

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin  
XXX—"A Letter"

Somewhere in Central Germany—The Hun is beaten. We and everybody else have done it. Yet today and tonight as V-E day is being celebrated, I know that I and many other troopers aren't as happy as we are supposed to be. On the radio we hear all the celebrations from all the cities of the world and we just go on doing our jobs, a little more quietly than usual. Not even many of the guys have got drunk. We just sit around and wonder whether we go to CBI now or do occupation or what. We don't expect to come home—we've been told repeatedly enough that we wouldn't, so I guess that just is a hope we cherish, not something we think can happen right away.

Part of our quiet is the knowledge of the job ahead. After you have been around combat for a while, you lose track of days and weeks—you remember places by where there were wrecked tanks and dates by how many rounds of artillery you tossed or got tossed at you. We know what a filthy, stinking job fighting is, and though we will certainly do it, we can't be accused of exactly looking forward to it.

Then, too, a lot of men in my outfit are trained to shoot and be shot at. Much as they have desired this day, its coming is an anti-climax. We have known for weeks how desperately feeble the enemy was. We have known for days that peace was coming, and two days ago that surrender terms had been signed.

I suppose that we should be out tearing the town apart. Yet we aren't. When my troop was called together and read the SHAEF (Modulate to Page 4)

## Hefti To Rejoin Herman Herd

Los Angeles—Woody Herman, who spent his vacation here in Los Angeles while his band took its first lay-off in several years, wasn't too tired to conclude a little business. After several talks with Neal Hefti, star trumpet man who left the band here last year, Woody completed an agreement with Hefti to rejoin the band for the opening at Detroit's Eastwood Gardens June 15.

Herman said he believed the band's personnel would be virtually intact when it re-assembled but that he was still in doubt whether Davey Tough's health problems would be solved.

## BLUE NOTES

By ROD REED

Der Bingle and Der Frankie appeared together in a war bond movie, thus giving a hand to the guys who are making Japs swoon.

Everybody's happy that Abbott and Costello are sticking together. Let's hope that soon we'll also see the reunion of such well-known teams as ham and eggs, bread and butter and Scotch and soda.

The guy with the crimson pias is the proofreader who let this one slip into a singing teacher's ad: "Girls who want to sing with a band should take vice lessons."

Icky Vicki's cousin, June, has to go on a diet because "June is bustin' out all over."

Skeptics are beginning to wonder if that conference wasn't just a lot of Yalta-ta, Yalta-ta, Yalta-ta.

# DOWNBEAT

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## J D Leaves Ork For Operation, Boys Vacation

Chicago—Jimmy Dorsey was forced to leave his band during an engagement at the Sherman Hotel here to return to the west coast for a hernia operation. Dorsey left Chicago May 28 and was operated on June 4 in Los Angeles.

During his absence, Muni Morrow, trombonist, better known as Moe Zudicoff, directed the band for the remainder of the engagement. Morrow, who is 26, has plans for his own band and has been getting a buildup with Dorsey. Prior to joining Dorsey in April, he did a stint in the navy. He has played with many name bands, including Shaw, Berigan, Tommy Dorsey, Whiteman and Crosby. He is a graduate of Juilliard.

The Dorsey band closed the Sherman June 7 and will vacation until July 3 when they open at Mission Beach Ballroom in Mission Beach, Cal. Morrow flew to New York to negotiate for his own band but expects to return to the Dorsey band for a few months following the vacation. Cliff Leeman, drummer, will be replaced when the band resumes. Other members of the band scattered in various places for their vacation. Shorty Solomon, Irving Goodman and Herb Ellis flew to Mexico and Nicky DiMayo, along with others, purchased a car to tour to the coast at their leisure.

## Reuss To Rejoin James In Fall

Los Angeles—Allan Reuss, Down Beat poll winner in the guitar division last year, remained behind when the Harry James band left here for eastern engagements June 3.

Reuss is suffering from a mild attack of arthritis and believes rest from playing will aid his recovery. He expects to re-join the band when James returns here in the fall. Hayden Causey took his place.

Jimmy Campbell, James' first-chair trumpet man who left the band last month to report for army induction in the east, has received a deferment until November and returns to the band when they reach New York. Stewart Bruner has taken over the sax spot formerly held by Cliff Jackson.

## Teddy Powell Before Jury On Evading Draft

New York—Former bandleader Teddy Powell was charged with conspiring to evade the draft in an indictment by the Federal Grand Jury on June 1. Powell is now at liberty on a three thousand dollar bail.

Powell was charged with conspiring with John E. Wilson, former chief clerk of Local Board 20 here, and of giving gifts and money to Wilson to avoid his induction. Wilson committed suicide in January of this year, plunging from the roof of board headquarters.

## ASCAP Tags Weston And Benny Goodman

Los Angeles—Paul Weston, one-time arranger for top name outfits and now a leading Hollywood music director, has been elected to membership in ASCAP. Weston's current song hit is *I Should Care*. Benny Goodman was elected at same session.

## Inspiration Comes Easy



Hollywood—Inspiration the easy way or, for that matter, why wouldn't anyone be inspired under such conditions? Anyway, this pic shows how Beat contributors Lou Schurrer and Helen Bliss, both of Capitol records, get their ideas for their cartoons and gags. Many a musician will envy their technique. But the system gets results. Proof is in the 100-odd cartoons Lou has brightened the Beat with during the past six years and the clever *Sittin' Ins* done by Helen. Lou is now advertising manager of Capitol, Helen, a former Beat staffer, his secretary.

## Bowl Fluffs Jazz; But Sinatra, Shore Okay

Los Angeles—There will be "Festivals of Popular Music" in the Hollywood Bowl this summer but no "jazz concerts."

Norman Granz, who has been presenting leading swing musicians at the Philharmonic Auditorium here, was given the brush-off by Dr. Karl Wecker, managing director of the Bowl Association, when he tried to secure the famed outdoor amphitheater for a concert.

Wecker objects to the "jam session" nature of the Granz affairs and does not like the use of the word "jazz" in connection with events presented in the Bowl. He approves of popular music presentations in the Bowl but whatever is presented must be "the best of its kind" he said.

A private syndicate has rented the Bowl for four "Festivals of Popular Music" to be presented on June 27, July 25, Aug. 27, Sept. 12, featuring name singers and bands. Among those definitely signed at writing were Frank Sinatra, Carmen Miranda and Dinah Shore.

## Grappelly Chirp



London—Newest singing discovery over here, and one who holds her own photographically as well as vocally, is the lovely Jill Allan. She has been singing with Stephane Grappelly at the exclusive Bates Club. Smoky and sultry-voiced (her p.a. writes), Jill has proven to be the Dinah Shore of London. And need we say she has also been screen tested?

## Down's Beat

New York—Letter received at Down Beat's New York office recently started out this way:

Mr. Beat Down  
1270 Sixth Ave.  
New York, N. Y.

Dear Mr. Down:  
Unfortunately, Mr. Down wasn't in the office that day, being too beat.

## Barnet Alerted For USO Tour

Los Angeles—Charlie Barnet, who concludes run at the Trianon here June 17, may take his band on an over-seas tour for U.S.O. sometime within the next month or two. Although plans had not been completed bandmen had been "alerted" for the trip and were ready to take their anti-disease shots. Barnet will take his outfit at its full strength with personnel essentially as now.

## Hawk, Holiday Apple Holdovers; Tatum Due

New York—Coleman Hawkins, who opened the Downbeat Room on 52nd St. here Decoration day, will hold over at the spot until early July, pulling out then for a date at Ciro's in Philly. The Hawk will be followed by Art Tatum, Benny Morton's band and the Loumel Morgan Trio.

Billie Holiday, rumored earlier to have been taken ill en route here from the west coast, dispelled the gossips by being on hand for her opening at the Downbeat where she shares billing with the Hawk.

## Rey to Willson Ork

Los Angeles—Alvino Rey after a year at Great Lakes Naval Training Station has been assigned to orchestra headed by Major Meredith Willson and attached to Armed Forces Radio Division here.

## Fed Anti-Trust Agents Eye Ork Booking Biz

Los Angeles—Department of Justice officials in charge of enforcement of federal anti-trust laws in the Southern California area have been conducting an investigation of the dance band booking business here.

Government operatives have been questioning band leaders, agents, musicians, booking office operators on the various ramifications of booking agency practices. Interviews have all been on an informal basis with the D. of J. men making it clear that answers to queries were purely voluntary on part of all those contacted and that the sole purpose of move was to "secure information", not to "gather evidence".

Federal official in charge of the investigation said that, contrary to rumors, Federal anti-trust authorities were positively not "investigating MCA", and issued this statement, in answer to query from Down Beat:

"Due to the fact that an anti-trust suit has been filed by a private party (Larry Finley) against the MCA in this jurisdiction the gathering of information—I don't like the word 'investigation'—by our office has been construed by some as aimed at this booking agency. We are taking no part in that action. It is up to Mr. Finley's attorneys to supply evidence to support their case. However, after the action was filed we felt it was advisable for our office to look into this booking field impartially in order to have an over-all picture of what is going on in it."

## New Venuti Ork On West Coast

Los Angeles—Joe Venuti, hot fiddler identified with the leading jazz men of the late 'twenties and recently active in radio and studio work here, is taking another crack at band fronting.

A new band, headed by Venuti, was set to take over the Monday night spot at the Palladium June 18, succeeding Ansell Hill (Palladium's regular band does not work on Monday nights.) On same night Johnny Herrick's Dixieland crew, which has been holding down the alternate band spot with Hill, will be succeeded by Johnny White with seven piece jump combo.

Venuti's new outfit, a full-size section unit, was in formation at writing. He will use radio and studio men who will be free to work week-end dates.

## Haymes, Forrest Set For Roxy Run

Los Angeles—Dick Haymes and Helen Forrest leave here June 26 on a U.S.O. tour of hospitals prior to opening July 25 at New York's Roxy for a stand of several weeks. While in New York they will do three broadcasts of their commercial airshow (July 24, 31 and Aug. 7). Other broadcasts of show during their tour will spotlight Gordon Jenkins' orchestra with guest singers.

## Frances Wayne On the Cover

Happiness is particularly a thing called Joe with Frances Wayne, not because she has any Joes in her life (or has she?), but because her Columbia recording of a song by that title has made her one of the most popular of the current crop of girl band vocalists. Frances has been featured for some time with the Woody Herman ork and will be singing with the Herd again when it reorganizes after a vacation today (June 15) and begins an engagement at the Eastwood Gardens in Detroit.

# Jimmy Palmer Auditions New Style For His Bookers



Scene in New York City's Nola Studios, over Lindy's at 51st and Broadway, where many orchestras have rehearsed and auditioned. A crowd of 802-ers crowd around the lobby desk waiting for appointments.

Jimmy Palmer leads his band, now at the Frolics in Miami, through a nice commercial novelty—hand clapping, band vocal chorus and all. Idea is that Jimmy believes his band will sell better on a more commercial kick, and he has brought his band and a number of bookers down to Nola to prove the point.

The leaderman buys cokes for his two gal vocalists during a brief rest. Standing is Kay Swingle, featured with Jimmy's new vocal group. Seated is 18-year-old Mary Mulligan, featured on the ballads.

Booker's corner finds (left to right): Art Weems, GAC executive; Esther Silsbee, of Warock Music, and assistant to Johnny O'Connor, who handles the Palmer band; Cy Manus, Irving Berlin Music Co. representative; Milt Krasny (seated), now at GAC's west coast office; and Harry Romm, GAC theater booker.

Back to the audition with Mary Mulligan chirping. Palmer evidently pleased the bookers, who are usually pleased with things commercial, with his new idea and the new style of the band. Photos by Warren Rothchild

## Goofy Song Titles Old Stuff, Survey Finds

New York—Lanny and Ginger Gray, WOR's rhythm kids, owners of the Orange Music publishing firm, claim there's no cause for fear or alarm that our songwriters are going wacky with such song titles as *Quit Cher Beli Aken* and *Yah-Ta-Ta, Ya-Ta-ta*. After studying the history of song hits they further observe that picking goofy titles for songs goes as far back as *Yes We Have No Bananas* which was the popular song rage at the start of the century. Other hits around that time were: *Yip-I-Addy-I-Ay, Yaaka-Hula-Hickey Dula, Ja-Da,*

*Yoo-Hoo, Wang-Wang Blues, and Yama Yama Man.*

George Gershwin's *Digga-Digga-Do* for the musical *Oh, Kay* proved that composers for musicals and pictures are no exception when it comes to double-talking the names of their songs. Singers admit however that although a lot of titles don't make sense the sheer novelty of them is a great help toward making them a hit.

## Finley Buys Into Dorsey Dancery

Los Angeles—Larry Finley, rising young ballroom operator, moved into Los Angeles territory by buying into the Casino Gardens at Ocean Park, lease on which has been held by Tommy and Jimmy Dorsey as a partnership venture.

Arthur Michaud, TD's manager, said that Finley was now a one-third owner of the enterprise. The TD band opened at the Casino June 1 for a seven-weeks stand on six-nites a week policy for spot.

## Consoling Kiss



New York—Helen O'Connell plants a consoling kiss on the cheek of her ex-boss during Jimmy's recent stay at the Hotel Pennsylvania. Consolation was for Jimmy's operation, undertaken soon afterwards on the west coast while the Dorsey band finished their Hotel Sherman engagement under trombonist Muni Morrow's direction. Jimmy and the band rejoin in Hollywood, where the Dorsey brothers are due for a picture based on their lives.

## Sign Tatum And Hines On ARA

Los Angeles—American Recording Artists, new platter firm formed here last year by Boris Morros and rapidly becoming an important factor in the industry, has signed two of the foremost jazz pianists, Art Tatum and Earl Hines, under exclusive contracts. Facts were negotiated by the Wm. Morris Agency.

Tatum was scheduled to do his first sides latter part of May with both solo and trio waxings. Morros himself went to Chicago to personally supervise the first sessions by Hines and his band.

ARA has its own pressing plant in operation here and will set up plants in two eastern cities as soon as material is available. Distribution has been handled directly from the home plant but Morros was expected to announce line up of distribution agencies in major cities upon his return.

## Coast Head Severs Victor Record Tie

Los Angeles—Harry Meyerson ended his 16-year stint with RCA-Victor, the last eight years as general supervisor of virtually all recording activities at company's Hollywood plant, by turning in his resignation effective June 1.

Meyerson was promptly signed up by Decca for a New York post.

## D'Arcy Eyes Radio

New York—Don D'Arcy, former Boyd Raeburn vocalist, is declining offers to sing with name bands in order to remain here, where he expects to be married in the near future. D'Arcy, rated among the better male vocalists, has his eye on radio. In the meantime, he is managing the Studio Cafe on Seventh Avenue.



Gotch (Durwood) Cline, who runs a store down in Texas in the daytime and plays club dates with his band at night, was asked on the telephone how much he would charge for a dance in Amarillo. Gotch usually thinks out loud, anyhow, so he said: "Oh, I don't know, a hundred seventy-five or two hundred dollars." The guy at the other end snapped, "We'll pay \$175!" And Gotch replied, "Okay, but I'd rather have two hundred."

## Joe Sullivan Reaches East

New York—Joe Sullivan, jazz pianist, is back in the eastern territory playing night club dates as a single for the first time in almost three years. His first date back here was set at presttime for McVan's in Buffalo, to be followed by an appearance at the Number 1 in Rochester. Sullivan, previously, had spent most of his time working west coast spots.

## Eddie Miller Sets New Band For WMA

Los Angeles—Eddie Miller, heading a band containing several former members of the old Bob Crosby band with which Miller was associated for many years, has signed a personal management contract with Bill Burton and a booking pact with the Wm. Morris Agency. Office is spotting Miller on break-in dates here on coast with eye to moving the new band into an eastern spot when available.

## New Kyser Quartet

Los Angeles—A new vocal quartet has been formed by Kay Kyser as feature of his radio music unit. Members are Sally Sweetland, Diane Pendleton, Ernie Newton and Phil Hanna. Idea is to build the quartet in a "name" group in manner of Pled Pipers. Kyser is seeking trade name for combo. Kyser's ork and singers stay on the show under Phil Harris, who takes over for the summer.

## European Pilgrimage Intrigues Jazzmen

New York—Now that the last shot has been fired in Europe, a popular subject for discussion among many jazzmen is the possibility of traveling to the Continent with hot music units. The topic is a common one especially among many colored jazzsters, who, fed up with racial discrimination in this country, have heard how remarkably free most of Europe is of this kind of intolerance.

In early times, many jazzmen spent considerable time in different European nations and in the Near East and it's from their favorable reports that other hot musicians today have developed the urge to travel abroad and see for themselves.

Coleman Hawkins, Duke Ellington, Benny Carter, Bill Coleman, Herman Chittison and Dizzy Gillespie are just a few of the contemporary "names" who spent time in Paris, Brussels, along the Riviera and in Cairo before the war. When they recall their trips now, it's with great obvious pleasure. Ellington and his entire band were treated like heroes wherever they played in Europe; Benny Carter played with local jazz groups in such seemingly un-jazz-like cities as Copenhagen and London and, at one time, had a musical directorship on BBC; "Fats" Waller, as has been retold so often, was greeted like a king wherever his tour took him on the Continent, enormous crowds turning out to meet his train and carrying the pianist to his hotel on their shoulders.

Present travel restrictions make it difficult for musicians to make immediate hops across the Atlantic but, once the red-tape is removed from civilian Atlantic travel, it seems more than likely

that a considerable proportion of the stars now heard along 52nd Street and other hot music centers will transfer their careers to the congenial atmosphere of the Montmartre and kindred European night life circles.

## Poor Advance Cancels Concert

Los Angeles—Norman Granz called off his contemplated jazz concert at the 6,600-seat Shrine Auditorium here, which was scheduled for May 29, a week before the event, as lack of advance ticket sale indicated the affair would have been a financial fiasco.

Shrine concert would have run to \$5,000 in expenses and there had been only a few hundred dollars in advance ticket sale. He decided to take a loss on his advertising expenses and other advance costs rather than face heavy loss on the concert itself. He had lined up such talent as Illinois Jacquet, Willie Smith, King Cole Trio and Art Tatum.

## Launches New Band

San Diego—Allan Cassell, saxman and band manager with Gus Arnheim ork at Sherman's, was slated to launch his own combo at Larry Finley's Trionon, opening May 24. Cassell will have a number of Arnheim's men in his new band.

## Duke Ellington's Hep Chicks



New York—The three hep and engaging chicks with Duke Ellington these days are Joya Sherrill, Marie Ellington and Kay Davis. Looks like sweet singing, doesn't it? They are currently on a mid-western tour. He is featured every Saturday afternoon on the Treasury Hour program (4 to 5 p.m., E.W.T.) and plays only original works.

## No Jazz City, B

"I don't care if... Not since my... back there for... others, no jazz... first Dixieland man... for good on his native... It isn't so strange... after all, for he's rig... precious little white... heard in the Creec... days, Fazola occasio... and Pecora when th... Bonano and Arodin... they're playing, an... about all. There wa... no matter, that was l... some of the finest... around. Hardy and... instance; others suc... and Mars, Shields... given up music; the... Manone and Miller... scattered all over t... down yonder not m... why should Georg wa... Brunis came alo... between two other... land trombonists, E... and Santo Pecora... take long before... nized everywhere... of tailgate horn... still holds securely... Ory still remains t... Negro trombonists... leans. Georg was o... white musicians t... ceded only by the... the Original Dixiel... and those of the I...

Mares Move... It was Paul Ma... moned him to Ch... close of the first W... having gone on ab... things looked. G... Halfway House... brother Abbie the... Rhythm Kings h...

## SITTIN' IN



DRAG... 1 for the last se... 2 for the road... 3 bromo seltzers... For to tote dat lo...



Among the... BLESSING... parts for... Cherg... Beadie C... on the P... EXC...

# No Jazz in Crescent City, Brunis Says

By JOHN LUCAS

"I don't care if I ever get home," Georg Brunis says. "Not since my folks passed away, that is. There's nothing back there for me now, no real ties except Abbie and the others, no jazz worth mentioning." So speaks Brunis, the

local favorites—left it in exchange for Friar's Inn, where with a slightly altered personnel the Rhythm Kings were destined to captivate Windy City audiences and musicians alike. Leon Rappolo came north with his clarinet, Murray and Stitzel and Brown and Pollack joined the group, and the band was away! The period from 1923 to 1935 was a black one for Brunis, a dozen years of obscurity and disillusionment spent under the bobbing shadows of a long black clarinet and a tall black hat. New trombonists came along and blew their way to fame—Miff Mole from New York, Tommy Dorsey from Pennsylvania, Glenn Miller from Iowa, Floyd O'Brien from Illinois, and Jack Teagarden from Texas—but Brunis was almost completely forgotten. Had it not been for the presence of Muggsy Spanier in the Lewis brass section, Georg might very well have left Ted much sooner than he did.

**Gets His Kicks**  
In the middle 1930's Brunis finally did leave Lewis and for a decade played nothing but small-band jazz, that Dixieland for which he is famous and at which no one can touch him. He worked for seven well-known hot trumpeters in a row—Bobby Hackett from Boston, Louis Prima and Sharkey Bonano and Wingy Manone from New Orleans, Muggsy Spanier and Jimmy McPartland and Wild Bill Davison from Chicago—then for two famous Chicago rhythm men, Art Hodes and Eddie Condon. With all but McPartland he made records, each one a jazz gem, some better than others but all genuine. Previously he had cut discs only with the New Orleans Rhythm Kings, with Ted Lewis, and with Chauncey Morehouse; since then he has waxed several platters under his own name.

**Mares Moved Him**  
It was Paul Mares who summoned him to Chicago at the close of the first World War, Paul having gone on ahead to see how things looked. Georg left the Halfway House, where under brother Abbie the New Orleans Rhythm Kings had long been

**SITTIN' IN**  
DRAG  
1 for the last set,  
2 for the road,  
3 bromo seltzers  
For to tote dat load. —het



## Versailles Star



New York—De-lovely Jane Pickens recently returned to the night club world and is now parking them in at the Versailles. She features an unusual song-narrative, entitled Paris, written for her by Henri Bernstein, famed French playwright.

polo best as an "idea man," a musician with tremendous imagination, far ahead of his time.

**Likes Numerology**  
There are many things Georg could say about things musical, and speak with real authority, but as a rule he prefers to keep them to himself. What he will talk on for hours is numerology and the place it now occupies in his life—how he changed the spelling of his name from George Brunis to Georg Brunis, how he avoids flying even when it means taking a train the day before the rest of the band leaves by airplane, how the science of numbers governs all he thinks and does.

Now at forty-five, a veteran of thirty-seven years as a band trombonist, Georg is back with Lewis—taking things easy again, having deserted Nick's just as he did the Halfway House and later Friar's Inn long ago. Will he stay with Ted for twelve more years, will he be forgotten again? Georg doesn't know and doesn't care, but I very much doubt it!

## Kendis Signs with FB

Los Angeles—Sonny Kendis, former N. Y. society leader currently heading small combo at Tom Breneman's Tropics here, has signed management pact with Frederick Brothers. Plans are to launch a large band in the fall.

# Light's 'Date With Disc' Idea Gets An Encore

New York—Enoch Light's "Date With a Disc" idea proved enough of a click to win a quick rebooking at Loew's State here. The band goes back in this month to give further tyros a chance to make records with the band before audiences. Plans are also in the air to book the stunt in other theaters in key cities.

Three contestants are picked by lot for each show and finalists are given a chance to compete for a Musicraft recording contest. During the first run at Loew's the Light stunt was given considerable credit for booming business up to \$31,000 where the house average is said to be around \$25,000. Previously when Light first introduced "Date With a Disc" at the Biltmore business was upped about 50 per cent.

**Amusing Incidents**  
"If history repeats, we'll run into some amusing and unusual things," Light believes. "During our first run, one usher wanted to compete. The manager told him no employees of the theater were permitted to participate. So he quit his ushering job—and went on!"  
"Another contestant, a Hun-

garian refugee, didn't want to sing or play. She just wanted to talk—wanted to make a record to send to her folks back in the old country telling them how wonderful things are in the U. S. Among other things she reported that she'd just had twins.

**Helpful to Leaders**  
"Matter of fact, a number of other bandleaders found us helpful, too. During the week when young singers applied to them for jobs as vocalists, they'd send 'em over to the show."

Despite the strictly amateur participants, the stunt has a nut of about \$800 a week over the normal cost of the band. Light points out that the experiment is a departure from what some exhibitors have been walling about—"the too standardized band show."

# Selmerville GOSSIP

## Good Instruments at Premium:

While all good instruments are priceless today, and will be until they can again be made, the woodwinds, saxophones and trumpets bearing the name of "Henri Selmer" are in terrific demand and are tops in value, according to information received from dealers. The value that some owners place on their Selmers is fantastic.

## Paris Plant Undamaged:

After more than 4 1/2 years, we are in contact with the Selmer plant again, and it is undamaged. Hampered by shortage of manpower, materials, electricity, gas, etc., it is producing all the instruments possible for the Allied Armed Forces, especially the American and British. Cables come through regularly, but civilian mail to and from Paris is very slow, due, we believe, to lack of railroad facilities to Atlantic seaports and also to censorship. Major Glenn Bainum, former Bandmaster at Northwestern University, and now ranking Music Division Special Services Officer in Europe, writes that "Mr. Selmer has proved himself a great friend to us Americans here in France, and I do not know what we should do without him. In the face of all kinds of difficulties—no electricity, no coal, and meagre materials he has managed to supply us with instruments that are worth their weight in gold to us."

## New Models:

Despite the long occupation of France, we are informed that Selmer has developed several new model instruments with some striking improvements. Several of our American employees, now in France with the U. S. Army, write us about their visits with the Selmer family, the new instruments, and the cordial greeting extended to them by Mr. Maurice Selmer, head of the Paris office. Many will remember the friendliness extended by Maurice Selmer when he visited the U. S. in 1937.

## What Elkhart Plant is Doing:

In new instruments, we have built a large number of silver flutes and piccolos for the Army, Navy and Marine Corps. Thousands of used instruments have been repaired since 1940 by the largest repair force we ever employed. Repair supplies and Repair Manuals (the printed know-how on repairing) have been furnished to private and government shops. And tons of machined metal parts of guns, planes, an almost endless list of supplies for the war effort, have been packed and rust-proofed for export to the Armed Forces.

## At Our New Castin (Ind.) Plant:

Our New Castle plant handles the larger units—building truck bodies, airplane wing fuel cell forms, export packing and rust-proofing of metal units, to the tune of several carloads daily. On February 15th this plant received the Army & Navy "E" award, one of only two piano plants to receive this distinction. Less than 4% of all war manufacturers, we understand, have been accorded the "E". Our Jack Feddersen, head of the New Castle unit, has every reason to be intensely proud. This Jesse French plant building embraces some 200,000 square feet of floor space.

## When Will Selmers Again Be Obtainable?

Your guess is as good as ours. We believe that shipments may start, in a small way, as soon as railroads are rebuilt from Paris to Le Havre, and restrictions lifted. Our dealers will receive their just share of Selmer instruments promptly and equitably, once they are available, and announcements will be made in the music magazines. Beside instruments, Selmer quality accessories, and supplies will eventually be obtainable through our dealers.

## Mr. Bundy, a Director of Paris House:

Our Mr. Geo. M. Bundy will shortly become a director of Henri Selmer & Co., which has its main office and salesroom in Paris, its brass manufacturing plant in Rue Myrha, Paris, and road instrument plant at Mantes, about 30 miles up the Seine from Paris.

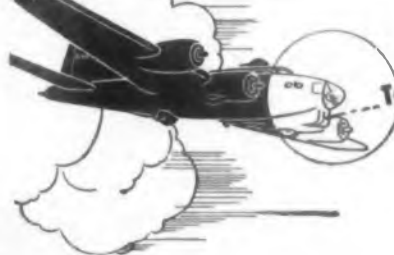
## Our Hats Are Off to Selmer Users:

We bow in appreciation to the many top-notch artists and leaders who have loyally and universally clung to and cherished their Selmers throughout the war period, and our thousands of loyal rank and file players. Everything that engineering, research, and a sincere desire to excel can do will be done to keep Selmers on the pedestal they now occupy.

# Selmer ELKHART, INDIANA

P. S. Even more pleased than to have new Selmers, will we be to see our boys come safely and victoriously home, including a great many Selmerites, former employees, now in Uncle Sam's service.

# 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 instruments he used to play.

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



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

EXCLUSIVE DISTRIBUTORS CARL FISCHER MUSICAL INSTRUMENT CO.

# Symphonies Big Biz But Not Big Profits

Philadelphia—The existence of symphonic music in this country depends largely upon gifts, special campaigns to raise funds and bequests. A composite financial report of 18 major symphony orchestras shows that the musical groups, at the end of this season, faced an operational deficit of \$1,730,950. The figures were announced at the annual meeting of the symphony orchestra managers on May 23, by Earl McDonald, manager of the Philadelphia Orchestra at their offices here, where the meeting is being held.

The orchestras included in this report are the Baltimore Symphony, Buffalo Philharmonic, Chicago Symphony, Cincinnati Symphony, Cleveland Symphony, Indianapolis Symphony, Kansas City Philharmonic, Minneapolis Symphony, The National Symphony (Washington, D.C.), Oklahoma State Symphony Society, Los Angeles Philharmonic, The New York Philharmonic, The Pittsburgh Symphony, The Philadelphia Orchestra, The Rochester Civic Music Association, The St. Louis Symphony. The San Francisco Symphony and the Toronto Symphony.

**Expenses Over Income**  
The gross operating expenses for the 18 orchestras amounted to \$5,558,589. Their gross earned

income amounted to \$3,827,639. The deficit was made up entirely by collections from friends of the organizations, which reached a total of \$1,758,502.

The largest sum of financing income collected by one orchestra amounted to \$171,040, while only three orchestras collected over \$150,000. Only one orchestra needed no additional financing income. The financing income came from the following sources: contributions, special campaigns, and income from endowment funds. Five of the symphonic units had state, municipal and other grants.

The managers' report showed that 18 orchestras played a total of 1,479 concerts, exclusive of broadcasts, for a total of 422 weeks of performances, to a gross attendance of 3,473,628 persons.

**1,513 Musicians Employed**  
The 18 orchestras employed 1,513 musicians, of whom 210 were women. 385 former orchestra men are now in the military service. The smallest of the or-

## On King Show



Chicago—Dolores Gray, recently featured in *Swing Lively Arts*, will lead her *Blonde Loveliness* and *lilting voice* to Wayne King's new airer, recently debuted from here on June 3. King is currently at the Edgewater Beach Hotel.

chestras has 70 members, while the largest employs 106. Minimum salaries range from \$45.00 a week in the smallest orchestra to \$100.00 a week in the largest. 70.8% of all expenses goes for salaries.

Six of the orchestras do commercial broadcasting, eleven do sustaining broadcasts, twelve record.

## When Johnny Comes Marching Home

(Jumped from Page One)

announcement of surrender by the enemy, almost the only reaction was a toneless feeling of relief that it was over, and sorrow that one of our boys was killed three days before—that his parents probably got the notification after the V-E news had been spread.

I know that I personally hate all this with an abiding loathing. I hate seeing men of any description killed. Far more than that, I hate Germans for being such filthy, ravaging beasts as to have spawned all this. I hate them worse for making me abominate them as a group, something I was always taught a democrat never did. I hate them for their still-swaggering SS, for their gutlessness in pinning the blame on everyone but themselves, and most of all, because I feel sure that if they ever got another army, they would gladly do it all over again.

American troops the world over, even in the midst of combat are friendly people; but with most of us, the army's non-fraternization policy doesn't have to be enforced. And yet to act with uniform contempt and coldness to all of them is difficult, not because they don't deserve far worse, but because I suspect it does something to us, at least to me. I snarl at a teen age boy, knowing perfectly well that he is probably Hitler Youth and that that is the way he must be handled, but when I listen to myself, I hate Nazis more than ever—for they started this juggernaut of hate which willy-nilly must go on to its grinding conclusion.

In my most humble opinion, there can never be any peace with the Germans. They are of a different world than we. I pray that those of you who read this, and the men who determine our national policies, understand that what you have read about Germany can never begin to scratch the surface of the terror that has stalked the land here for over a decade. The German may be a human being, but then we are not—because we are in no way like him.

Perhaps these are the reasons why V-E day finds me wondering a bit at ticker-tape thrown from windows—or perhaps it is just because we are so homesick that as soon as action stops and we have time to think about it, we get a dull ache in our bellies and an unending longing in our hearts.

Whatever its faults may be, let no one ever tell you that the United States of America is not the most wonderful place in the world. We know. We aren't there. And if those of you that are home want to make the final V-J day really happy for everyone the world over, you will work your hearts out improving and bettering that country. Not just for us, not just for the fellows who died, but for the whole world. I have talked to Russians, Poles, Greeks, French—the peoples of all Europe. The United States is their one great hope—not only for their future and the world's too. Think twice before you break OPA, or forget to vote, or spread thoughtless calumny. I have, we all have, seen to what it can lead. Make the U.S.A. a better and more perfect place in which to live, and you have given us and the world many times over what any veterans' compensation could hope to do.

And in case you think we have forgotten what the States are like, two nights ago our division band played its first program since we went into combat. As the closing number, they played a fictitious tour of U.S. dance spots, and played the theme songs of Casa Loma, Goodman and all the rest. When Dorsey's *Sentimental Over You* began, I noticed stirring and restlessness in the house. One pf near me started swearing softly while a

## CHICAGO BAND BRIEFS

Mel Henke, former featured pianist with Horace Heldt, is readying a new band. Group will consist of four rhythm, three trumpets, one trombone and four saxes. In the meantime, Henke is doing a single at Helsing's Vodvil Lounge on the north side... Another new band in rehearsal is that of Teddy Phillips, clarinetist, former name-band sideman, who recently conducted the house band at the former Downtown theater. Booked by Mutual Entertainment Agency (Beryl Adams), his band will be comprised of a group of youthful musicians who have been jobbing around town.

Red Saunders has been replaced at the Club Delina by trumpeter Jesse Miller and his orchestra. Saunders and his orchestra were recently processed for an overseas tour but future plans are indefinite at this writing... Drummer Stanley Williams and a six-piece combo replaced Bob Merrill at Cafe de Society... Sinclair Mills, pianist, is in for a long stay at Rupneck's on the north side... Ditto Step Wharton at the Sky Club.

The Congress Hotel, returned by the army for civilian use, will first open the Glass Hat, about mid-July, using a small band. Plans for reopening the Congress Casino are indefinite at present, but the management expects to use name bands; if and when... The Ches Paro has been granted permission by the new owners of the site to remain in its present location indefinitely... Ben Maser and her combo (four girls and two men), featuring Marie Lator on vocals, now in their sixth month at the Normandy Restaurant, are rumored to replace Florian Za Bach at the LaSalle Hotel.

Lionel Hampton plays a week at the Regal June 22... Cootie Williams, Ella Fitzgerald and the Ink Spots follow Sammy Kaye into the Chicago theater June 29 for a week... Vaughn Monroe replaces Les Brown in the Panther Room June 22... Eddie Oliver brings his band to the Palmer House June 28, where George Olsen is current. Blue Barron's orchestra, under the direction of Bob McDonald, while the maestro is in the army, replaces Art Kasel at the Aragon June 19.

Barrett Deems, who continues with his four-piece combo in the Dome of the Sherman, has subbed for drummers with bands in the Panther Room so often, he's getting a reputation for playing with more name bands than any other drummer, without leaving Chicago. He's been given offers by leaders, too, but prefers to lead his own combo in Chicago... Dorothy Claire, who had a long run on the Blue Network, doubling into local night spots, opens June 28 at the Bal Tabarin in San Francisco.

Dave Pritchard and his comedy band open at the Club Silhouette June 19... Allan DeWitt, who has been singing with Jimmy Jackson in the Band Box, is now handling the vocal chores with Wayne King's band at the Edgewater Beach... Tony Vincent is doing a single at Ye Olde Cellar... Vocalist Gene Williams, formerly with Johnny Long, passed through Chicago early this month, enroute to New York on a furlough from Ft. Sill, Oklahoma.

T/4 in front said to someone next to him, "Let's get out of here." As the last theme, and dedicated to his memory, Major Glenn Miller's *Moonlight Serenade* was played, I saw men openly crying, and there was certainly plenty of sniffing.

Perhaps this may seem childish and a little unbelievable to you, but it's very real to me. That music for all of us is tied up with individual memories, girls, hopes, schools. It's a tangible tie to what we are fighting to get back to—whether it's by AO or CBI.

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## STRICTLY AD

by THE SQUAD

Wayne King and both preemed their radio shows on the evening recently. B—but one of them Remo Palmieri, gu Phil Moore comb work around New Adams Dottie Reid are the new Rand ing duo.

Trumpeter Bill C on the Apple after the west coast... The changed his mind al but the four saxo ride and Bill Shine, lead chair... Did Bell Bottom Trouser Man Who Comes A was only asking!

Jess Stacy is orga combo, featuring B co, the blushing t clarinet. GAC will Josh White has down to uptown C Genre Unity exp uniform, and will a USO tour... Ha ork, and Frankie way.

Mark Warnow's B-24 gunner who ing last July, was Germany, captured April and is home postwar apread of R ter to 52nd Street w major Swing Alley Onyx, Downbeat an... Paul Baron and are cutting an abba tances for Columbia.

The OWI is pipr shows in French w with jazzmen to F giers. Duke Elli

## Tones Ogden

Ogden, Utah Pentone have h flat by the war. T tion began with curfew, but that pe come a little late blown by a five-piece by Maxie Pentone. tured the azzling Bishop, lately with and the big bass of formerly with Win Donahue and Stan M played violin, vocati the show.

The five guys k selves out night swank Wasatch Wayne Simpson on Gene Everett on p tone aggregation nightly to jive-h this area over M mountain Web.

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Wayne King and Spike Jones both premed their new summer radio shows on the same Sunday evening recently. Both were corny—but one of them knew it! . . . Remo Palmieri, guitarist, left the Phil Moore combo to do studio work around New York . . . Delicous Dottie Reid and Terry Parks are the new Randy Brooks singing duo.

Trumpeter Bill Coleman is back on the Apple after a few months on the west coast . . . Trammie Young changed his mind about leaving BC, but the four saxes let their notices ride and Bill Shine, alto, takes the lead chair . . . Did the writers of Bell Bottom Trousers ever hear The Man Who Comes Around? Well, I was only asking!

Jess Stacy is organizing a small combo, featuring Buddy De Franco, the blushing bridegroom, on clarinet. GAC will book it . . . Josh White has moved from down to uptown Cafe Society . . . Gene Autry expects to shed that uniform, and will probably make a USO tour . . . Hal McIntyre, his ork, and Frankie are on their way.

Mark Warnow's son, Morton, a B-24 gunner who was reported missing last July, was shot down over Germany, captured, released in April and is home again . . . The postwar spread of Rockefeller Center to 52nd Street won't affect such major Swing Alley spots as the Onyx, Downbeat and Three Deuces . . . Paul Baron and Mildred Bailey are cutting an album of her top tunes for Columbia.

The OWI is piping jazz records shows in French with interviews with jazzmen to France and Algiers. Duke Ellington, Lionel

## New CBS Oriole



New York—Sweet singing Patti Clayton was selected by Arthur Godfrey from hundreds of recordings as vocalist for his new CBS aircer. Patti, incidentally, got her start in life in a taxi-cab—having been born in one.

Hampton, Red Norvo and Teddy Wilson are among those who have discussed their platters with announcer Phillip Stofel in phonetic French . . . The Sweethearts of Rhythm are in line for an overseas jaunt.

Plucky Jane Froman, who was injured in the Lisbon crash on February 22, 1943, when she was on her way overseas to entertain the boys, is going back to finish the job! . . . Randy Brooks signed with Decca . . . BC is off on a theater and one-nighter tour, set by his new personal manager, Mark Hanna.

They say that French cane, last stocks of which were exhausted in this country three years ago, will be available to reed manufacturers again within six months. The krauts seized plenty but the French held out on some hidden supplies . . . Bob Locke, former Beat staffer, had a crack-up on a bombing mission and recently was home in Kansas City on convalescent leave.

cept that things are going along something the same in the Wasatch club these days—only on a smaller scale.

### Jazz Still There

If a character is in Ogden and looking for jazz, he can drop into the Wasatch Club and hear parts of the old group. Everett, Robbins and Simpson, and a guy named Don Corey, who fronts the band now, are still giving out at the club.

But when Maxie went into the army, his attractive tagline—Tones by Pentone—went with him.

—Bruce Thornton

## Marathon!

New York—Duke Ellington could do 62 hour-long air-shows featuring only his own compositions without repeating a number. At least, this is the contention of a statistician (probably just a fancy name for press agent) who figures that Ellington's compositions if played end to end would last for 3,725 minutes. The Duke has a chance to work out this theory in his American Broadcasting Company show, Saturdays, 5 to 6 p.m., EWT.

## Musicians Launch New Movement

Los Angeles—The Musicians Congress, organization composed of prominent musicians from all fields of music has launched a move to bring about a better understanding between exponents of jazz and classical music.

First event on program will be an invitational meeting with representatives from each school present who will play and analyze their own music. Benny Carter was selected to represent the jazz school. Date of event had not been set at writing.

# Tones By Pentone Ogden War Casualty

Ogden, Utah — Tones by Pentone have been knocked flat by the war. Tones' detonation began with the midnight curfew, but that part of the story comes a little later. Tones were blown by a five-piece combo, fronted by Maxie Pentone. The group featured the sizzling tenor of Allen Bishop, lately with Charlie Spivak, and the big bass of Arnie Robbins, formerly with Wingy Manone, Al Donahue and Stan Kenton. Pentone played violin, vocalized and emceed the show.

The five guys knocked themselves out nightly at Ogden's swank Wasatch Club. With Wayne Simpson on trumpet, and Gene Everett on piano, the Pentone aggregation was beamed nightly to live-hungry cats in this area over Mutual's Inter-mountain Web.

### Stay Together

Things looked rosy, and the band—and separate members of the band—received offers to play in a little faster company. The payoff was, most of the guys had other jobs in the daytime that kept them draft-deferred. So they couldn't leave.

Then up jumped the curfew. Late pleasure-gatherers didn't like getting kicked out at midnight and business fell off, which led to Tones' radio show being

nixed. Next, outside duties forced Bishop to resign. He was replaced by a couple of GI tenormen—Bob Enevoldsen and Steve Goorabian—who did a great job alternating nights throughout the week.

### Max Done Khaki

The final factor, bringing about Tones' complete disband, came when Maxie, himself, received greetings from his board of neighbors and was asked to don the khaki.

That's about all the story, ex-

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# Lena Files Suit To Untangle A Financial Mess

Los Angeles—Lena Horne has filed a suit in superior court here asking for "declaratory relief" and an accounting of her earnings against the law firm of Goldie & Gumm and Agent Louis Shurr (plus several John Does), who, it seems, entered into contracts with the actress-singer under which they were to receive a percentage of her earnings in return for looking after her interests.

Miss Horne claims that the parties mentioned have not been looking after her interests satisfactorily, or, in the case of Goldie & Gumm, not at all since 1942 but have continued to collect their cut.

### Started in '38

It started 'way back in 1938, long before Lena was a big movie star. According to a memo filed with the complaint, in that year Lena found herself financially

indebted for services and loans to the law firm of Goldie & Gumm in New York to the extent of several hundred dollars. In return for a release from all these obligations she signed a contract with Goldie & Gumm under which the partners were given complete charge of all of her business and professional affairs and 15 per cent of her earnings.

One interesting clause in this contract (according to the copy filed in court here) read: "It being distinctly understood that the attorneys (Goldie & Gumm) are not theatrical agents and do not contract to find or secure employments." Goldie & Gumm, however, agreed that they would pay any agents' fees.

### Becomes too Involved

Louis Shurr, who has no objection to being called an "agent", since he is well known as such in Hollywood, entered the picture sometime between 1940 and '42, in a sort of partnership deal with Goldie & Gumm. After this it all became so involved that Lena evidently decided it was time to call in her own attorneys and appeal to the courts to untangle the matter.

Down Beat covers the music news from coast to coast—and is read around the world.

## LOS ANGELES BAND BRIEFS

Dave Matthews-Kay Starr unit drew tough assignment trying to put Casa Manana back on six-nites-a-week basis, with little, if any, publicity support on the deal. There's nothing sadder than a fine band playing to an empty dance floor. Hope they get a better break on next stand. Basie is due at the Casa July 3 with Lunceford set for a short stand starting June 20.

**Bands-Around-Town:** Jack Teagarden was set to follow Charlie Barnet at Trionon June 19 (Heidt still buying bands from MCA despite his beefs) . . . Carmen Cavallara a hold-over at Ciro's . . . Denny Beckner & Bob Mohr bands holding up strong at Aragon in face of heavy competition from T. Dorsey at near-by Casino Gardens . . . Artie Shaw off for week-end dates at San Diego's Pacific Square ballroom . . . Eddie Noel, new to this writer, took over as alternate bandsman at the Palladium with opening (June 12) of Tommy Tucker. He replaced Don Swan crew.

### Jive Jottings

The "Darlings of Rhythm," a Reg Marshall attraction, were due at Plantation June 21, following Jimmie Lunceford. . . Helen Humes featured as a single at Shepp's Playhouse. Tab Smith, who now has his own band, is due at Shepp's next month. . . Zutty Singleton, who has been a large third of the Slim Gaillard Trio, will head his own combo, a quartet, soon; probably at the Club Rendezvous at San Pedro & 1st Sts. . . We hear the Red Callender Trio is going strong on a tour of the Northwest cities. . . The Orpheum theater announces "Marva (Mrs. Joe) Louis with Benny Carter's ork starting June 26." The Frederick Brothers office announces "Marva (Mrs. Joe) Louis with Johnny Otis' band at the Orpheum starting June 26." Take your choice.

### Notings Today

Cally Holden, 20th-Fox music advisor, has had a crew of ace studio musicians at the ultra-ultra Johnathan Club on Saturday nights for what must now be close to two years. How about it, Cally? . . . Leo Sadd, who held the band spot at the Rendezvous

## Lovely Lynne



Hollywood—Lynne Stevens in Al Donahue's recent addition to the vocal spotlight. The Donahue band recently closed after a long stay at the Aragon ballroom in Ocean Park, Calif.

Ballroom (recently leased by Jack McElroy) for almost five years, is now playing drums with Happy Perryman's cowboy crew at Venice Ballroom (Happy's minimum for side men is \$80 for four nights' work.)

Kay Starr doing a series of transcriptions for Standard backed by the Les Paul Trio (which is really a quartet) consisting of Paul and Cal Gooden on guitar, Clint Nordquist, bass, and Tommy Todd, piano. . . Looks like Ray Eberle has a long-term contract with Uncle Sam this time. No news since he disappeared into the confines of Ft. MacArthur about a month ago. . . News of Ted Le Berthon, newspaper columnist for many years (Daily News) here, and ardent jazz fan: He is now assistant editor of the Catholic Digest, with offices in St. Paul.

Sonny Dunham heading for Hollywood; due here in late July for picture work. . . Gil Rodin, in Hollywood for a few days on business, leaving a sub in his place with the Ray Bauduc band, then in Seattle and heading for Denver. Said he had run into Buff Estes, who starred with many name bands, in Seattle, where he is a test pilot for Boeing.

Note to Al Jarvis: Emge is now playing (?) sax with Bob Ziegler

## Music Corp. Asks Dismissal Of Finley Suit

Los Angeles—MCA's formal answer to Larry Finley's anti-trust suit was filed in U. S. District Court here on May 31 and was, as generally expected, a motion for dismissal of the case, based on claim that Finley's complaint failed to show evidence of violation of Federal anti-trust laws.

In their argument filed in support of the motion MCA attorneys state: The facts which Finley sets up show that the transactions involved, namely, the hiring of musicians to play at his ballroom in San Diego, does not constitute commerce in any sense, and certainly is not interstate commerce.

### Like Baseball

"It is argued that musicians . . . are hired to perform labor or personal service the same way as a professional baseball player is employed, and that the anti-trust act specifically states that the labor of human beings is not a commodity or article of commerce."

The MCA answer did not deny—or admit—the existence of an exclusive booking arrangement with Finley's San Diego competitor, Wayne Dailard, the main claim on which Finley's suit is based. It was argued:

"Courts have held there is nothing unlawful in 'exclusive contracts' . . . where there is and can be no monopoly, and Finley's complaint indicates clearly that MCA has no monopoly of the band business."

Hearing on the motion was set for June 11 before Judge O'Connor in U. S. District Court.

at Oro Ballroom. Says that after he gets in solid with Ziegler will try to arrange audition for Popsy Goldfarb if Popsy will brush up on Oxford Minuet, Trilby Two-Step, and Varsouvienne. Willing to split agent's fee.

## Two Sunday Shows For TD

Los Angeles—Tommy Dorsey is now holding down a goodly share of the Sunday air time. In addition to his 1:30-2:00 p.m. (PWT) NBC stint he took over new spot on same network starting June 3 at 5:30-6:00 p.m. (PWT) with his full band replacing Eddie Bracken show.

The Dorsey band arrived here for the June 1 opening at the Casino Gardens virtually intact. Buddy Rich, who was, as usual, reported to have left the band, was on deck at the tubs and seemingly happy. Much interest was shown in Tommy's newest asset in the brass department, trumpeter Charlie Shavers.

Casino Gardens was still operating only Friday-Saturday-Sunday.

### SITTIN' IN



### POP CONCERT

Joseph Spaghetti And Nelson Eri Sat on a garden wall. Said Joseph to Nelson: "With your kind of yell, son You may Hit the Parade this fall."

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## ON THE HOLLYWOOD

### By Char

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Musical-of-t have good wor Horseshoe, whi Emge must be soft, or else it Betty Grable, ready to admit good entertainm it's just another old back-stage musical elemen integrated. Ha effective, but which means h oped more as a singing properti and Carmen C ute their own sp fully. We suspec ble for William sources at 20th- voice is his own Cheever did the for Phil Silvers.

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# ON THE BEAT IN Hollywood

By Charles Emge

Wanderings - of - a - musical scribe: To MGM to catch Georgie Stoll scoring a portion of *Her Highness and the Bell Boy* (Hedy Lamarr and Bob Walker, respectively). Georgie conducts from atop a big platform, sitting comfortably in a big chair, not hopping around like a symphony conductor—but just as effective. The audience will not see Georgie or the orchestra; the music is all that matters here, so there is no occasion to put on an act.

After a congenial controversy with Calvin Jackson, who collaborates with Georgie in writing picture scores, over a certain bar (a controversy in which Calvin stuck to his guns and finally won), Georgie rehearsed the orchestra in the "scene"—without the picture, which would be flashed on a projection screen to his right when the music was recorded. Hearing the music without the picture we caught the unmistakable suggestion of a tender moment in the action, then a climax, with an undertone of old world pomp and hollow majesty. Then, in silent form (Georgie follows the dialogue via ear phones), the picture is thrown on the screen in order that the conductor may achieve perfect synchronization in the recorded sound track.

*As picture and music were put together for the first time we were struck by how well the music, as we heard it before seeing the picture, had conveyed the dramatic elements. We watched Hedy, a princess visiting the U.S. Incognito, and about to accept an American husband, receive the news that her father has died. She is now—"The Queen!"—and the romance is off (temporarily, anyway.) When you see this picture, pay special attention to the music that accompanies this sequence and you will see what we mean.*

Musical-of-the-moment: We have good words for *Diamond Horseshoe*, which means that Emge must be getting old and soft, or else it's just that girl Betty Grable. Anyway, we're ready to admit this one supplies good entertainment even though it's just another variation of the old back-stage formula with the musical elements unusually well integrated. Haymes' songs are effective, but not emphasized, which means he is being developed more as an acting than a singing property. Beatrice Kay and Carmen Cavallaro contribute their own specialties successfully. We suspected a vocal double for William Gaxton, but our sources at 20th-Fox say Gaxton's voice is his own, and that Russ Cheever did those clarinet solos for Phil Silvers.

Lot Lingo: Pianist Jean Hamilton recorded her boogie woogie version

## Lovely 'Horn'



Oakland, Calif.—Yvonne not only decorates the Gary Nottingham band here but ably plays in the trumpet section. Gary says she takes second to none in the biz—was he talking of her trumpet or looks?

of *Swanee River* for a specialty in Universal's *On Stage, Everybody* . . . Ever notice that dancers in scenes with dialogue "out of time" with the music? That is because such scenes are recorded (meaning the dialogue) without music, which is added later. On sets of *The Stork Club* (Paramount) they are using a system of blinker lights out of camera range to set a rhythm to which the sound track, when dubbed, can be synchronized.

Oscar Levant, who clicks in his best loved role (that of Oscar Levant) in *Rhapsody in Blue* (WB) returns to Warners for a stint in *Silver Lining*, Marilyn Miller blofilm. . . . Spike Jones with his "City Slickers" and their *Cocktails for Two* carryings-on will be the subject of "Puppetoons" short at Paramount. . . . Harry James will not play the role of Harry James in *Kitten on the Keys*; he will play the role of a fictional character in the story—"Barry Clayton". This is a marked departure from conventional handling of band-

## Too Hot For Pop!

Los Angeles—Jack Weeks, out of navy after two years of arranging for a fast music unit at one of the naval training bases, applied to his dad, the veteran bandleader Anson Weeks, for a job scoring. The elder Weeks took one look at his son's jumpy arrangements of the latest swing-style specials and nixed the deal, saying: "I never did go for that hot stuff and I'm not going to start now!"

Young Jack promptly signed up to write for Shorty Sherock's new band, now at the Glen Island Casino. Anson took his conservatively-styled band to Big Bear Lake to open the summer season at the Navajo Inn.

leaders in pictures. . . . Bee Turpin, who has been rehearsing Yvonne DeCarlo for a singing role at Uni, gives us the low-down: Yvonne really can sing!



Hollywood—BRIGHT LIGHTS: Lena Horne and Jimmie Lunceford had 'em lined up for blocks to get into the Orpheum. Lena due to report to Metro for a coming pic. . . . The Horn's baseball team has a meet with Cugat's nine. Stealing bases in four-four time. . . . Ella Mae Morse takes those weekly trips to San Francisco to see her sailor-boy-fiance. . . . All the top musicians expected for the George Gershwin Jubilee Week and "Rhapsody in Blue" preview.

Carmen Castillo, who is still Missus Cugat, will chirp again. She's dropped about 40 pounds. . . . Carlos Molina and his wife are living with his agent while they house-

hunt. . . . Andy Russell and the Pied Pipers will do a 12-week tour . . . . Virginia Rees now a Merry Mac.

ARC LIGHTS: Herbert Wilcox, British director-producer, wants Lena Horne to star in his *If This Be Not True* to be made in England with part white and part colored cast. . . . Burl Ives will debut in 20th's *Smoky*. . . . Pine-Thomas are coaxing Rudy Vallee to give with the acting in *My Time Is Your Time*. The pic will be a cavalcade of Vallee discoveries. His ex-wife just plain Jane Greer now is set for the role of Judith in *Dick Tracy*.

LOVE LIGHTS: John Conte is on the Camp Roberts sick list with ulcers and his love light, Marilyn Maxwell, is plenty worried. . . . The Forrest is actin' wacky with Jimmy Ritz. . . . Carmen Miranda burning up the dance floor at Ciro's with Chandra Kaly, but she'll wed Dr. Roberto Martin of Brazil soon.

Charlie Russell is head man with June Haver at this point. . . . Connie Haines continues with Nacio Herb Brown, Jr.



Above: Supercharger Tachometer, which measures speed of rotating parts from 20 to 33,280 c.p.m. Created for AAF, Wright Field, by C. G. CONN LTD., pioneer in sound and electronics research.



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Swing

CHARLIE VENTURO

Ghost Of A Chance
Tea For Two
Sunset SRC 10051

Ghost opens with a gorgeous piano intro by Arnold Ross, then moves into Venturo's tenor work. From then on it's all Charlie's. His tone is superb, execution perfect; it's subtle, intimate, perfect! Howard McGhee takes eight bars on trumpet—his tone is like Roy's, his ideas more like Dizzy's. Tea Jumps—from McGhee's horn through Dave Barbour's single string work, Ross' great piano

chorus and Charlie's tenor. Venturo shows to much better advantage at a slow tempo, his tone and execution suffer too much at the faster clip. But on Ghost he's beyond reproach! And Arnold Ross' solo on Tea is one of the finest pianistic examples of taste, ideas and perfect technique cut in a long time. Let him be featured on more records like this, as he hasn't been able to play, as with the Harry James crew, and he will be the talk of the music world.

DIZZY GILLESPIE

Blue'n Boogie
Groovin' High

Guild 1001

Neither side exhibits Dizzy's horn or style to the best advantage. Riffs are not new, except to one who has not dug Dizzy's work before; they're obvious but still interesting. Both sides, except during the ensemble parts, sound a little forced. Boogie has piano by Paparelli, under Dizzy's influence, then Dexter Gordon's tenor and Dizzy, typical but far from his best, playing ideas he's played innumerable times before. Groovin' showcases Charley Parker's alto, Slam Stewart on bass and Remo Palmieri on guitar along with Diz's horn, both muted and open.

DUKE ELLINGTON AND TOMMY DORSEY

The Minor Goes Muggin'
Tonight I Shall Sleep

Victor 45-0002

Victor proves, like Decca, that they can take two brilliant artists, throw them together in what is probably a record dealer's dream (and a musician's nightmare, which is incidental and unimportant) and come out with two sides that could have been much better had they been left to the bands to do in their own manner. Minor, featuring Duke's piano with the Dorsey band, is the better side—mainly because the band sounds more like Ellington's than his own

Red's All-Stars

New York—Before leaving the local scene with Benny Goodman, Red Norvo headed a Comet disc date that has "new jazz" followers delirious. On the date with Red were Teddy Wilson, Dizzy Gillespie, "Slam" Stewart, Charlie Parker, "Specs" Powell, and "Flip" Phillips. Reason for the agitation among the hipsters is that each man on the session is regarded by young music-lovers as the greatest on his respective instrument.

band sounds on the reverse. Tommy's trombone takes most of Tonight. Better he should have stayed at home, for the Duke's Lawrence Brown could have done much better. And the ending, whatever was being attempted, sounds sour. Minor, incidentally, is a Sy Oliver original. Tonight has some beautiful Hodges' alto.

BENNY CARTER

Malibu
I Surrender Dear
Capitol 200

Carter showcases his famous alto sax on the attractive Malibu and his trumpet on Surrender. Best is the moody Malibu—mainly because Benny has always been superb on alto, one of the real giants of that instrument. And here he shows just why, at least as much as is possible within the limitations of the tune. Surrender exhibits his clean technique and ideas and, above all, his exceptional musicianship. Neither side happens to be brilliant or exciting swing and possibly only those who can dig the full brilliance of Carter's ability will appreciate them. But they are fine.

Others

Herman Chittison's Trio records in charming and quite listenable style How High the Moon and The Song Is Ended on Muscraft 315. Results are better than the Trio's previous at-

tempts. Edmond Hall's seven piece combo cut Steamy' and Beamin' and Big City Blues, Blue Note 36, 12-inches. Steamy' is fast blues; Big City slow with good choruses by Morton, Hall and Carney.

Dance

CHARLIE SPIVAK

Santa Lucia
Can't You Read Between The Lines
Victor 20-1675

Charlie takes both these tunes, one the beautiful old Neapolitan folk song, the other a current and ordinary ballad, in slow tempo, mixes plenty of his famous horn with intelligent if unexciting arrangements and vocals by Jimmy Saunders and Irene Daye. Perhaps a bit better than the average commercial stuff, but still just commercial stuff.

HAL MCINTYRE

Swanee River
I Was Here When You Left Me
Victor 20-1667

Treatment of the Stephan Foster folk tune by Hal and Sid Schwartz is far out of the ordinary. Arrangement is subdued; use of muted brass and the sax phrasing is effective and listenable. Outstanding is Ed Safran-ski's brilliant bass. Reverse shows plenty of vocal work by Ruth Gaylor and the Quintet.

Vocal

FOUR VAGABONDS

A G.I. Wish
If I Were You
Victor 20-1667

This vocal group, featured from Chicago on the Breakfast Club ailer, deserve to be heard again on wax for they are at least as good as most quartets and better than a lot now on records. They sing cleanly with no affectations, solo spots are pleasantly handled. Tunes are not exceptional and yet provide enjoyable listening, which is certainly a tribute to the Vagabonds.

BETTY JANE BONNEY

How Little We Know
Memphis In June
While You're Away
They Can't Take That Away From Me
Victor 20-1664, 20-1678

Someone at Victor went to a great deal of trouble to make this an impressive debut for Miss Bonney, ex-Les Brown chirp, but from what she shows here she doesn't quite measure up to it all. There are plenty of other singers more deserving of wax than she.

Down Beat covers the music news from coast to coast—and is read around the world.

Capitol Plans Transcriptions

Los Angeles—Capitol Records, which made history in the platter industry by successfully invading the pop record field once dominated by the "big three", is laying plans to move in on the radio transcription field.

First move was signing of Frank De Vol, to arrange and baton 31-piece orchestra which will cut a basic library of standard and pop selections numbering 1,500 selections.

Company execs admitted Capitol is setting up the transcription subsidiary—move had been kept under cover to date—but stressed fact they probably would not be offering product for sale for six months.

New Recording Firm Cuts Logan, De Vol

Los Angeles—First records cut for Vanguard, a platter outfit formed here by Norman Granz, jazz concert impresario, was an album of eight sides by Ella Logan backed by an orchestra of 25 pieces under Frank De Vol. De Vol also did arrangements for the set, a group of standards which the singer has been singing on her overseas tours. Granz said that due to difficulty in securing pressing facilities he may turn masters over to one of the major companies for pressing and distribution.

JO STAFFORD

Sunny Side Of The Street
A Friend Of Your's
Capitol 199

Jo has fine support from the Pled Pipers on Sunny Side, and from Paul Weston on both sides. Sunny Side opens with a nice piano intro with a good beat and tempo and goes into a fine chorus by Jo, followed by the Pled Pipers. Reverse has lush Weston strings and a slower and more seductive tempo. Tune is one of the better of the current crop.

Others

Bing Crosby and Louis Jordan, with his Tympany Five, step into My Baby Said Yes and Your Socks Don't Match. Both take vocals. Should sell terrific on juke boxes, if not among musicians. On Decca 23417. Lil Green effectively shows her blues style on No Baby, Nobody But You and Boy Friend on Bluebird 34-1728. Perry Como, with orchestra under Russ Case's direction, does up I'm Gonna Love That Gal and If I Love You in his effective styling. Perry jumps more than is usual on Gal. Andy Russell's fans will be delighted with Te Vi and And There You Are, Capitol 198, with Paul Weston's backgrounds.

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# DOWN BEAT

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## Word 'Jazz' Kicked Around Too Freely

By S/Sgt. GEORGE AVAKIAN

Someone sent me a batch of clippings from recent *Down Beats*, including a guest editorial entitled "Jazz Alive Despite Bewildered Critics" by Pfc. Stanley Leppard of the marines. That the critics aren't bewildered is beside the point; as Leppard says, their readers are. Among those same clippings was a prize example; Frank Stacy on Bank Johnson and New Orleans is one thing, and Ralph Gleason, George Hofer, or your record reviewer, John (Jax) Lucas is something so different that if I were a casual *Down Beat* reader I'd think someone was drunk—maybe me.

The crux of the difficulty is that the word "jazz" is getting kicked around too freely. It hasn't been so broadly used since it meant ragtime, Gershwin, King Oliver, and Guy Lombardo all at once, and Whiteman was "King of Jazz" and Al Jolson "The Jazz Singer." Nowadays the word at least has the decency to exclude Frank Sinatra, Sammy Kaye and the A & P Gypsies.

### Two Extremes

There are two definite extremes who are the principals in the scrap. At one end, there are the musicians, and their admirers, who believe that "jazz" means the music that New Orleans Negro musicians developed at the turn of the century and still play. (A right wing to this group is often added, sometimes in order to increase the size of the target, to include those who go for the white Chicagoans and enjoy the high spots of the Eddie Condon broadcasts.)

At the other extreme are the cats, kittens, and musicians who believe that what we used to call swing music in 1936 is all that counts, and that "jazz" means the music of the big powerhouse swing bands and the small trios, quartets, and sextets which play in a modified similar style.

More than half the trouble, I think is that the word "jazz," which has been closely identified with New Orleans music, even during the time of popular interpretation in terms of Whiteman and Jolson, has been taken over by the swing element. Each group now groans with dismay when the word is applied in the "wrong" sense; if swing music were still called swing music this would not arise.

### New Orleans' Jazz

The historical claim of the New Orleans school to "jazz" is almost too obvious to develop—look at the record labels of this music from 1916 on and you'll find "jazz" in innumerable artist and selection names. In 1936, when swing came upon the scene, all the hep kids and musicians considered "jazz" passé, and the word carried a hands-off out-of-times connotation for them. This was quite all right with the New Orleans element, who felt that the word was good enough for them and were happy about it when Victor called its 1939 reissues "hot jazz," the books *Jazz-*

*men and American Jazz Music* appeared in that year, and Columbia reissued its "Hot Jazz Classics" in 1940-1.

But this re-emergence of the word attracted the swing fans and musicians, who soon grew used to seeing it, hearing it, and finding it praised—so they took it over. Magazines like *Down Beat* changed quickly from "swing" to "jazz" and you can check back numbers and follow the trend in loose application until today the word has lost specific meaning. In fact, I believe close analysis will show that Dave Dexter's varied writing spurred the trend more than anything else.

### Call Swing Swing

I do not propose to suggest that "jazz" be reserved exclusively for New Orleans music; that would be a near impossibility now, considering the universality the term has acquired. It would certainly help if *Down Beat*, as the leading musicians' periodical, adopted this stand and called "swing" swing, but that's up to the editors, not me.

In fact, I'm not proposing anything; I just want to tell the poor bewildered guy who's in the middle how it all came about.

As for the fight between the two extremes, it existed even before the word "jazz" multiplied the cleave. It started in the middle thirties when the swing fans, who take things somewhat more seriously than the musician who's primarily interested in making a living, resented being told that they were on the wrong track by the small group who had explored beyond the surface of American music and worked their way to an understanding of New Orleans music (or, more likely in those times, its immediately subsequent developments). Without trying to find out much about the other side, swing fans simply said "Well, your music sounds lousy to me—so there!"

### Biased Critics

The difference of opinion would still not have reached proportions beyond editorial sparring of the sort considered healthy by circulation managers, had it not been for an unexpected and violent series of attacks begun two years ago by Leonard Feather. These attacks—appalling in taste, sometimes apologetic, and often frankly unfair—were accompanied by an equally frenzied cultism at the shrine of the up-to-the-second swing musician (including those by whom Feather was paid as press agent). They appear chiefly in *Metronome*, of which Feather is assistant editor, and in the past year and a half Feather has included many sim-

## Toots Abroad



England—Salvatore "Toots" Camarata has forsaken his hot trumpet for a successful career as arranger and conductor. Once featured in the brass sections of Whiteman, Norvo and Jimmy Dorsey, he now is musical director for Decca Records. Toots now is in London supervising music for a technicolor musical, *London Town*. Score was written by Jimmy Van Heusen and Johnny Burke.

## Navy Hero



Saxie Dowell, M 1/c, one of the heroes of the Franklin disaster, takes a bow at a recent USO dance in the Canal Zone with one of the more photogenic of the local chicks. Saxie and the surviving members of his band are temporarily stationed at the Navy School of Music in Washington, D. C.

## Post-War Jeep



GI version of the post-war jeep, complete with upholstery and most modern conveniences. Or so writes Pfc. Casey Sawczyk of Chicago, drummer with a small jump band entertaining hospitalized men somewhere overseas. It took about two weeks to make and Casey, being the driver and an ardent reader of said magazine, named it *Down Beat*.

llar digs in *Esquire*. At first unable to believe what they read, then amused, and finally angered, the opposition struck back in small publications (Modulate to Page 12)

### WHERE IS?

ALBERT BANDY, violinist, formerly with Russ Morgan  
MARIO ORNELL, trumpeter, formerly with Louis Prima  
DON SHOUBE, trombonist, formerly with Jan Garber  
LEE VERA, wife of Joe Vera, pianist  
DAVE HERMAN, violinist, formerly with the ex-Johnny Johnson orchestra  
CHIP DECKER, drummer, formerly with Jerry Gilbert

### WE FOUND

BARNY ZALEK, now at Terrace Gardens, Lorain, Ohio



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### NEW NUMBERS

HYDE—A daughter, Nicole, to Mr. and Mrs. Walter Hyde, June 2, in New York City. Father is William Morris Agency booker.

### TIED NOTES

DeFRANCO-BARNET—Buddy DeFranco, clarinetist, last with Tommy Dorsey, to Nita Barnett, former member of Down Beat, now with the William Morris Office, June 2, in New York City.  
FEATHER-LESLIE—Leonard Feather, pianist, to Jane Leslie, vocalist, May 18, in New York City.  
JOY-BASNER—Carmel Joy, saxist with Eddie Howeth orchestra, to Morina Basner, June 1, in Macon, Ga.

### FINAL BAR

GALE—Anthony Gale, nee Galatola, composer, accompanist and arranger, May 29, in New York City.  
SCHULZ—William Shuls, 42, music arranger for Robbins Music, May 17, in New York City.



## Django's Birthplace

Paris, France

To the Editors: I just fell on an article in the March 15 issue of *Down Beat* about Django Reinhardt's birthplace. I would call this a purely imaginative story. Django is now playing down at Marseille and I am writing in his place.

Django is a Frenchman as all of his family (although gypsy) have always lived in France. He was born January 10, 1910 in Liverchies, Brabant province, Belgium—near the French frontier. All his identity papers for military and otherwise are French. He never went, nor his family, to the States.

He always has wanted to go to the States and we all hope that American jazz fans will have the occasion to hear him soon and with a better background than

he now uses since Grapelly is in England.  
Charles Delaunay

## Tutoring For G.I.'s

Yuma, Arizona

To the Editors: Many musicians now in the service face a peculiar problem in relation to the G.I. educational program. To an instrumentalist, good private tutoring offers the quickest road to professional proficiency. However it seems that no provision has been made for this type of education.

The musicians who because of dependents, age, etc. don't attend college should be entitled to G.I. educational aid for their specific need.

Why not try to have introduced into the educational program a clause that includes private tutoring (from qualified teachers) and give the music makers their specific educational need?  
Cpl. Ralph E. Larrance

## Clarify Jazz

Winnipeg, Man.

To the Editors: I wish to offer hearty congratulations for the guest editorial "Jazz Alive Despite Bewildered Critics" in the May 1st issue.

For four years now I have been listening to and reading about jazz, and the more I read the more confused I get. Each critic seems to spend his time disparaging all forms of jazz except the narrow little branch he is championing, but none of them stops to consider that the other man has a right to his opinion. Jazz critics are more bitter and narrow-minded than those in any other art. They are trying to make jazz into something esoteric and weird, a secret cult open only to the exalted few, instead of the music of democratic America, which it really is.

Surely the jazz critics can get together, pool their knowledge, and in many cases modify their opinions. They should be able to arrive at some criterion for good jazz, and, with their following and influence, make it stick. The situation badly needs to be clarified, and the critics who have succeeded in messing it up should be the ones to clean it up again. And in this instance, as in many others, the jazz fans will be looking to *Down Beat* to lead the way.  
Jacqueline Temple

## Wood Hyam

New York—45 musical sea of a girl with i course, is Mar band.

One thing i Hyams never sho "great—for a chi nevertheless insu reference often e a girl's name i musical appraisal dough, she's gre

How this young ing, gal came to tunes with the c band of the da stories over wh smack lips. Yo time: Marjorie v obscure night City when Wood obscure reason, peanut-butter-s which. Then, press agent acco sat up and too no girl, she was sician! Woody i and called his i York, told the train and come hear this girl. the boardwalk closing time, er

And really, it much like that, be added, Wood was not to ask his hand, but i managers that i with a band of

### Flaffs C

Marjorie, on tion, talked o building her "Chubby" Gold lawyers who hi affairs. Goldfa both by the gl the glowing acc of her work fro gested, too, t front of a ban Marjorie turne she wanted, she with Woody's b else.

Woody first play at Atlant 1944; in Septe she opened wit Pennsylvania h much listening square or hips that here was i beat, and ple technique.

### On 'App

To date, App only Columbia Marjorie is hea tage, though ground on Law Herman Colum Signature label takes a cut at "Flip" Phillips u on one of the y discs of the y *Popiloma* and ten a big band it for the Herd interested in wr a half-dozen ju der her belt an her spare tir scores, hoping, able someday Duke."

Dear Mr. Wolf: I am playing at Hotel Schroeder. Will you please send those very fine pictures. Thanking you, Friend

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# Woody Found Marge Hyams In Small Club

By FRANK STACY

New York—One of the more pleasant surprises of the 1944-45 musical season was the sudden appearance in a name band of a girl with indisputably authentic jazz talent. Her name, of course, is Marjorie Hyams, vibraharpist in Woody Herman's band.

One thing is clear: Marjorie Hyams never should be described as "great—for a chick," a common but nevertheless insulting manner of reference often employed whenever a girl's name is brought up for musical appraisal. For this party's dough, she's great and that's all.

How this young, and good-looking, gal came to hitch up her fortunes with the outstanding white band of the day is one of those stories over which press agents smack lips. You know the routine: Marjorie was working in an obscure night club in Atlantic City when Woody Herman, for an obscure reason, came in for a peanut-butter-and-jelly sandwich. Then, to quote from a press agent account of it: "Woody sat up and took notice. Girl or no girl, she was a sensational musician! Woody rushed to a phone and called his managers in New York, told them to hop on a train and come down to see and hear this girl. He remained in the boardwalk rendezvous until closing time, enraptured."

And really, it happened pretty much like that, though, it should be added, Woody's original idea was not to ask Marjorie to join his band, but to suggest to his managers that they sponsor her with a band of her own.

### Fluffs Own Band

Marjorie, on Woody's suggestion, talked over the idea of building her own crew with "Chubby" Goldfarb, one of the lawyers who handles the Herd's affairs. Goldfarb was impressed both by the girl herself and by the glowing accounts he'd heard of her work from Woody. He suggested, too, that she step in front of a band. Oddly, enough, Marjorie turned it down. What she wanted, she said, was to play with Woody's band and nothing else.

Woody first heard Marjorie play at Atlantic City in August, 1944; in September of that year, she opened with his band at the Pennsylvania here. It didn't take much listening on anyone's part, square or hipster, to recognize that here was a girl with a real beat, and plenty of taste and technique.

### On 'Apple Honey'

To date, *Apple Honey* is the only Columbia disc on which Marjorie is heard to any advantage, though she plays background on *Laura*, one of the first Herman Columbia sides. On the Signature label, however, she takes a cut at the vibes with a "Flip" Phillips unit, collaborating on one of the best small band discs of the year. The tune is *Popiloma* and Marjorie has written a big band arrangement of it for the Herd. She's especially interested in writing, already has a half-dozen jump originals under her belt and spends much of her spare time working on scores, hoping, she says "to be able someday to write like the Duke."



Marjorie Hyams

## New Plant For Coast Jazz Wax

Los Angeles—A record pressing plant, output of which will be confined exclusively to jazz issues, has been established in South Pasadena by Tom Bishop, under name of Bishop Presses. Plant was set up mainly to press for *Jump* label, which has big-selling releases in six sides by Charlie La Vere's "Chicago Loopers" and two sides by Floyd O'Brien's "State Street Seven", but is also pressing for Marill Morden's *Crescent* (New Orleans jazz) label. Later firm will press west coast stocks for independent jazz firms in the east.

## Jazz Jive By Jax

(Jumped from Page 9)

All Stars doing *S. K. Blues* on 9010, *Watch That Jive* and *Johnson & Turner Blues* on 9011. The S. K. stands for Saunders King, who wrote the first tune. Joe's vocal efforts are answered in turn by Don Byas on tenor, Frankie Newton on trumpet, Leonard Ware on guitar, then the whole ensemble on the first side. On the second Byas, Newton, Ware and Johnson all solo, but again it's Turner who steals the show.

*Jive* is a Johnson-Turner original, as is the reverse. Newton demonstrates that his talent is that of an accompanist rather than that of a soloist. Byas has been sitting alongside Lester Young and Coleman Hawkins, and his work here shows traces of both. Pete finally gets under way on the fourth number, but his partner outshines him nevertheless. Big Joe's the man on these National discs, make no mistake!

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

DISCOVERIES: Louis Armstrong collectors can now get back into action. There is a new Louis solo with Henderson to be found. It is on *Naughty Man* (5749-3) Oriole 437 by Sam Hill and His Orchestra. Probably the most complete Armstrong discography to date is William Love's, the first part of which was printed in *JAZZ* December 1943. The well known *Everybody Loves My Baby* (5748-1,3) is listed but the above Oriole is not included although Love mentions that the Oriole Sam Hill sides are usually Fletcher Henderson. Louis recorded *Naughty Man* with Henderson on Vocalion 14935 and Columbia 249-D, but the Hot Box believes the master number of the Oriole precludes the possibility of the Sam Hill being either the Vocalion or Columbia. Credit for this discovery goes to S/Sgt. R. E. Madtes home in Youngstown on furlough from India when he found Oriole 437 in a Salvation Army Store. Madtes also adds to the labels on which *How Come You Do Me Like You Do* Henderson-Armstrong record appeared; Oriole 304 by Sam Hill and His Orchestra. Collectors can write S/Sgt. R. E. Madtes on APO 690 c/o Postmaster, New York, N. Y.

Lt. Charlie Mitchell advises from California that the Earl Jackson

Musical Champion *Peanut Vendor* and *Is That Religion?* listed in Delaunay's Discography on page 255 under the Blue Rhythm Band is probably Ellington. The record on Melotone 12080 has master numbers adjacent to the Ellington *Brunswick Creole Rhapsody* and the sides are supposed to sound like Duke.

JAZZ IN PRINT: An article entitled *Spirituals, Blues and Jazz* by Sterling Brown is found in *Tricolor* Vol. 3 No. 13 April issue published by Labarthe Publishing Co. Inc., 1 East 57th St., New York 22, N. Y.

Mimeographed sheet lately received from England is Vic Lewis' and Jack Farnell's *Jazzmen News* April 1945. Sheet plugs some Parlophone releases made by Lewis-guitar and Farnell-drums with a band seven pieces in all. Also other English news in the jazz groove.

RECORD SHOP: Yanks in London will be interested in the opening of *The Jazz Record Shop-Estate House*, 31, Dover Street, Piccadilly, London, W.1. Motto is *Home of Jazz and the managing director is John Rose of Jazz Tempo*. Assistant directors are well known collectors *Bill Elliott and Buddy Casse*.

MISCELLANY: George Von Physter, noted for his sketches on swing musicians, which were released in book form by *Down Beat* under the title *Destiny*, is now the night doorman at the Hotel Biltmore in Los Angeles.

Floyd Bean sold his latest song *I Never Thought I'd Sing The Blues* and it should be on the market soon.

A novel label is the Olympia Selection Metrophone of Belgium which also includes the reverse tune as well as the tune on

## Jazz Foundation Bash Last Until Next Fall

New York—The New Jazz Foundation will give its second and last jazz concert of the season at Town Hall here on June 22. Two groups will be featured: Coleman Hawkins playing with the Erroll Garner Trio and Dizzy Gillespie with his own five-piece band. Monte Kay, who heads the NJF enterprise, announces that the series will be discontinued throughout the summer but will begin again next fall.

Mel Henke is busy writing arrangements and organizing a 12 piece band which he will lead from the piano.

Eddie Beaumonte former *Down Beat* cartoonist is now addressed Sgt. E. V. Ronan 36805633 Casual Sqd. A-12, APO 19362\*A c/o PM San Francisco, Cal.

Ens. W. C. Love, USNR, writes on VE Day that he has been sailing all over the Mediterranean. In Marseille he has the privilege of hearing Django Reinhardt with his quintette play a special concert for him and some of his friends.

COLLECTOR'S CATALOGUE: E. T. Batschelder, 215 Farrington Ave., No. Terrytown, N. Y. a Fate Waller specialist. He is Secretary of the Association of National Advertisers.

Harold W. Mills, 10 Lettrel Ave., Toronto 13, Ont. Can. General including Stamps, Dixieland, Chicago, New Orleans, Blues, Boogie and specifically Lunceford, Ellington, Armstrong and Basie. Ronald Clough, 38 Bolinbroke St., Marshfield, Bradford, Yorkshire, England. Blues Singers, Spanier, Bechet. Jane Buttler, 148 Quincy Ave., Long Beach 3, Calif. Ellington, Armstrong and Waller.

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oh E. Larrance

Winnipeg, Man.

heartly congrat- ues editorial pite Bewildered lay 1st issue.

now I have been reading about ore I read the get. Each critic his time dispar- f jazz except the nch he is cham- ie of them stops

the other man is opinion. Jazz bitter and nar- n those in any r are trying to mething esoteric et cult open only w, instead of the cratic America,

critics can get their knowledge, es modify their should be able to 'terion' for good their following ake it stick. The eds to be clar- itics who have sing it up should ean it up again. nce, as in many ans will be look- to lead the way. eline Temple

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Jo Stafford, recently voted the GI Sweetheart, introduced some of the new tunes published by GI Music, the firm that publishes the tunes of servicemen and veterans, on the We the People show June 10. Tunes on the GI Music list include, *Ev'ry Night*, by Lee and Ray Rand, *A Nickel Ride*, by Arthur Withall, *GI Jitters*, by Joe Hochman and Herb Storfer, *The Day Will Come*, by Smiley Johnson, *Garden of the Moon*, by Herb Storfer and Anthony Cerabino, *If*, by Harry Kovner and *Uh-Oh*, by Herb Storfer.

*It Only Happens Once*, penned by Frankie Laine, the fine blues singer with his Make Believe Ballroom Quartet at Billy Berg's in Hollywood, has been recorded on Capitol by the King Cole Trio. . . . *Cherio's* new tune is the ballad, *Lonesome*, by Georgy Weiss and Herbert F. Gebhardt. . . . *There Must Be A Way* is heading the list at Stevens. Written by David Saxon, Sammy Gallop and Robert Cooke, tune has been waxed by Connee Boswell and Charlie Spivak.

*Rytoc* is giving a percentage of

the publishers' receipts from their tune, *Send This Purple Heart to My Sweetheart*, to the Military Order of the Purple Heart. This organization is for the purpose of aiding returning veterans who have been awarded the Purple Heart. . . . *Freddie Slack*, *Floyd Victor* and *R. N. Herman* combined talents to pen *A Kiss Good-night*, just released by Miller Music. . . . *Who Cares If I'm Lonely* is *American Academy's* new release. Writers are *Erwin King* and *Bernie Weissman*.

*And There You Are*, written by Sammy Fain and Ted Koehler, from the MGM pic, *Week-end at the Waldorf*, is being plugged by Leo Feist. . . . The new *Carmen Lombardo-Bob Russell* tune, *Back Home for Keeps*, is on the Irving Berlin list. *Guy Lombardo* waxed it on Decca. Firm is also reviving the oldie *How Deep Is the Ocean*, written by Berlin and from the Paramount film *Blue Skies*. . . . *Leeds* is plugging *Along the Navajo Trail*, composed by Larry Markes and Eddie DeLange. Tune was introduced and recorded on Victor by Dinah Shore.

*Stars In Your Eyes*, with Spanish lyrics by R. Lopez Mendez, English lyrics by Mort Greens and music by Gabriel Ruiz is current on Melody Lane's list. Tune was recorded by Frank Sinatra with Xavier Cugat's orchestra on Columbia. . . . *Southern* is currently working on

*Small World*, by Eddie Sella, Sol Marcus and Marty Freiburg. *White You're Away*, by Max Steiner and Stanley Adams, is new on the Remick list. . . . A recent Mills release is *The Blonde Sailor*, by Mitchell Parish, Bell Leib and J. Pfeil. Firm is also working on *I Can't Believe That You're in Love With Me*, by Jimmy McHugh and Clarence Cas-kill.

Barton's new release, *He'll Have to Cross the Atlantic* (To Get to the Pacific), by Sammy Cahn and Jules Styne, has been recorded by Les Brown on Columbia, Dinah Shore on Victor, and the King Cole Trio on Capitol. . . . *Lonely Serenade*, by Lou Rogers, Sammy Lighter and Larry Ross, is the talk of Hollywood's Tin Pan Alley. . . . Babwin Publications is a new firm in Los Angeles, organized by Arthur J. Babich, managing director of the Los Angeles County Symphonic Band. . . . *Let Come What May* was penned by Chicago organist Hal Pearl and Charles A. Lehner.

**Kettering L. A. Visitor**

Los Angeles—Ralph Kettering, prominent Chicago theatrical man, has been vacationing here with his son, Tom Kettering, vice president of Frederick Brothers Agency and head of Hollywood office of firm.

**Jam Session In Belgium**



Belgium—Getting their kicks in a service men's recreation center jam session overseas are Sgt. Chester Luceyinski of Chicago and Cpl. Leonard Corrieri, Baltimore, as Sgt. Bob Barnes, pianist, Appleton, Wisconsin; Cpl. Frank Natale, guitarist, Pittsburgh; Pfc. Larry Tri-guero, drummer, Miami, knock themselves out. *Signal Corps Photo.*

**Know-All**

New York—One name band-leader is the gripe of all announcers and engineers who have worked with him. He knows more about announcing and engineering than any of the men who have devoted their lives to the study of these arts and sciences. He admits it. Recently, looking over the shoulder of an engineer, he said, pointing, "I want the volume up till the needle points to there—I know that's right because the last place I played it was right." The engineer protested. He said that such equipment varies, such volume would be too great, it wouldn't sound right, to which the leader replied, "Whose band is this—yours or mine?"

On another occasion he started giving orders and instructions to an announcer, getting the guy so flustered that he could barely stammer the call letters. How to win friends, influence people and get loused up on the air!

**'Jazz' Kicked Around Too Much**

(Jumped from Page 10) whose combined lifetime circulation doesn't come close to the sale of one issue of *Down Beat*. This development has been deplored by men like William Russell, Gene Williams, and Bill Colburn, whom I consider three of the best-informed men on the subject of American music, on the ground that Feather is inconsequential and that to reply is simply descending to his level. I feel they are right, although I lack their patience. The smearing process is hard enough to take, but what I don't like is that the New Orleans element is accused of the same intolerance.

**Only One Viewpoint**

Arnold Gingrich, editor of *Esquire*, has continuously printed Feather's slurs but no replies—a policy even more strongly followed by *Metronome*. *Down Beat* is the only magazine, in fact, of sizable circulation in which counter-punches have appeared, and even in its pages you will find the weight on the other side.

As far as the public's concerned, the mud's been going mostly one way. If it weren't for *Down Beat*, the public wouldn't even know anyone was fighting back. The squabble's a bad thing. Neither side will give in, and both sides, in their peculiar ways, are right. But when it comes to quality, here's something to consider.

Easily three-quarters of the admirers of New Orleans music cut their teeth on swing music, and by evaluation and elimination they arrived at something more satisfying and enduring than riffs, high notes, fast execution, and showmanship. And as my Australian friend Bill Miller says, I don't know of a single admirer of New Orleans music who was converted to swing.

**Another Disc Firm Readies For Action**

New York—Still one more recording company has come along to harry record retailers and fans anxious to buy all the worth-while wax being put on the market. Called *Cosmopolitan*, the new label claims that it will be able to match production levels of the major disc firms and, for its talent, has already lined up Gertrude Neisen, Jerry Wayne, Joan Edwards, Barry Wood, Henry Busse, Enric Madruguera and Coleman Hawkins.

*Down Beat* covers the music news from coast to coast—and is read around the world.

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New York—"Gloom Dodgers," local station WHN's daily four-hour show celebrates its third anniversary June 25. Show is attracting more and more jazz listeners these days with its emphasis on hot music regulars and guests. Permanent jazz stars on the show include the Herman Chittison Trio, pianist-singer Una Mae Carlisle and blues-singer Liza Morrow while recent guests were Red Norvo, Stuff Smith, Dizzy Gillespie and many other 52nd Street names.

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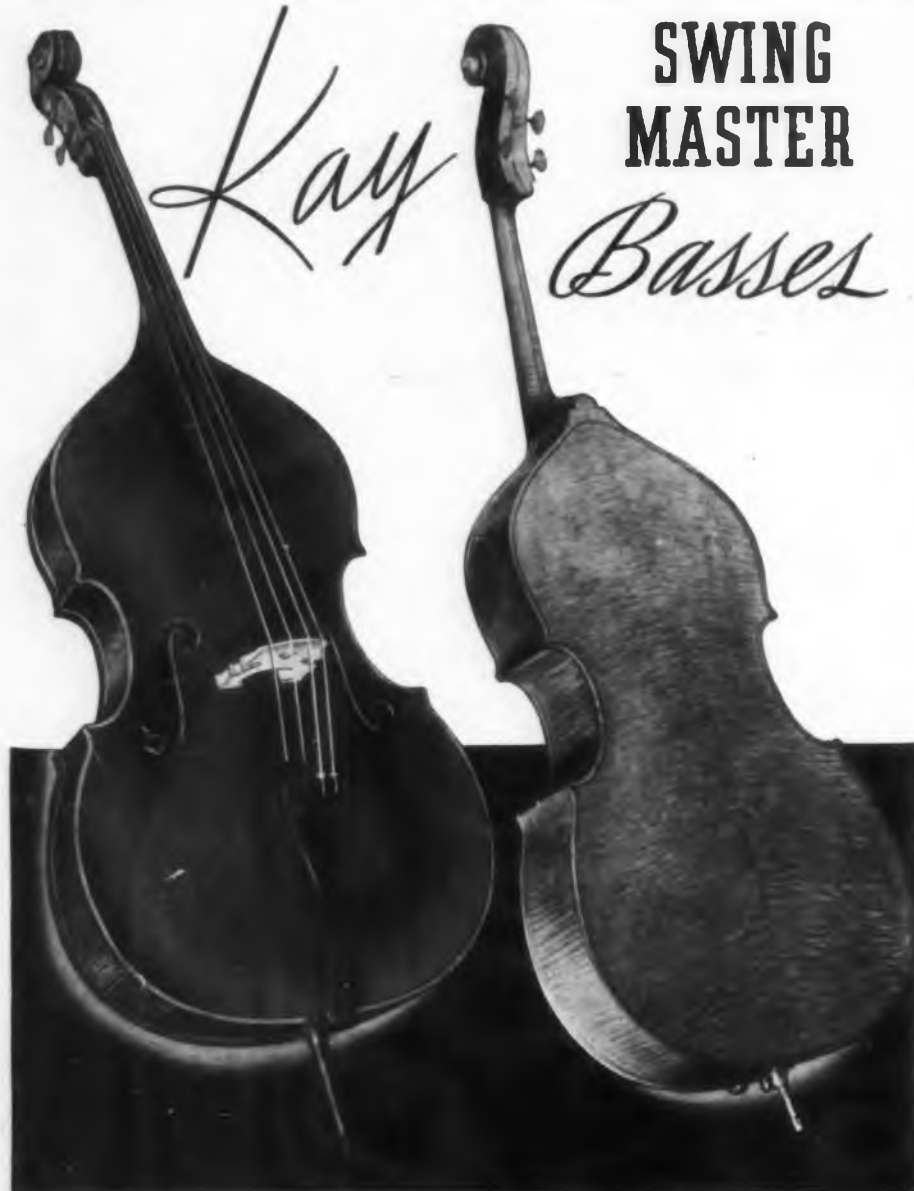
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The Model S-5 (right) is designed especially for the Dance Band. Beautiful highly flamed natural white maple, its glistening faces reveal its kingly quality before it speaks a note.

The S-6 Kay Swingmaster (left) is beautifully shaded in rich brown, highlighted for an aged effect. In all other respects, including price, these two famous Kay Bases are the same.

If your dealer is still "promising" take courage. It won't be long now. And you'll be mighty glad you waited.

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Southwest I there isn't a Bandoliers have of the best (a record which ran degrees below the side in the Neties. And they always "house," though ly is only a clear and the rhythm ally gets comp rhythmic tating. This dance un by Staff Bergear one-time arrar WKBW in Buff among the mill clans of the 318 sion. With a fe personnel is th they left the St Unit consists ley, Quincy, Ma Petrosino, Newa Cal Aughenbaug bass; Dave Tac Conn., guitar; I berta, Ala., B Beckley, West V Adoo, Pa., Jerry N. Y., trumpet Schenectady, (Mutehead) B Island, N. Y., bones; Gerald Kansas, John J. N. Y., Norm Wel Foy Dismukes, Jack Simpson, T and Jack Lehlor vocalist.

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# They've Played The Best Pacific Spots

Southwest Pacific Area—They've never been in lights and there isn't a name band musician among them. But the Bandollers have a record of playing time that includes some of the best (and worst) spots in the southwest Pacific, a record which ranges from several degrees below the Equator to top-side in the Netherlands East Indies. And they always have a good "house," though the house generally is only a clearing in the jungle and the rhythm section occasionally gets competition from the rhythmic rattling of a machine gun.

This dance unit was organized by Staff Sergeant Bob Nicholson, one-time arranger at WOR-WKBW in Buffalo, N. Y., from among the military band musicians of the 31st Infantry Division. With a few exceptions the personnel is the same as when they left the States.

Unit consists of Walter Kelley, Quincy, Mass., piano; Otto Petrosino, Newark, N. J., drums; Cal Aughenbaugh, Clearfield, Pa., bass; Dave Taczi, New Haven, Conn., guitar; Dave Selbert, Alberta, Ala., Benton Wilmoth, Beckley, West Va., Joe Fritz, McAdoo, Pa., Jerry Lear, Kingston, N. Y., trumpets; Norm Pratt, Schenectady, N. Y., Warren (Mutehead) Branning, Long Island, N. Y., Nicholson, trombones; Gerald Brown, Wichita, Kansas, John Jullen, Rochester, N. Y., Norm Weldon, Chicago, Ill., Foy Dismukes, Ocala, Miss., Jack Simpson, Tracy, Ala., reeds; and Jack Lehlor, Brooklyn, N. Y., vocalist.

The Bandollers have a schedule of daily concerts. The audience usually is in the thousands for even when they turn out to play for a group of men relieved from a section of the perimeter men from other areas come over to listen.

### Many Military Duties

But besides rehearsing and playing there are many other "military" duties that the bandsmen have to perform. War in the southwest Pacific, generals piously assure soldiers, is 90 per

cent work and 10 per cent fighting. Soldiers piously assure each other that the generals speak truth.

And despite belief to the contrary the members of bands in combat areas perform combat functions. The musicians of the 31st Infantry Band, have the second perimeter of defense at the Command Post. They come ashore with the rest of the infantry assigned to Command Post duty, dig in, fortify the position with pillboxes—a proceeding which means not only digging but felling palm trees for protective logs. Then they do their tours of duty. When this isn't required, they can be musicians again.

### Jive Is Favorite

They have played hospitals, dances, concerts of all sorts. And they find their audience is singularly of one taste—they want jive and swing.

This practical observation may be at loggerheads with some of the reports coming out of the Southwest Pacific, which indicate that Toscanini apparently is the favorite of the armed forces and Bach its pet composer.

"That's a lot of bunk," Nicholson says. "Jive and novelty numbers are what they're crazy about. *St. Louis Blues* is our biggest number."

"Hospital cases are tougher to get a rise out of," he says. "They are a tough audience, second only to the boys coming off the perimeter. When you play before a bunch of men who have been out on the line for 30 days, working under nervous strain at night and trying to sleep in pillboxes which get muddy and almost fill up every time it rains, you've got an audience that is tough to entertain."

### Natives Hep

The band itself has played crash boats, PT Boats, jungle theaters, clearings and has given special concerts for the natives on islands which the troops have not occupied. Here they found the *Isle of Capri* was a popular number. But they got their surprise when they swung into *Pistol Packin' Mama* to find the

natives singing the English words.

Nicholson suspects the people who brought the Singer Sewing Machine he found on the island exercised subversive influence. But he can't prove it.

### Philly Drummer With Army Combo On Guam

Philadelphia—A former Philadelphia drummer, T/Sgt. Robert Horton, is not only helping to beat the Japs in the South Pacific, but he is also "beating it out" with the "Bad Sacks," hottest swing band on Guam.

Horton, who is with the 21st Bomber Command, also is manager of band which includes a piano player, a bass fiddle, two trumpets and a vocalist.

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

### Union Plans For Music For Vets

Los Angeles—Local 47, musicians' union, is pushing campaign to establish a permanent organization similar to U.S.O. for purposes of providing music and entertainment for wounded veterans of World War II, many of whom will be in hospitals for years after present military operations come to an end.

Project has been launched under name of "Music for Wounded". First major event in fundraising plan will be a concert at Hollywood Bowl early in September for which name stars from radio, music and picture fields will donate their services. Bowl will be provided by its operating association for a nominal "clean-up" charge to pay required help.

Spike Wallace, president of Local 47 is taking leading part in laying the ground-work.



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