.

Double-tempoed jumpers like those which stylize the Eckstine aggregation require a fast tubman like Art Blakey. Blakey's one-hand roll keeps the rhythm driving during even the fastest number. Pianist John Malachi and bassist Tommy Potter, who have played together since Washington, D. C., high school days, keep the section coordinated.

With Sara Vaughn doing pops like Gerald Valentine's *I'll Wait and Pray*, the sweet department is well taken care of. Eckstine draws plenty of swoons with his vocalizing on the standards.

—sip

New Record Company Issues Jazz Platters

New York—Newest firm to enter the hot jazz disc lists is the National Record Company here. First hot issues are four sides featuring trumpeter Emmett Berry, Don Byas on tenor, Milt Hinton on bass, Dave Rivera on piano, and J. C. Heard at the drums. National recently released four Raymond Scott sides as its bid in the name band disc field.

Josh White's Albums

New York—Guitarist-folk singer Josh White is featured in three record albums shortly to be released by Asch discs. The albums are called *Songs For Victory*, *The Blues*, and the *Josh White* album.

See and hear . . .

★ GLENN MILLER

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CHICAGO BAND BRIEFS

The Band of Renown, Ed Brown, no less, doing a bang-up job in the Panther Room, closing on October 8, after an all too brief engagement here, and will open at the Strand theater in New York October 13. Another change in Panther Room bookings brings in Bob Chester for two weeks of Gene Krupa's scheduled eight, with Krupa opening on October 20 for six weeks. Tommy Dorsey will follow Krupa on December 1 for two weeks . . . When the Boulevard Room of the Stevens hotel opens October 4, with Glen Gray and the Casa Loma band on the podium, it will have a revolving stage and a line of show girls.

Playing his first Chicago engagement, Tony Pastor should do some solid sending when he follows Louis Jordan at the Oriental October 6 for a week . . . Cootie Williams and his orchestra open at the southside Regal theater October 6 for a week . . . Duke Ellington will close at The Downtown theater October 11 . . . Perry Como is the current attraction at the Chicago theater, to be followed by Lena Horne when she returns to Chicago for the week of October 13.

When Eddy Howard nabbed that commercial for Raleigh cigarettes, a last-minute switch introduced Denny Beckner, new in this territory, to Trianon dancers while Lawrence Welk played for dancers at the Aragon. Beckner is now completing a week at the Aragon, with Art Kassel opening on October 6 and Don Reid going into the Trianon October 3. Welk, playing dates at the Casa Loma ballroom in St. Louis and the Lake Club in Springfield in the interim, returns to Chicago in November for a week at the Oriental theater.

Chuck Foster returns to the Blackhawk October 18 . . . Bill Berdo, playing an indefinite engagement at the Latin Quarter, has Jack Hummel, of the original Hummel Family Orchestra, on vocals . . . Barrett Deems' trio will replace the Ari Van Damme quartet in the Dome of the Sherman October 3. Van Damme has been signed as studio combo by NBC, marking the first time NBC has ever employed a small unit of this type as a regular . . . Jack Chapman, old-time recording artist, is heading a trio at Martins on 71st street . . . Buster Bennett's trio is at the Cabin In The Sky . . . The Fedorow Sisters are the new trio at the Hollywood Lounge.

The Lakeview Musical Society of Chicago is sponsoring a war-benefit concert, featuring rare instruments, as well as many name artists, October 5 at Orchestra Hall, with proceeds going to the fund for Music for Our Fighting Men, established for the purchase of musical instruments and records for boys overseas.

Navy Faves



Norman, Oklahoma—Charlie Agnew, his band, and his insoucious thrash, Jeanne Carroll, are favorites with the men at the naval air station here. The leader and his vocalist are seen here on a recent appearance at the station.



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

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

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



THE HOUSE OF YORK CARL FISCHER MUSICAL INSTRUMENT CO. GRAND RAPIDS, MICH

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Trio Of Studios Sign Staff Orks, Warner's Wait

Los Angeles—With 20th Century-Fox, RKO and Republic completing the signing of their staff orks of 20 to 35 men, as required by the AFM under the agreement completed last May, the inking of studio staff musicians is virtually finished.

Only Warner Brothers' staff was not ready at press time. However, it was known that WB's music chief, Leo Forbstein, had his men almost lined up. Alto sax ace, Les Robinson; George (Fat) Wendt, trumpeter, reputed to be getting a reported guarantee of \$16,000 a year; and Louis Kaufman, concert violin-

ist, were reported ready to sign with WB.

Studio Bandmen

The 20th Century-Fox personnel includes: Sid Lippman, Joe Chaseman, Macks Altman, Jay Chernak, G. H. Monaservich, Oscar Wassorberger, Louis Frazman, Anthony Holland, violin; G. B. Menhennick, Jacques Ray, violas; Kalla Laviene, Michel Penha, cellos; Chico Rivera, Vernon Bushway, basses; Sylvia Raderman, Paul McLavand, flutes; Elmer Cheever, Leo De Line, Charles Sharpe, Dave Matthews, reeds (Matthews may yet be switched to arranging staff); Gordon Pope, oboe; Don Christlieb, bassoon; Alfred Brain, James Decker, horns; James Heatson, Cecil Nee, Kenneth Robinson, trumpet; Bill Atkinson, John Tranchiella, Mario Imae, trombones; Dillon Ober, Paul DeDroit, percussion; Urban Thielmann, piano; Reas Soles, guitar; Lois Craft, harp.

The Republic staff orks include: Kenneth Apperson, J. D. Wade, Wilmet Hollinger, trumpet; Ernest Smith, Pete Carpenter, Russ Brown, trombones; Phil Shaker, Jerry Vanderhoof, Leo Stall, Barney Berklin, reeds; Bob Cosensmann, drums; Joe Kaufman, bass; Ted Saldenberg, piano. Henry Hill is concertmaster of string section, in which there are still openings to be filled.

The RKO staff musicians include: Anita Kaminsky, Nina Wolfe, Elna Grosser, Dorothy Wade, Becca Barbieri, Anthony Briglio, Jeanette Fischer, violin; Laurent Halles, Barbara Simon, violas; Warwick Evans, Lyabeta Evans (they're sister & musician), cellos; Arthur Fabst, bass; Joe Gilbert, flute; Alex Davoir, oboe; Kenneth Lowman, bassoon; Vincent Donatelli, Maurice Ritz, reeds; Peter Scamporino, Arthur Atwell, trumpet; Don Daniels, Mariya (Red) Sprow, trombones; Max Rabinovitch, piano; D. V. Seber, drums; Zhey Meer, harp.

Benefit Garner \$700 For Widow

Los Angeles—Final accounting to Mrs. Rita Noone, widow of the late Jimmie Noone, of receipts from the Jimmie Noone Memorial Concert staged here last month

'Fly Right', Walter Tells Nat



Hollywood—Walter Winchell, the nation's No. 1 columnist, probably is telling Nat Cole to *Straiten Up And Fly Right* in this pose at the Trocadero here. Nat, with his famous King Cole Trio, is flying around the theaters of the country in a personal appearance tour.

at the Trocadero by the Musicians' Congress, showed that affair netted the fund approximately \$700. Said Mrs. Noone: "I am very happy to express my gratitude by means of *Down Beat* to the many people who contributed their time and effort to the concert given in my husband's honor and to help me prepare for the education of our children. Nothing could have made my husband happier than what they did for us."

office, after which come four in a row set by Reg Marshall—Erskine Hawkins, Lucky Millinder, Floyd Ray and Cootie Williams . . . Woody Herman's opening date at the Palladium set at Oct. 17.

Dale Jones, who has been turning in a swell job with his alternate combo at the Palladium, took time out for a serious eye operation. Should be back on the job by the time this appears in print . . . Richard Himer in town briefly to line up his new radio show . . . Harry Schuler dickered with Zucca Brothers to take over and re-open their Hollywood Casino—if their deal to sell to an outside party doesn't go through.

Arranger Ralph Yaw is doing three scores a week for the new Duke Shaffer band at the Aragon. He does his own copying and works five nites a week playing solo piano at a local spot here. Who says musicians are lazy? . . . Ed Jameson, until recently manager of the Trianon, is the new manager of the Casino Gardens—installed, so 'tis said, by the Dorseys to take over the duties of their erstwhile partner, Wayne Dillard, who withdrew from the deal.

Notings

A fanfare to Ted ("Lamp-lighter") Yerxa, back on his feet after a long siege with that alling ticker, and now beaming his platter chatter show from heavy-wattted, clear-channel station KFI five nites a week (12:00 midnight to 1:00 a.m.) . . . Carolyn Grey got a nice break (and well deserved) when she was caught by the *Life* lenser snapping pretty gals at the corner of Hollywood & Vine. Incidentally, we

should have reported sooner that she is now singing with Jack Riley at the Aragon . . . Eunice Wennermark's "Symphonettes" an all-gal combo, now holding down staff ork spot at KMPC.

Henry Busse surprised a lot of people by turning up with a very solid crew, a big outfit with eight brass (not counting Henry), six saxes and four rhythm that swings right along in those *Grey Rains* arrangements; and it looked as if typing as though Henry would turn in some nice figures at the Palladium's box office . . . Masty Malinich has replaced Joe Venuti as music boss on the new *Duffy's Tavern* series . . . The Spike (harp and Spado Cooley) Featherstone baby was almost born at the Hollywood Canteen. The youngster arrived just 45 minutes after Spike headed Mrs. Featherstone to the hospital from the Canteen, where she had accompanied Spike to play a date that evening . . . Joe Reichman has the music spot on the new *Dubanos* net radio commercial carried on the *Mutual-Don Lee* net via KRLD.

Gene Rodgers, solo-pianist at the Florentine Gardens, played several evenings with one arm, following hand injury received in baseball game he pitched for benefit of Negro service men . . . Celebs who turned out for the Count's opening at the Plantation included Gloria De Haven, Dave Rose, the Tommy Dorsey and Buddy Rich. Buddy sat in with the band and had himself a ball . . . Stewart ("Stew") Aspen, long rated as one of the better local saxmen, is now a teacher in the city schools and handles evening school classes in harmony and composition at Hollywood High School.

Behind the Bandstand

Prominent name band leader who has been playing a nearby mountain resort went on a terrific bat with the bottle near the close of the run. Head of the agency handling the b. l. dashed to the resort to get situation under control. But the b. l., an agency head's appearance, met him with a tirade, delivered before a crowd of people. So ended a beautiful friendship, and the b. l.'s association with that agency.

An eastern bandleader who got nothing but tough breaks during his sojourn on the coast a while back thinks he was the victim of "extortion" practiced on him by a well known band peddler. The b. l. is shopping for a local attorney to file the suit here.

Composer's Father Dies

Los Angeles—Gabor Steiner, 88, father of film composer Max Steiner, died here on Sept. 10 following a lengthy illness. Born in Hungary, he was educated as a musician but was active chiefly as a manager and impresario. As such he sponsored the appearances in Vienna of such attractions as Sousa's Band and the Buffalo Bill Wild West Show.

Emilio Caceres
World's Foremost Hot Violinist

Formerly with Abe Lyman and Tommy Dorsey, is now featuring with his own ORCHESTRA

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Boogie Woogie by Ken Kersey . . . Blues by Hazel Scott . . . Barrelhouse by Pete Johnson . . . The Stomp by Cow Cow Davenport . . . The Rag by Pete Johnson, Albert Ammons and Meade "Lux" Lewis.

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

The band line-up here as the fall season gets into full swing proves nothing except that there is a ready market for all kinds of musical fare. It varies from the Island music of Harry (Sweet Leilani) Owens at the Grove to the wide-open-spaces airs of Bob (San Antonio Rose) Wills at the Casa Manana. Other key-spots: Biltmore Bowl—Henry King; Palladium—Henry Busse; New Plantation—Count Basie; Trianon—Lionel Hampton; Casino Gardens—Tommy Dorsey; Aragon—Duke Shaffer & Jack Riley; Citro's—Xavier Cugat; Slapsie Maxie's—Ted Lewis; Club Alabam—Harlan Leonard; Trocadero—Sonny Kendis.

Notings Today

Earl Hines comes into the New Plantation after Basie—a double deal sold by the William Morris

Johnny used to "Say it with Music"

Today he's backing it up — with gunfire!

And Blessing quality figures in both.

Then it was a BLESSING SUPER ARTIST CORNET he played. Now his instrument is a chin turret gun—his stage a B-17 Flying Fortress—and his audience the whole world.

In that Bendix chin turret, BLESSING has helped to give him an instrument as responsive to his needs as the BLESSING instrument he used to play.

Johnny is proving that America is tops in munitions as well as music.

It's a Blessing!

Among the many bands that BLESSING is making parts for: Bendix Gun Chargers; and for the Bendix Chin Turret used on the Flying Fortress.

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

EXCLUSIVE DISTRIBUTORS CARL FISCHER MUSICAL INSTRUMENT CO.



By Charles Emge

Along about 1918-19 many dance orchestras in Los Angeles were playing an unpublished song known only as "Johnny's melody", a title derived from the fact that it had been composed by Johnny Schonberger, a violinist at that time heading his own band at a local cafe. Later Johnny went to work for the late Vincent Rose, bandleader then at the famous old Ship Cafe at Venice.

Rose knew his way around in the publishing business. He had done promotional work and a little writing on a number of songwriting enterprises. He was associated with Dick Coburn, a lyricist then working at the Ship as an entertainer, in an exclusive writing contract with the Remick firm.

Rose saw possibilities in "Johnny's melody". He made a deal—completely satisfactory to Schonberger—for a "cut-in" on the song. Rose supplied a "verse" and provided the harmonization of the melody that has since become standard. Coburn provided lyrics.

Why Remick, the company to which Rose and Coburn were bound by contract, didn't get the song is something we don't know. Anyway it was finally published in 1920 by Sherman-Clay of San Francisco. Rose and Coburn, due to their contract with Remick, did not permit their names to appear on the first printed copies, but that in no way prevented them from sharing in the proceeds.

"Johnny's melody", now known as *Whispering*, became one of the great songs of all time. And now it bobs up as the theme of Don Ameche's "concerto" in the movie *Greenwich Village*, in which it is used to argue that a concerto is just a good melody dressed up in a symphonic arrangement and that the symphonic part is maybe just a waste of time and effort.

20th-Fox secured screen rights to *Whispering*, now the property of Miller Music, by buying rights to a bloc of old Robbins-Felst-Miller songs, snatches of which are heard in the background scoring. Some ornery realists may note that though the time-spread of the picture is only about three months the songs

Texas Beaut



New York—Texas not only is the largest state in the union, it probably has the most beautiful girls. An example is Norma Jeanne of Houston, who is singing currently with Bill McCane and his band at the Hotel Edison.

cover a period of around five years.

Johnny Schonberger, for the past two years an employee at the Lockheed plant at Burbank, still shares in the royalties from *Whispering* and derived something from the screen rights, but he is rightfully annoyed that he received no screen credit of any kind. He has protested to his publisher and says that if the publisher fails to take action he will go right after 20th-Fox. In view of the unusual treatment of the song, it seems to us he was certainly entitled to some mention.

A few other notes on *Greenwich Village*: the sound-track for scenes in which Don Ameche appears to play piano was recorded by Urban Thielmann; the musicians combined with the Step Brothers in their dance act are bona fide but they did not record the music, which actually was cut by Louis Jordan and his combo, not seen in the film; no vocal double was required for Vivian Blaine, a former nitery entertainer making an effective bid for a real screen future in *Greenwich Village*. She gives Alice Faye and Betty Grable, her 20th-Fox contemporaries, plenty to think about.

Trudy Erwin, well known radio singer, recorded the songs which will appear to be sung by Linda Darnell in Bing Crosby's first

venture as a producer, *The Great John L.* She was chosen at the special request of one of her most enthusiastic fans—Bing Crosby. Songwriter Hoagy Carmichael has signed a pact as associate producer with Ben Bogeus, says he hopes to make a picture based on life of Bix Beiderbecke, with Harry James in the title role. Makes a good story, but—and we don't mean to disparage BJ's musicianship—can anyone think of a trumpet player who plays less like Bix?

Gene Krupa and ark slated to report at RKO Nov. 21 . . . Harry Owens doubling from the Coconut Grove to Columbia studios, where he is doing song- and acting as technical advisor on *Song of Tahiti* . . . Several of our Canadian readers have queried us on the short, *Our Shining Future*, made by Warners to plug sale of bonds in Canada's Sixth Victory Loan Drive. Among those seen in the short are Bing Crosby, Frank Sinatra and Benny Goodman's orchestra. In the orchestra are Gene Krupa, Harry James, Jess Stacy, Ziggy Elman and other star instrumentalists. Most Canadians assumed the band was assembled especially for the short. It was, of course, a "clip" from the picture Goodman made for Warners several years ago, *Hollywood Hotel*.

Hal McIntyre band pre-re-

Skinny Ennis Back On Bob Hope Show

Los Angeles—Skinny Ennis, out of service after year and a half as leader of an army combo, returned to the Bob Hope program Sept. 12. Ennis uses his own, newly-organized outfit of six brass, five saxes and four rhythm on the show. String section may be added when required for vocal numbers. Show is almost always staged at service training bases.

Ennis says he plans to do some dance dates between shows and has signed a recording pact with the new American platter company headed by Boris Morros.

recorded batch of numbers for Columbia's *Sing a Song of Texas* . . . The Tschalkowski piano concerto gets another working over in MGM's *Anchors Aweigh*. Sinatra will sing the popularized extract, *Tonight We Love*, and Jose Iturbi will do a legit version . . . Yehudi Menuhin signed for a specialty in Paramount's *Duffy's Tavern* . . . Lee Sullivan, who recently completed his first picture role as second lead in *The Great John L.*, will be starred in Rogers production, *My Wild Irish Rose*, film biog of the late songwriter singer, Chauncey Olcott.

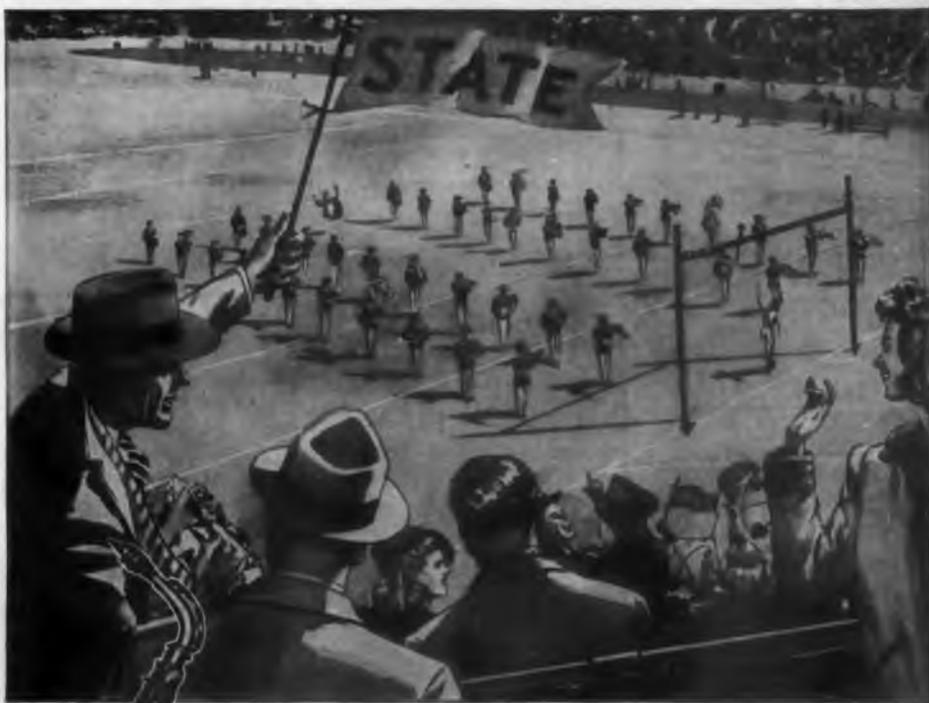
Spade Cooley Loss In Ballroom Blaze

Los Angeles—Several members of Spade Cooley's cowboy music crew lost heavily in musical instruments when the Riverside Rancho, a top spot with fans of western music, was almost completely burned out early on the morning of Sept. 4.

As usual, heaviest loser was the drummer, Tommy Mills, whose complete set of equipment went up in flames. A string bass belonging to Duke Spriggins suffered irreparable damage. Also destroyed were guitarist Earl Murphy's amplifier, Spike Featherstone's harp case and clarinet, and "Smoky" Rogers' guitar and banjo.

The musicians would have suffered much heavier losses in instruments had it not been for the fact that they had taken most of their instruments home the night before—they ordinarily left them on the stand—in order to play a date the following evening at the Hollywood Canteen. Loss in instruments was estimated as in excess of \$1,500. They were not protected by insurance.

THE TOMORROW WE ARE FIGHTING FOR TODAY



ONCE again fathers will come to see their sons in uniform, and stalwart young men will march forth to battle. But this time it will not be the bloody struggles of war, but the clean, hard, typically American competition of the gridiron . . . And, as it has from time immemorial, music will quicken the heart-beat, emphasize the drama and add to the memory of an exciting event . . . Fortunate are those gifted with the power of music—and doubly fortunate are those whose power is given new scope by the magnificent instrumental creations destined to pour forth from the White plant at the go-ahead signal.

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No Marines? Milwaukee, Wis.—A month before the opening football game on the Marquette University schedule, it looked like the Hill-toppers would hit the gridiron without the accompaniment of a school band. Musical director Bill Golsheker visited the army and navy student training quarters, with the result that MU will field a trio of bands—army, navy and civilian.

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booner than with Jack . . . Eunice phonettes . . . w holding . . . KMPC . . . and a lot of . . . with a carry . . . with eight . . . (Henry), she that manage . . . Rains arked at this . . . would turn . . . the Palladi . . . ity Malnoch . . . it as music . . . 's Tavern . . . (harp with . . . stome baby . . . Hollywood . . . ar arrival . . . like hustled . . . he hospital . . . re she had . . . play a date . . . ichman has . . . new Dubon . . . as via KIII, . . . pianist at . . . na, played . . . one arm . . . received in . . . latched for . . . e men . . . ut for the . . . the Planta . . . De Haven, . . . y Dorsen . . . ddy sat in . . . himself a . . . "?) Aspen, . . . the better . . . teacher in . . . ndles eve . . . harmony . . . Hollywood

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both. . . ARTIST . . . ment is . . . Flying . . . e world. . . NG has . . . respons . . . uments

tops in . . . CO. . . ANA . . .

Music Soothes A Savage Soul

Philadelphia—A jungle jam session saved the lives of Cpl. Johnny Carlin, former WFIL pianist and Maj. L. L. Layden, when a group of hostile natives in an independent outpost state off India, surrounded their jeep. Carlin grabbed his accordion and began playing to stall for time, and in a short time jungle drums were brought up and the natives began beating an accompaniment. After the incident, the natives gifted him with a large knife.



The Phil Featheringill shop has reissued *Davenport Blues* and *Toddlin' Blues* on Session 6.

Hot Jazz ART HODES

Squeeze Me
Bugle Call Rag
Blue Note 35
Messin' around
Feather's Lament
Session 10-007

Hodes' Blue Note, the mate to the *Sugar Foot-Sweet Georgia* coupling, provides the best jazz kicks of the moment. *Squeeze Me*, by Clarence Williams and Fats Waller, is taken at a wonderfully slow tempo. Max Kaminsky leads the ensemble through the first chorus, as Vic Dickenson fills in the tailgate. Edmond Hall takes the second, with Art's piano backing him solidly. Vic then comes in for his chorus, which features two fine breaks. The side concludes with an ensemble during which Maxie takes the break himself. Kaminsky's stuff at the very end is more than compensated for by his splendid work throughout the rest of the disc. *Bugle Call* is played at a perfect rag tempo, not too fast, as so often it is. The first half of the record contains ensemble playing of exceptional merit, interrupted regularly by individual breaks of equal caliber. Hall takes two fine breaks, Dickenson two great ones, Hodes two that are a little less sensational, and

Soldier Bob In Reunion



Chicago—Bob Eberly, now a soldier, held an enjoyable reunion recently with his former boss, Jimmy Dorsey, when the leader and his band played at the Gardiner General hospital, where Bob is stationed.

Kaminsky one only. After the group swings into the "Oh Miss" portion of the tune, Hall and Dickenson and Hodes all take choruses by themselves, the latter with superb backing by guitarist Shirley. The concluding ensemble chorus and break are outstanding. This is jazz!

On the Session sides Art manages to tear Mezzrow away from his book long enough to cut the best clarinet he has ever waxed. The first side is all Mezz's, a clarinet jump that builds up and up dynamically so that the tension increases all the way. Hodes' piano and Alvin's drums furnish excellent accompaniment, but this number is really strictly for Milt. The reverse is a slow blues, played with deep feeling by all three, especially by Art. Hodes solos, then Mezzrow, then Hodes, and finally Mezzrow fades it out. Here, like Mezz on the other side, is Art Hodes at his finest.

GEORGE WETTLING

Some Of These Days
Everybody Loves My Baby
Black & White 7

These are also trio sides with Mezz on clarinet. Milton starts the first side with a solo, gives way in the middle to pianist Gene Schroeder, and then comes back for the final chorus. Gene introduces the second side, then gets behind Mezz for the first chorus. Schroeder takes the second, Wettling the third, and Mezz takes it out. Although Mezz's stuff can't compare with his work on the Session sides, it is good to hear him again. Schroeder, here, is no match for an inspired Hodes. Wettling, however, drums magnificently at times and satisfactorily always.

CLIFF JACKSON

Squeeze Me
Quiet Please
Black & White 3

Cliff gathers together a quartet including clarinetist Pee Wee Russell, bassist Bob Casey, drummer Jack Parker, and cuts two good sides here. Pee Wee is definitely the star of the session, although Jackson's keyboard work is also exciting. *Squeeze Me* opens with a break by Pee Wee and continues with Russell through the first chorus. Cliff comes through with a solo next, and his style reminds one immediately of Waller but is if anything even more barrelhouse. Casey takes a bass solo, backed by Jackson and Parker, and finally Russell takes it out. Cliff introduces the reverse, then gives way to Pee Wee for two choruses. Jackson's solo displays the influence of James P. Johnson as well as of Fats. Pee Wee returns for the climax.



One O'Clock Jump

This tune is probably the best, as well as the most famous and the most popular, jump number ever composed. It is possibly the finest instrumental that's been written in the last decade, certainly the outstanding thing that's come from Count Basie's prolific pen. *One O'Clock* stands for the Basie band, for the Moten band, for Kansas City Jazz in general. It is just as much pure swing as anything by McKinney's Cotton Pickers. It is as full of K. C. as Smack's stuff was of Harlem. Both Harry and Muggsy have waxed the *Two O'Clock Jump*, incidentally, while Joe Marsala once cut a twelve-inch platter on the *Three O'Clock Jump*.

Available:
Count Basie, Decca 3708 (Decca 1363); Benny Goodman, Victor 25792; Harry James, Columbia 36232; Metronome All-Star Band, Victor 27314.
Unavailable:
Count Basie, Okeh 6634; Sidney Bechet, Victor 27204; Harry James, Brunswick 8055.

Wax Spinner Asks V-Discs For Issue

New York—Local disc-spinner Art Ford, who handles WNEW's all-night *Milkman's Matinee*, is campaigning to have the big record companies re-issue jazz V-discs for general consumption after the war. Ford's idea is that these records, now available only for the armed forces, will be hot collector's items and can be used to aid war veterans. The plan would call for the major record companies to issue the hot V-discs as special, expensive waxings and turn all profits from their sale over to some veteran's relief organization. Some of the artists who've waxed hot for V-discs include Benny Goodman (Gene Krupa, Red Norvo, Mildred Bailey, Teddy Wilson and Stuff Smith).

Swing

SIDNEY CATLETT

1-2-3 Blues
I Found A New Baby
Session 10-009

On the blues side Ben Webster is in one of the mellowest, most relaxed grooves he's ever struck on platters. After a piano intro, Ben solos easily and beautifully. Marlowe Morris then plays two choruses, after which Webster returns with his tenor sax, backed by stop rhythms of various patterns. John Simmons adds some fine bass work, Catlett some tasty drumming, and Ben finishes it off. Webster's absence on the second side leaves only a trio of rhythm men, but what rhythm men! Marlowe takes the first chorus after a Catlett brush intro, then Sid takes a brush solo. (Modulate to Page 9)

HARD TO GET RECORDS

- Lightning Boogie: Sugar Hill Boogie Woogie—Will Bradley and All Star Boogie Boys—\$1.05
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- S Wonderful: I Only Have Eyes for You—C. Hawkins with T. Wilson—79c
- Scat! She's No Trouble—Benny Meles and Orch.—52c
- Cotton Tail—Duke Ellington—52c
- My Blue Heaven—Artie Shaw—52c
- Yee Iddoo!—T. Dorsey—52c
- Chocolate Shake—Duke Ellington—52c
- Blue Skies—T. Dorsey—52c
- Embraceable You—T. Dorsey—52c
- St. James Infirmary Blues (Pt. 1 & 2)—A. Shaw—52c
- The Elk Parade—Bobby Shortwood—52c
- You Don't—B. Carter—52c
- Moonlight Serenade: Sardinia Serenade—Glenn Miller—37c
- Danny Boy: Tuxedo Junction—G. Miller—37c
- Begin the Beguine: Indian Love Call—Artie Shaw—37c
- Mama's Got a Baby: My Home is in a Southern Town—Jolly Ral Martin Seven—\$1.05
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- Cherokee: All Night Record Min.—C. Barnette—37c
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- Stop, Look and Listen: Beale St. Blues—T. Dorsey—79c
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- Central Ave. Breakdown: Jack The Bellboy—L. Hampton—\$1.05
- Body and Soul—C. Hawkins—37c
- Cat Napin': Crazy Rhythm—C. Hawkins—\$1.10
- Mary's Boogie: Roll 'Em—Mary Lou Williams—\$1.05
- For You: Swing Low Sweet Christ—T. Dorsey—79c
- Mandy, Make Up Your Mind—T. Dorsey—52c
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- RAINBOW BLUES.....
- Jerry Jerome and Orchestra
- 10-in.—301—WHEN I GROW TOO OLD TO DREAM 79c
- ARSENIC AND OLD LACE.....
- Jerry Jerome and Orchestra
- ★ CELEBRITY ★★★★★★
- 10-in.—704—SUGAR HILL BOOGIE WOOGIE \$1.05
- LIGHTNING BOOGIE.....
- Will Bradley and His Boogie Woogie Boys, Featuring Guarrieri, Piano

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Crescent Waxes Creole Jazzmen

Los Angeles—Marilli Morden, operator of the Jazz Man Record Shop, is introducing her own recording label, Crescent (after the "Crescent City"—New Orleans), with release of four sides of Kid Ory's Creole Jazz Band. Titles are *South, Blues for Jimmie, Get Out of Here and Go On Home*, and *The Creole Song*, the latter with vocal by Ory in the original Creole patois.

Group is, in effect, the "Orson Welles Jazz Band" heard last season on Welles' radio show. Omer Simeon is in the spot held by the late Jimmie Noone. Alton Redd took over the drums in place of Zutty Singleton.

Disappearance of Zutty from the line-up recalls differences which arose when Zutty endeavored to get the band to record for Capitol. Papa Mutt and Buster Wilson refused to make the Capitol sessions because they had agreed that the band's first recordings would be for Crescent. Kid Ory: "Marilli Morden helped us get our job on the radio show. She didn't try to stop us from making records for anyone, but I felt we owed it to her to do our first recordings with the band under her label."

Diggin' The Discs — Jax

(Jumped from Page 8) followed by a bass solo by Simmons. Sid picks up his sticks and lets go with everything on the next, finally giving way to Marlowe's piano. Soloing alternately, Catlett and Marlowe take it out.

JIMMIE LUNCEFORD

*Jeep Rhythm
I Dream A Lot About You*
Decca 18618

Jeep is an instrumental with plenty of kicks for Lunceford fans. It is well arranged and well played, perhaps not up to the standard Jimmie set in the past but good nonetheless. Dan Grissom sings the reverse pleasantly enough.

Dance

WOODY HERMAN

*Who Dat Up Dere
Let Me Love You Tonight*
Decca 18619

Right now Woody has the best white band in America, but these two sides were cut some time back. Nevertheless, Herman's vocal on *Who Dat* is well worth the price of the platter. That man can really sing! He gets very good support from the members of his herd, too. Billie Rogers sings the reverse.

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 - SING IT'S GOOD FOR YOU
 - SONG OF THE VOLGA BOATMEN
 - TALES FROM VIENNA WOODS (Waltz)
 - THERE IS A TAVERN IN THE TOWN
 - THE DEVIL SAT DOWN AND CRIED
 - TARE THE "A" TRAIN
 - THINGS AIN'T WHAT THEY USED TO BE
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You Probably Won't Notice



New York—Because Jerry Wayne is chummy with pretty songstress Vera Barton here, during one of their maritime service broadcasts, you probably won't even notice his new monstache! Jerry is the singing star of the new Ed Wynne program on the Blue Network.

Vocal CHARIOTEERS

*Sylvia
This Side Of Heaven*
Columbia 36730

This quartet is coming along rapidly. As far as I'm concerned, only the Golden Gate and occasionally the Mills Brothers can top them. On both sides there is a definite touch of the spiritual, as well as certain phrasings and stylings familiar to more modern music. These Hollywood boys deserve plenty of attention!

THREE SUNS

*I'm Making Believe
You Always Hurt The One You Love*
Hit 7105

The Three Suns handle guitar, organ, and accordion respectively. Artie Dunn does the singing. Nothing much happens.

Novelty

JIMMY DURANTE

*Umbrigo
Inka Dinka Doo*
Decca 23351

*Hot Patatta
Inka Dinka Doo*
Columbia 36732

The irrespressible Schnoz runs away with the novelty laurels this time. His old nemesis, *Umbrigo*, appears just as he does in *Music For Millions*. *Inka* might very well sweep the nation, as so many similar novelty numbers have in the past. Both versions of it are strictly Durante! *Hot Patatta* explains Jimmy's famous amorous technique

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'Pop' Provides Composers' Show

New York—Paul Whiteman, musical director of the Blue network, has inaugurated a new program called the *Creative Music Series*. Heard Tuesdays from 11:30 to 12 midnight (EWT), the show is commissioning composers to submit original "symphonies" ranging from five to seven minutes in length. Both so-called serious and popular composers have accepted the commissions and future programs will offer the work of men like Roy Harris, Leonard Bernstein, Aaron Copland, Paul Creston, David Rose, Richard Rogers, Morton Gould, Peter de Rose, Duke Ellington and Ferde Grofe.

Horn Breaks Ankle Cast

Los Angeles — Harry James, during an engagement at the Stockton Ordnance Depot, fell and broke the cast that has enclosed his foot and ankle since he broke a small bone here last month during a baseball game. New cast was placed by army surgeon at the Stockton military hospital. Doctor stated that bandsman was not giving injury sufficient rest and that as a result he would probably have to wear cast for at least another eight weeks.

LA Pair Produce Ofay Jazz Discs

Los Angeles—Mystery of the new "Jump" label phonograph platters, which have attracted quite a bit of attention here after a few playings on disc radio programs, has been solved. Records were made privately by Ed Kocher and Clive Acker, two young local business men with a liking for hot music who "wanted to put some good white jazz on wax."

The special waxings were made by a group tagged "La Vere's Chicago Loopers" and comprised of Charlie La Vere, Joe Venuti, Matty Matlock, Billy May, Floyd O'Brien, Nick Fatool and Artie Shapiro. Titles are *I'm Comin' Virginia, Baby Won't You Please Come Home, Sunday*, and *Subdivided in F*. Sponsors said a limited number of copies would be available for collectors as soon as material supplies permit.

Service Band Makes 1700 Transcriptions

New York—Lt. Buddy Clarke, former civic bandleader and now fronting the band at the U.S. maritime service station in St. Petersburg, Florida, has a new wrinkle in recording dates.

Clarke's band, in cooperation with local station WSUN (Blue outlet) has made over 1,700 transcriptions featuring interviews with servicemen. After the discs are made, copies of them are shipped to relatives and friends of the servicemen.

Name Leaders Hinted Forming New Disc Firm

Los Angeles—Freddy Martin, Tommy Dorsey, Artie Shaw and two or three other ork pilots are rumored ready to form their own recording company soon unless there is an early break in the present AFM ban, which prevents RCA-Victor and Columbia from waxing.

The rumor was given a hypo when Martin asked RCA-Victor for a release from his contract in order to make records independently as a private enterprise. He had not received his release at press time. The false report that Martin had pressed records roused James C. Petrillo, AFM prexy, who had to be reassured that the Martin band was not waxing.

Tommy Dorsey has been set to start his own platter firm a number of times. At one time, Dorsey went so far as to open negotiations to lease studios.

Artie Shaw has been in confab several times with Dorsey and Martin on the idea of forming their own firm. Shaw recently signed a new contract with Victor, but there is a clause in his pact, whereby it become invalid unless the company resumes recording activities by a certain date, hinted to be Dec. 31, 1944.

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Overseas GI's Sure Of Vote In One Poll

G.I. Joe may or may not have an opportunity to cast a ballot in the coming presidential election, depending on several factors. But he definitely will have a voice in the selection of dance bands and favorite musicians in *Down Beat's* eighth annual popularity poll.

Next week 10,000 individual ballots will be mailed by *Down Beat* to its subscribers who are serving in the armed forces overseas. An addressed envelope will be included with each ballot, so the subscriber may indicate his favorites and mail it to the Contest Editor with minimum effort and fuss.

Voting in the 1944 *Down Beat* band poll actually does not commence officially until November 1. The first ballot for the use of civilian and domestic subscribers, those in army camps and training centers in this country, and the thousands who purchase the *Beat* from news stands, will appear in the November 1 issue.

Subsequent ballots will appear in the November 15 and the December 1 issues, and the polls will be closed, as usual, at midnight on December 15, with the winners announced on January 1.

There always is some delay in getting copies of the *Beat* into the hands of subscribers in the war zones, and it was feared many would not receive a regular ballot in time to return it before the December 15 deadline. So they are being supplied with advance, individual ballots.

These servicemen votes will not be tabulated separately, but will be counted with the regular votes received during the official balloting period, November 1 to December 15.

There will be some additional selections in the 1944 band poll. The most popular baritone sax player will be chosen, for example. In previous years voting was restricted to tenor and alto men.

Two girl singers and two male vocalists will be crowned. One pair will be selected from singers actually working as band vocalists during the year. The others will be single record or radio stars, who may have been identified with dance bands at one time, but now are working as individuals.

Both vocal and instrumental small combinations will be chosen, singing trios and quartets in one classification, instrumental groups of from 3 to 6 pieces in the other.

Best sweet and best swing bands will be named as usual, with the customary selection of favorite sidemen to form the annual all-star band. Trophies will be awarded to all winners, as heretofore.

Freddy Martin Gets Deferment

Los Angeles—Freddy Martin, who was ordered to report for induction Sept. 4, received a 30-day deferment, but his draft future is still uncertain.
Martin, leader of the band on the Jack Carson radio show, has been okayed for another radio commercial, but the uncertainty of his future has impeded signing of the papers.

Powell Emcees Air Bandwagon

Los Angeles—Fall series of Fitch Bandwagon airshows, which started Sept. 24, has a change in format, with Dick Powell in as a singing emcee. Heretofore Fitch shows presented straight dance band fare under direction of announcer Tom Reddy. Harry James was initial band on new series. He was followed by Freddy Martin and Tommy Dorsey.

Musicians Off the Record



Port Haeneme, California—Joe "Horse" Hall, former pianist with the Casa Loma band and now a full fledged photographer in the navy, poses here beside his truck loaded with cameras and equipment.

Mac Mite



Chicago — This is Terry, folks, the smiling baby daughter of Ted McMichael of the Merry Macs, who are appearing in theaters in Chicago, Milwaukee and other middle western cities this month.

Philanthropist



New York—When the daughter of a friend was stricken with cerebral palsy, which is said to cripple more children annually than any disease with exception of infantile paralysis, glamorous Jane Pickens, cancelled singing engagements to undertake the formation of a national foundation to fight the scourge. She is continuing to devote most of her time to the work.

Balladeer Back

Philadelphia — Frankie Richardson, nitery singer-emcee hereabouts for many years, is making a bid for bandom fame. Bowed September 11 as a wand-waver at DiPinto's Cabaret-Restaurant, Richardson struck it rich in Hollywood when sound hit the screen the first time, being the featured singer in the *Movie-tone Follies* of those early celluloid days.



"Post-War Model!"

WHERE IS?

MARY ANN McCALL, vocalist, formerly with Charlie Barnett
LYNN DENBY, trumpeter
JIMMY COOK, vocalist, formerly with Tommy Dorsey
FLORENCE SHEPTE, trumpeter, formerly with Betty McGuire
LEW PALMER, vocalist, formerly with Jan Garber
FRITZ HEILBORN, vocalist, formerly with Jan Garber
GORDON MacRAE, vocalist, formerly with Horace Heidt
WALTER McUFFIN, trombonist, formerly with Charlie Barnett
GEORGE RICCI, cellist, formerly with Tommy Dorsey
EMILY LANE, vocalist, formerly with Tommy Tucker
BOB VARNEY, drummer, formerly with Teddy Powell
ALAN CUMMINGS, vocalist, formerly with Shep Fields
PAT RUSSO, trumpeter, formerly with Bobby Sherwood
LLOYD JOHNSON, bassist, formerly with Gus Widmer
LARRY COTTON, vocalist, formerly with Horace Heidt
RONNIE KEMPER, vocalist, formerly with Horace Heidt

WE FOUND

DON SCOTT, now Pvt., 26979849, 4052nd A.A.F. B.U., Replacement Depot, Fresno 2, Cal.
DAVID SICKLES, 6319 9th St., N. W., Washington, D. C.
RANNY WEBER, now Lt. Randall W. Weeks, A-V (S), USNR, Public Relations Officer, Naval Air Technical Training Center, Jacksonville, Fla.
DORIS LODGE, now Y2/C, Welfare Office, U.S.N.T.S., Grosse Ile, Mich.



NEW NUMBERS

PAUL—A son, Gene, to Mr. and Mrs. Les Paul, Aug. 20, in Hollywood, Cal. Father is guitarist-leader of the Les Paul Trio.
FEATHERSTONE—A son to Mr. and Mrs. Spike Featherstone, Sept. 6, in Hollywood, Cal. Father plays harp with Spade Cooley's orchestra.
LINN—A daughter to Mr. and Mrs. Bud Linn, Sept. 4, in Hollywood, Cal. Father is member of King's Men, vocal group.
KOSMAYKA—A 7 lb. ♀, on daughter, Diane Shirley, to Mr. and Mrs. L. Kosmayska, Sept. 8, in Fort Myers, Fla. Father is drummer.

TIED NOTES

GARDENER-LOMBARDO — Lt. Kenny Gardner, former vocalist with Guy Lombardo orchestra, to Elaine Lombardo, sister of the name-band Lombardos and melody at Warner Bros., Sept. 7, in Long Island, N. Y.
EMBERG-BACH—Don Emburg, trombonist with Al Marocco orchestra in Pittsburgh, to Ruth Bach, Aug. 24, in Pittsburgh.
LAWRENCE-PARKS — Jack Lawrence, songwriter, now in the coast guard, to Bernice Parks, Sept. 7, in New York.

FINAL BAR

BUNCHUK—Yascha Bunchuk, 48, musical conductor and cellist, former maestro at Capitol theater in N. Y., recently with Columbia Studios in Hollywood, Aug. 31, in Hollywood, Cal.
SAGERQUIST—Eric Sagerquist, 45, vio-

CHORDS AND DISCORDS

Hal is Excused

Hartford, Conn.

Sirs,
I feel that Hal McIntyre has been done a great injustice by the ex-officials of one of his fan clubs which recently broke up. In both "Chords and Discords" and the "Band Box" column, Hal has been charged with a lack of cooperation.

This doesn't seem to be true in my case. I have spoken to Hal personally many times and he is genuinely interested in his fans. He has been more than wonderful to my members and myself. Certainly Hal is a busy person, which may account for some misunderstanding, but I don't think the entire blame should rest on his shoulders.

Betty Bishop

Which End is Up?

U. S. Naval Base
Fort Pierce, Fla.

Dear Sir,
War bonds to movie moguls for showing the bourgeoisie a long awaited film of a man and a band not completely hidden from everyone save themselves. I'm speaking of Benny Goodman's *Sweet and Lowdown*.

Did you notice "jazz fan" Jack Oakie so thoroughly scouring your paper in the train scene with the headlines facing the camera—Upright? Quite impossible lest he enjoyed reading sideways or considered that "Music News From Coast to Coast" streamer had a double meaning. Ens. C. P. Schneider

linist and conductor on Mutual Network's First Nighter program, Sept. 11, in Chicago.
STEINER—Gabor Christian Steiner, 44, former European impresario and father of Max Steiner, composer-conductor at Warner Bros. Studios, Sept. 9, in Hollywood, Cal.

Canuck Caper

New York—Relayed reports from Vancouver, British Columbia, tell an odd tale. One of the trustees of the Vancouver school board, James Blackwood, claims he's interested in the effect, demoralizing or otherwise, that Frank Sinatra's limpid tones have on students. Accordingly, the school board has okayed a proposal to investigate the Swooner's psychological impact on young impressionables.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Avery Loposer, the trombone playing bandleader from Mobile, Ala., writes in a complete detailed history of the Arcadian Serenaders. This column featured this Okeh recording outfit in the issue of August 1, 1941. Loposer who now leads a dance band at the Hollywood Dinner Club in Mobile clears up a few hazy points.

The group was originally organized in 1922 in Mobile with Wingy Manone on trumpet. They played Tom Bowen's Fairhope Casino on Mobile Bay during the summer and were known as the original Crescent City Jazzers. Wingy soon left and was replaced by Sterling "Bose" Bose. In 1923 the outfit hopped over to New Orleans to record for Okeh 40101 *Christine* (Loposer) and *Sensation Rag* (O.D.J.B.) Personnel: Sterling Bose-tp, Cliff Holman-clar. & sax, Ed. Powers-trm sax, Johnnie Riddick-piano, Felix Guarino-drums, "Slim" Hill Flohr-banjo, and Avery Loposer-trb.

In 1924 several members of the band moved to St. Louis and again came across the inimitable Wingston there. They organized a five piece band with Wingy-tp, Cliff Holman, Johnnie Riddick, Felix Guarino and Loposer. The band started playing the Arcadia ballroom opposite Jack Ford and his Arcadia Peacock orchestra. The jazzsters adopted the name Arcadian Serenaders and during the season of 1924-25 recorded a session for Okeh. The numbers were released as follows: Okeh 40272 *Fidgety Feet* (8778) backed by Jack Ford's Arcadia Orchestra *Dog on Piano* (8763); Okeh 40378 *San Sue Strut* (8775) & *Bobbed Haired Bobby* (8777); Okeh 40440 *Who Can Your Regular Be Blues* (8776) and Okeh 40503 *The Co-Ed*. These all feature Manone on horn. On the Jack Ford side by the other Arcadia band, Eddie Ward is featured on the piano.

The season of 1925 found the band back in the Arcadia with Sterling Bose again replacing Manone. This time the band opposite them was Frankie Trumbauer's including Bix on trumpet, Pee Wee Russell—clarinet & sax, Bud Hassler—clarinet & sax, Sonny Lee—trombone, Dee Oer-

Arcadian Serenaders In 'Twenties



Chicago—This photo of the Arcadian Serenaders, the band which George Hoefer discusses in the adjoining Hot Box column, was taken in 1925 at the Arcadia ballroom in St. Louis. Left to right: Johnnie Riddick, piano; Sterling "Bose" Bose, trumpet; Bob Marvin (deceased) banjo; Felix Guarino, drums; Avery Loposer, trombone; Cliff Holman, clarinet and sax.

drums, Louis Feldman—piano, Dan Gabbe—string bass and Wayne Jacobson—banjo. The end of 1925 the Serenaders again recorded for Okeh as follows: Okeh 40517 *Angry* (8414) & *You Gotta Know How* (8409); Okeh 40588 *Back Home in Illinois* (8408) & *Carry It On Down* (8410); Okeh 40562 *Original Dixieland* (8412) & *Yes Sir Boss* (8411); and an Okeh recording of Larry Conley's tune *I'm Just A Little Bit Bad*. The personnel for the above date was as follows: Sterling Bose—trumpet, Cliff Holman—clarinet & sax, Johnnie Riddick—piano, Felix Guarino—drums, Bob Marvin—banjo (deceased) and Avery Loposer—trombone.

During the season of 1925 the Arcadian Serenaders were sent to the Arcadia Ballroom in Detroit to work opposite Finzel's orchestra of Detroit. There were two more seasons at the Arcadia in St. Louis playing opposite Harry Lang's band and a summer engagement at West Lake Park, West St. Louis with Gus Oran added on tenor sax. At the end of the Park date the band split up with some of the boys going to New York and others back South. Loposer stayed in St. Louis playing in Ted Jansen's orchestra at the Dog Race Track and associated with Hal Ederly, the piano man.

Later Loposer returned to Mobile and again the Arcadian Serenaders got together for a while longer, but they began to separate and Holman is now in Birmingham, Ala., Bose in New York, Manone in Hollywood, Guarino and Riddick also remain in Mobile as does Loposer. Loposer's orchestra now playing the Hollywood Dinner Club consists

of Preston Trahan—piano, Cliff Hoke—clarinet & saxes, Fred Pennington—bass fiddle, Penie Berger—drums, Vernon Baty—trumpet and Leo Pennington—trumpet, alternating with Baty.

The above gives the complete history of the Arcadian Serenaders and collectors can make corrections in their discographies as to personnel. Woodie James, trumpet player with Red Eggar's orchestra playing the Rendezvous Club, Biloxi, Miss. got Loposer to write in the information.

Two very rare and important collector's items have been located recently. Jazz Information, Dec. 6, 1940, revealed the discovery of catalogue listing on two King Oliver Creole Band Gennetts. Gennett 5275 (adjacent to *Alligator Hop*) *Zulu's Ball* and *Workingman Blues* and Gennett 5276 *That Sweet Something* and *If You Want My Heart*. Although the catalogue found by Dick Rieber some years ago indicated the sides were made and announced for release neither of the records had been found. Now it is reported that Monte Ballou of Portland, Oregon has found a copy of *Zulu's Ball* and *Workingman Blues*.

The second discovery is credited to George W. Nauty of 1 River Bend Rd., Scotch Plains, N.J. It is a copy of the first record made by the Duke Ellington orchestra verified by the Duke in person. Delaunay's Hot Discography on page 77 lists a recording of *Rainy Day* (2006) on Bd (Broadway) 11437. Nauty found a record on Blu-Disc T 2001 coupling *Choo-Choo* (T2005-2) and *Rainy Nights* (T2006-2). To date it had always been thought the Gennetts were the first Ellington recordings.

Last April Nauty found the above sides and got in touch with the Ellington office and Duke's secretary, Claire Phillips, contacted Duke. He advised that *Choo-Choo* was the first tune he composed and recorded. Arrangements were made for Nauty to play the record for Duke at his New York apartment and the maestro immediately vouched for the authenticity of the record giving the personnel as follows: Duke—piano, Fred Guy—banjo, Sonny Greer—drums, Bubber Miley—trumpet, Toby Hardwicke—alto sax, Charlie Irvis—trombone. Both sides were arranged by the Duke and the record made in 1924. Additional facts regarding the record were furnished Nauty by Eugene Williams of Decca.

The files of Gene's Jazz Information disclosed the discovery of Mitchell 11437 by the Washingtonians of *Rainy Nights* (T2006) also on Pennington 11437. Another collector once found a Blu-Disc T1004 of *Nashville Nightingale* (11024B2) and *Rose Marie* (42733-2) by Duke Ellington and His Orchestra. The above facts were furnished the Hot Box by Lt. Charlie Mitchell, now stationed at the Kansas City Quartermaster Depot, K. C., Mo., who has obtained possession of *Choo-Choo* and *Rainy Nights* keeping his Ellington collection complete.

The Esquire all-star record released in conjunction with the 1944 Jazz Book has been mailed out.

Still Seeking Thrush

New York—Johnny Long, originally set to leave the Hotel New Yorker here October 1, has been held over for another month. Already set with a new male singer, Tommy Morgan, once with Casa Loma, Long's band is auditioning gal chirps currently.

London Enjoys Donahue Band

London—Sam Donahue's navy band made history in London recently with a date at hallowed Lincoln Inn's Fields, a spot never before subjected to anything but dignified classical music.

The concert marked the Donahue band's first appearance in the British capital, advance billing merely announcing a noon-time concert by a United States navy band. To the amazement and delight of several thousand persons assembled for the show, the blue-clad bandmen promptly swung into *One O'Clock Jump*, *Stardust*, and similar jazz and pop favorites.

While in London, the band did several BBC broadcasts, while other programs were re-broadcast to American troops in France via AFN (American Forces Network.)

Donahue's band travelled more than 8,000 miles by land, sea and air during its first four months in the European theater of operations, touring the British Isles, and returning to England after playing a number of American bases in the Mediterranean.

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Chi House Party Player Impelled Kirk's Pianist

By Sharon A. Pease

Another of those talented youngsters who have landed with name bands is John Young, 22-year old pianist-arranger with Andy Kirk's Orchestra.

John was born in Little Rock, Ark., but moved with his parents to Chicago when he was five. His first interest in music came as the result of house parties that his sister gave. Included among the regular guests was a neighborhood boy who played piano. "I couldn't take my eyes off that fellow," John recalls, "and I made up my mind that I was going to learn to play the piano. I watched what he did and soon learned to play *Coon John Baby* and *How Long Blues*."

'Father' Sent Him

Though John's parents were not musical, they encouraged his efforts and sent him to a teacher



John Young when he was 9. He continued to study throughout the next eight years and on his own initiative, developed a dance style. The greatest early influence was Earl Hines. "I also listened to a lot of horn players," he stated, "and picked up many useful ideas from Roy Eldridge, Coleman Hawkins, and the late Chu Berry."

John began working neighborhood jobs when 12 and continued to gig around town until he finished high school. John's first steady job was at a resort near Grand Rapids, Michigan, during the summer of 1939, just after he had finished high school. He returned to Chicago that fall and for the next three years worked with practically every band on

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the south side. He joined Andy Kirk in September, 1942, and, in addition to holding down the piano berth, turns in an occasional arrangement. Among his best efforts have been *Mr. Five by Five*, *Stormy Weather*, *More Than You Know*, *Danny Boy*, and an original, *Wake Up*. John says, "I never studied arranging, just picked it up through curiosity, wondering how those B flat and E flat horns hooked up."

The accompanying example of John's piano style is an original entitled *Blow Top Boogie*. After the introduction it employs a conventional boogie melody and a standard bass with the exception of the first four measures of chorus B. This phrase is really a four measure interlard that takes the place of (harmonically) the usual first four measures of the chorus. This is a common means used to inject variety. The harmonic content of an interlard is quite flexible. John has used a sequence of major seventh chords on a *Three Blind Mice* theme. The doubled major sevenths increase the solidity of the fourths and fifths and lessens the dissonant value. The glissando, in measure 7 of Chorus B, is played on the white notes.

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Schooler Starts Morning Dances

Los Angeles—Harry Schooler is back with his swing shift dances from Friday midnight to 5 a. m. Saturday at the Elks Hall in Burbank, but the music is furnished by record players with double turn-tables and high-power amplifier systems. The recordings are piped to KPAS in Pasadena and broadcast as an all-night platter program.

When Johnny Comes Marching Home

(Jumped from Page One)

his own culture, and we and the whole world will be better off for doing it. To anyone who disagrees with me, I offer the use of this column for rational argument. I reserve the right and pleasure to tear into you after you finish.

How does this affect us as musicians? It affects us in this way: musicians are judged by what they play. Negro musicians are admitted as good as white—trumpets and score sheets are fortunately color-blind. Therefore how can we rave about Duke Ellington and refuse to let him and his band stay in a decent hotel?

Worse still, how can musicians themselves say that Louis Armstrong helped lay the foundations of modern jazz, and say that many of his fellow Negro musicians have to belong to Jim Crow locals.

I say that one of the most frightful condemnations of the AFM I know is that it countenances the use of Jim Crow locals, secondary Negro locals in towns where there are already white locals, often enforcing lower pay scales for the Negroes and keeping them out of lucrative work of the territory.

For this, there is no excuse whatsoever. Mixed bands are admittedly no longer an experiment—they are a success—on radio, in night-clubs, and in the theaters. Local 802 in New York City has always been a mixed union, and whatever other faults it may have, has never had any of the dire calamities befall it that the Jim Crow boys always worry about.

Musicians have tried doing without Jim Crow and found it worked. There is no excuse for it in the AFM. It isn't needed, it is stupid and vicious. Let the AFM know therefore, that when the war is over and we start reckoning the totals, this policy is one thing we are going to think plenty about.

(Next: XV—"Still Jim Crow")

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Benny Paine, once 88-er with Cab Calloway, is still caressing the ivories for the army air force band at Boca Raton, Fla. Sgt. Tony Martin has recently been stationed at the same base, preparatory to shipping overseas. . . Claude Trenier, once co-batoneer of the Trenier Brothers' Bama State Collegians and later vocalist with Jimmie Lunceford, is soldiering at Camp Claiborne, La.

Sgt. Dominick Peters, former manuscripter for Jimmie Lunceford, is arranging for and leading an army band on one of the Hawaiian islands. . . Irving Berlin's traveling troupe of the *This Is the Army* show opened an Oriental jaunt in Cairo Aug. 17. . . Nelson Bryon, late of the Lucky Millinder crew, is fronting a small army combo at an English station.

That fine tenor with Maj. Glenn Miller's band is Peanuts Hucko, who played with Will Bradley's now disbanded ork. . . When the bugler blows reveille for the Special Services' training group at Camp Sibert, Ala., he wakes men like former ork pilot Johnny Messner, Jack Teagarden Jr., son of Big T, and Lou Quadling, pianist and arranging standby of the old Dick Jurgens' aggregation. Bobby Guy, former Kysar trumpet; Ken Louther, Al Donahue's bary man; and Bobby Breen, former boy soprano of the movies, also answer the roll call there. . . George Long, Ella Fitzgerald's guitarist, is fronting a small army combo in Great Britain.

The challenge of the *Jive Bombers'* overseas service record has caused the Rhythm Majors, a band which has been overseas since Jan. 14, 1942, to place its name next to the JB band as far as continuous overseas duty is concerned. This band has been accompanying an infantry division and many of the musicians will come back wearing Purple Heart decorations because of their valiant efforts in the fighting lines. . . Pvt. John Hammond, the jazz critic, is stationed in the special services' office of Camp Plauche, New Orleans, La.

Civilian Job Awaits
Khaki-Clad Maestro

San Antonio—Ernie Heckscher, the west coast maestro, who was in the midst of an engagement at the St. Anthony Hotel's Anacacho Room when he joined the army air corps a year ago, has been signed by the spot's management to complete his run as soon as he returns to a civilian status.

Heckscher is currently stationed at nearby Randolph Field where he wields the baton over the field's dance orchestra which he organized six months ago.

Kansas Kamp Krew Kuts 'Em



Fort Leavenworth—The swing band from this post, under the leadership of CWO Roland H. Hook, broadcasts weekly from WDAF in Kansas City and sends the cats at all social occasions. Front row, (left to right): George Wynn, Everett Jacks, the announcer, Shirley Goetz, Bob Ranger, Harley Anderson, Gus Collner; back row, (left to right): Joe Martin, Tucky Marcantonio, Bill Herman, Bert Hardcastle, Art Minter, Roy Ward. Three members are not shown in the photo, Kenny Smith, Murray Stalter and Don Tiff.



Sgt. Henry Prichard stopped in at Chelsea Music the day before he sailed overseas and knocked out a lead sheet on his latest tune. The firm liked it and had it recorded on Musicraft by Phil Brito. Somewhere overseas, Sgt. Prichard is unaware that *I Don't Want To Love You* is one of the current hits of the day, as well as *Kentucky*, which he also penned.

In *The Middle of Nowhere* and *Wouldn't It Be Nice?* are the new Chappel tunes. Both are from the 20th Century flicker *Something For The Boys*. . . A World War I hit, *Oh Frenchy*, is being revived by Broadway Music. Firm is also working on *Up Up Up*. . . The new Duke

SITTIN' IN



G.I. JIBE
What do G.I. bandmen do—
Play, rest and gather nuts?
Whenever they've a 4 bar rest—
It's spent like diggin' nuts! —gbp

Ellington tune, with lyric by Mack David, is *Don't You Know I Care* (Or Don't You Care To Know), being published by Famous Music. . . Barton Music's number one tunes are *Too Much In Love* and *There'll Be a Hot Time in the Town of Berlin*. Paul Colby is the new Barton staff man.

Martin Block's firm is working on *Send Me Your Love for Christmas*. . . Mills Music is stressing two numbers from the current Copacabana show, namely, *The Way That I Want You* and *A Touch of You*. . . Campbell & Fergie are working on *Twilight Time*, which has been recorded by the Three Suns, Harry Kassel has been added to the firm's west coast office. . . Embassy Music is pushing *I Dream of You*. . . Harms is working on *What Are You Doing the Rest of Your Life?* . . . Lincoln Music's latest is *A Kiss to Remember*.

Leads newest tunes are *Without a Sweetheart*, written by Henry (The Neem) Nemo, plus *Tabby, the Cat, All of a Sudden My Heart Sings* and *Christmas Candles*. . . The oldie *What A Difference a Day Made* and *Ages Ago* are the current E. B. Marks numbers. Benny Carter did a wonderful recording of *What A*

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Difference several years ago. . . Remick is introducing *Sweet Dreams, Sweetheart* and a novelty blues called *Corn for My Country*, from the Hollywood Canteen score. *You Can Always Tell a Yank*, getting plugs from the Andrews Sisters, is also coming out on the Remick label.

Capitol is plugging *The Patty Cake Man* and *Invitation to the Blues*, both waxed by Ella Mae Morse on the Capitol disc label. . . Leo Feist is working on *The Trolley Song* and *Meet Me in St. Louis*, both from the pic *Meet Me in St. Louis*. *Trolley Song* has been recorded by the King Sisters, Judy Garland (who stars in the film) and the Pied Pipers. . . *Powder Blue*, written by MCA booker Harry Moss, Gladys Shelley and Paul McGrane, is on a recording by Vincent Lopez, is on the Forster list. . . Shapiro, Bernstein has *The Bobby Sox Tune*, written by Sal. Stocco, Lawrence Welk and Nelson Shawn.

Carey Music is pushing *Blue Night* by Nell Seely. . . Franco-American Publications has signed Roy Kaiser. His newest, written in collaboration with arranger Nic Harper, is *This Day and Age*. . . Mike Stuart, former producer of the Lamplighter's air shows on the west coast, has penned *I Don't Want No Change of Pasture* and *I'm Afraid I Forgot To Forget You*, published by Radiatrical Publications, Hollywood. . . Musical Melody Publishers have orchestrations on *Don't Waste My Time*, by Jerry Lama and Jack Fried.

Ben Yost To NBC

Los Angeles—Ben Yost, a graduate of U. S. C. music department has been appointed supervisor of choral music activities of NBC network.

GI's Entertained
By Ford Leary

New York — Ford Leary, the all round tram man, batted for Jackie Gleason in the Broadway show, *Follow the Girls*, when it did a special performance for wounded GI's at Mitchell Field recently. Leary, as "Goofy Gale," playing opposite Gertrude Nielsen, scored a walloping hit with the khaki audience.

But the soldiers wouldn't let thespian Leary forget his side-man past. One of 'em, spotting him on stage, exclaimed, "That fat fellow! I know him! He used to sing with Larry Clinton's band. We had one of his records up in Iceland—*Shadrack!* Man, we like to wore that record out!"

Terry Allen Grabs
Weekly Air Show

New York—Terry Allen, one-time Larry Clinton-Will Bradley singer, is doing a five-a-week sustaining series currently over CBS. After two years in the navy, Allen worked temporarily with Johnny Long's band, then angled a 26 week build-up with the network. The singer was in the hospital for two months and a half before being given an honorable discharge. Show is heard from 5:30 to 5:45 P.M. (EWT).

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; no—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; Men Cafe, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; IG—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.

- A**
 Agnew, C. (Troadero) Evansville, Ind., Opng. 10/6, nc
 Allen, R. (Garrick) Chi., nc
 Arnheim, G. (Sherman's) San Diego, nc
- B**
 Bardo, B. (Latin Quarter), Chicago, nc
 Barnett, C. (Strand) NYC, Clang. 10/12, t
 Barron, B. (Ork (Casa Loma) St. Louis, Opng. 10/13, b
 Bastie, C. (Plantation) L.A., Cal., Clang. 10/4, nc; (Paradise) Detroit, 10/13-19, t
 Beckner, D. (Aragon) Chi., Clang. 10/5, b
 Benson, R. (Baker), Dallas, h
 Bhop, B. (Rainbow) Denver, h
 Bondshu, N. (Roosevelt) New Orleans, h
 Bradshaw, T. (Paradise) Detroit, 10/4-12, t
 Brandwynne, N. (Waldorf-Astoria) NYC, h
- C**
 Brigode, A. (Pla-Mor) K.C., Mo., Opng. 10/11, b
 Brown, L. (Sherman) Chi., Clang. 10/5, b; (Strand) NYC, Opng. 10/13, t
 Busse, H. (Palladium) Hollywood, Cal., b
- D**
 DiPardo, T. (Plantation) Houston, nc
- E**
 Dorsey, J. (Palace) Columbus, O., 10/3-6, t; (Michigan) Detroit, 10/6-12, t; (Palace) Cleveland, 10/13-19
 Dunham, S. (Riverside Milwaukee, 10/6-12, t; (I.M.A.) Flint, Mich., 10/14-15
- F**
 Flo Rito, T. (Roosevelt) NYC, b
 Foster, C. (Claridge) Memphis, Clang. 10/12, h
 Fuller, W. (Last Word) L.A., Cal., nc
- G**
 Garber, J. (Southland) New Orleans, Opng. 10/5
 Gordon, G. (Troadero) Henderson, Ky., Clang. 10/5, nc
 Gray, G. (Stevens) Chi., Opng. 10/4, h
- H**
 Hampton, L. (Trianon) Southgate, Cal., nc
 Hawk, C. (Last Frontier) Las Vegas, Nev., h
 Henderson, F. (Club Madrid) Louisville, 10/6-19, nc
 Herbeck, H. (Aragon) Houston, h
 Herman, W. (Palace) Cleveland, 10/6-12, t
 Hines, E. (Plantation) L.A., Cal., Opng. 10/5, nc
 Hooplund, E. (Ciro's) Mexico City, nc
 Hudson, D. (Lincoln) NYC, h
- I**
 International Sweethearts of Rhythm (Metropolitan) Cleveland, 10/13-19, t

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Harry Owens
 ARAGON, Chicago—Denny Beckner; Oct. 6, Art. Kasal
 BILTMORE HOTEL, Los Angeles—Henry King
 BLACKHAWK RESTAURANT, Chicago—Carl Ravazza
 EDGEWATER BEACH HOTEL, Chicago—Emil Vandas
 LINCOLN HOTEL, New York—Dean Hudson
 MARK HOPKINS HOTEL, San Francisco—Joe Reichman
 NEW YORKER HOTEL, New York—Johnny Long
 PALACE HOTEL, San Francisco—Jan Savitt
 PALLADIUM, Hollywood, Cal.—Henry Busse
 PALMER HOUSE, Chicago—Carmen Cavallaro
 PENNSYLVANIA HOTEL, New York—Frankie Carle
 ROOSEVELT HOTEL, New Orleans—Neil Bondshu
 ROSELAND, New York—Ted Fio Rino
 ST. FRANCIS HOTEL, San Francisco—Ted Weems
 SHERMAN HOTEL, Chicago—Les Brown; Oct. 6, Bob Chester
 TERRACE ROOM, Newark, N.J.—Lee Castle
 TRIANON, Chicago—Don Reid
 TRIANON, Southgate, Cal.—Lionel Hampton
 WALDORF-ASTORIA, New York—Nat Brandwynne



Hollywood—BRIGHT LIGHTS: Henry Busse snubbed the press at his Palladium opener and is getting a load of the same—right back at him... Barry Wood will bring his own swing band west and if the movies okay him, his radio stint will be cut in from this point... The Troc has booked the first all-Latin show direct from Mex City... Bill Marshall, Michele Morgan's husband, has received a good offer to sing with The Horn. He usta do ditto with BG.

Pat Lane, former ork leader and emcee, back in town from Italy and Africa long enuff for a proper check-up and shots—then off again... Former Fox blonde beauty Drue Layton sends word she just finished a two year stretch in a concentration camp and is now ducking stray shots in Paris... Our young cousin Cpl. Jack McDonough, who used to sing around Pittsburgh, writes us from Saipan to

Lewis, T. (Slapsie Maxie's) Hollywood, Cal., nc
 Long, J. (New Yorker) NYC, h
 Lopez, V. (Tat) NYC, h
 Lunceford, J. (Royal) Baltimore, 10/6-12, t; (Howard) Wash., D.C., 10/13-19, t
 Lyman, A. (Copacabana) NYC, nc

McCune, B. (Edison) NYC, h
 McIntire, L. (Lexington) NYC, h
 McIntyre, H. (Downtown) Detroit, 9/28-10/5, t
 Marsala, J. (Hickory House) NYC
 Millinder, L. (Palace) Cleveland, 10/6-12, t
 Molina, C. (Schroeder) Milwaukee, h
 Monros, V. (Commodore) NYC, h
 Morgan, E. (Claremont) Berkeley, Cal., h

Norvo, R. (Downbeat) NYC, nc
 Owens, H. (Ambassador) L.A., Cal., h

Pastor, T. (Oriental) Chi., 10/6-12, t; (Riverside) Milwaukee, 10/13-19, t
 Prima, L. (Tune-Town) St. Louis, 10/8-16, t

Raffell, Rodd (Band Box) Chicago, nc
 Ravazza, C. (Blackhawk) Chi., r
 Reichman, J. (Mark Hopkins) San Francisco, h
 Reid, D. (Trianon) Chi., b
 Reisman, L. (Statler) Boston, h
 Ruhl, W. (Commodore) Perry) Toledo, h

Sandifer, S. (Van Cleve) Dayton, O., h
 Saunders, H. (St. Anthony's) San Antonio, h
 Saunders, R. (DeLia) Chi., nc
 Savitt, J. (Palace) San Francisco, h
 Shaffer, E. (Syracuse) N.Y., h
 Strasser, T. (Statler) Wash., D. C. Opng. 10/9, b
 Strong, Benny (Bismarck) Chi., h
 Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h

Towne, G. (Jefferson) St. Louis, h
 Vandas, Emil (Edgewater Beach) Chi., h

Wald, J. (Frolics) Miami, b
 Wasson, H. (Buena Vista) Biloxi, Miss., h
 Weems, T. (St. Francis) San Francisco, h
 Welk, L. (Casa Loma) St. Louis, 10/6-12, b
 Williams, C. (Regal) Chicago, 10/6-12, t

sey hello. He found us thru the Beat... While Der Bings was duckin' robombs in Europe his pal John Scott Trotter was dodging P-38's in his front yard—out in that peaceful valley Johnny Mercer keeps singing about.

Rosemary de Camp's cat just had a litter of three kits—each with seven toes. Golly, our cats only come on with four... Spotted columnist Harry Crocker gabbing with Leopold Stokowski out at Barclay Kitchen... The Andrews sisters have 76 dawgs on their 8-2-The-Bar-Rancho... All the ork leaders are having their libraries micro-filmed so the next hot-seat they get at a dance spot won't find them napping... Our personal nomination for a sweet guy among leaders: Don Reid.

Have you heard The Horn's arrangement of McHugh's oldie Don't Blame Me?... Betty Hutton, bothered with laryngitis on her recent tour, mouthed her songs to records in Boston and Cleveland... Hedy Lamarr is Cugat's landlady... Morton Gould's wife has a March date with That Bird... Bettyjane Greer and her Rudy Vallee want a date with him and Lucille Ball and Desi Arnez, who had a date with him, now don't even date each other.

ARC LIGHTS: Johnny Clark has been signed to one of those lovely seven year deals by Hunt Stromberg, and if Mister S. does for Johnny what he did for Nelson Eddy and sooo many others, it looks like a long pleasant season. Clark was helped over the test-hurdle by Billy Gordon. Director Andre de Toth and Cameraman Lee Garmes and the finished pic is good enuff to be used for a short... Astra Films of Mexico want Doty Lamour for the swing lead in Carmen.

BG's next pic will be his 13th. Look out there, man!... Hoagy Carmichael wants to produce a film based on the life of Bix Beiderbecke and of course wants The Horn for top role... Kitty Crawford, the Ted Straeter chirp will be 20th-tested... Nine tunes will be used in Col's "Sing Me a Song of Texas" and they'll be divided between Pinky Tomlin, Hal McIntyre and Rosemary Lane.

LOVE LIGHTS: Ramsay Ames is having her laffs with Cantinflas, the Mex comic... Doodles Weaver, Vallee air-show comic and Evelyn Graham, former chirp with Jimmy Crier's ork, were wed last week... Jerry Cooper and Ann Sterling the song-birds acting like love-birds... Ginny Simms and Al Hurd got away from the common herd and sit in quiet cafe corners... Maybe Ann Moore can persuade Maurice Rocco, the standin' man-pianist, to set a spell after they're wed come November... Dona Drake has settled down with Billy Travilla, who can design her sarongs... Ann Miller is back with Leonard Sues.

Frances Faye, who is due at the Latin Quarter in Chicago, will stay at the Troc here four more weeks. Real reason is she and Sam Farkas are awaiting her brother's return from overseas so they can all middle aisle it together in October... Muzzy Marcelino has a new babe named—Mary Patricia Marcelino... Betty Garrett, the chirp, married Larry Parks, the Columbia actor-chirp... Dave Rose is sighing over Jane Nigh and vice versa... Xavier Cugat and Isabelita are saving their rhumbas for each other... Corinna Mura and Eddie Silton are still at it.

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