

DOWN BEAT

CHICAGO, JULY 15, 1945 VOL. 12—No. 14
(Copyright, 1945, Down Beat Publishing Co.)

STRICTLY
NO LIB
BY THE SQUARE

Jazz Stars Absence Drag Gillespie Bash

New York—The New Jazz Foundation is still shooting better-than-par. At its latest Town Hall soiree, two of the most widely-heralded stars, Coleman Hawkins and Slam Stewart, didn't show. Me, I'd like to know what goes on here.

If jazz promoters are going to run concerts and charge admission, then, like any other promoter, they must produce what they advertise and must plan their shows if they expect them to click. Several performers with heavy box-office appeal have failed to appear at both NJF shows and jazz fans who forked out good dough to attend the shows must be getting tired of the routine. Apparently contracts aren't made between the promoters and the artists or there wouldn't be such hit-or-miss attendance by announced jazzmen.

Concerts Badly Planned

Furthermore, the concerts are very badly planned. This is evident from the confusion existing on stage most of the time, from the meaningless program (rarely does any musician play in order or what he's listed to play), and especially from the stupid emceeing of a local radio announcer called Symphony Sid.

As for the music—well, lot of it was good but too much of it was repetitious and for that reason dull. Dizzy Gillespie's band and Don Byas certainly offered plenty of excitement but how great for how long can they be? Dizzy and alto-man Charlie Parker gave out with great music but it would have been a big help if their work was broken up by other acts instead of being presented in one hunk. Byas played just as well but too often, the fault here of course being that he had to play the missing Hawk's choruses plus his own.

Erroll Garner Shines

The only over-worked artist who didn't pall was pianist Erroll Garner. Whether he was playing complex hot jazz with rhythm accompanying or spellbinding the audience with magical solo originals, he bore the unmistakable imprint of genius. Despite being kept at the keyboard throughout two-thirds of the program, he was never at a loss for the right thing to play.

Garner accompanied singer Pearl Bailey and it's a tribute to her voice to say that she was equal to his backgrounds. Pearl is a peculiar figure in the jazz world—attractive, with an excellent voice and an unusual but good blues conception. Nevertheless, her act belongs more to the smart boite set than to legit jazz.

The concert was rounded out with some exceptionally fine trumpet by Buck Clayton, good clarinet by a young 'fay soldier named Tony Sciacca, and terrific drums by Sid Catlett.

TD and Buddy In Another Spat

Los Angeles — Tommy Dorsey and his star drummer-man Buddy Rich are at it again! Fly in the soup between the two, who never have been exactly in love, is Buddy's recording activities outside the TD band.

Rich recorded four sides waxed recently with the Herbie Haymer Quintet for Eddie Laguna, who operates the Sunset label here. Tommy and his attorneys have threatened court action against Laguna if the sides are released, TD contending that he holds a contract with Buddy forbidding him to play or record with any other musical unit.

Laguna says he intends to issue the records anyway. By this time the Rich contract may have expired, no one knowing just how long the agreement was for, anyway.

Singing Find



New York—Luscious is certainly no overstatement (nor is any other phrase the Beat editors could dig out of their dictionary) when it's in description of the beauty of Mary Ann James, new singing find. Mary Ann started professionally in Detroit and Chicago, now has movie and radio scouts interested. She has just signed a five year contract with Tim Gayle.

from that throat operation. . . . Ann Moore is a new singer with Count Basie. . . . Henry Busse, annoyed by the atmosphere at the Biltmore hotel in New York, asked for release. . . . Lester Young is ill at Camp Gordon, Georgia, will be out of service soon, but can't play horn for several months. Jo Jones is at Fort Ord, California.

Slam Returns To Goodman Crew

New York—Slam Stewart has returned to Benny Goodman's band, for the time being, at least, after an involved hassle. BG had planned to replace Slam with harpist Adele Girard, but she was forced to stay in town due to a strep throat condition and the serious illness of husband Joe Marsala.

At this writing Adele hadn't heard further from Benny and didn't know if she was to join the band. Slam, in the meantime, had temporarily forgotten his plans for a big band and was again featured with the Sextet. Only other important BG news is that Terry Nolan, 52nd Street impresario, is now part of Red Norvo's "destruction of the vibes" act. Nolan carries a large fire-axe on stage to Red to help facilitate the job.

Whistling Act

Boston, Mass.—Benny Goodman demonstrated his faultless showmanship here during a recent visit with his band. Playing on the stage of the RKO-Boston Theater, BG's reed slipped from his horn to the floor. Benny didn't bother reaching for it; instead, he leaned over the mike and whistled his solo, knocking out the packed house.

Sherock's Horn And Vocalist



New York—One of the newer and more promising bands on the scene is that of Shorty Sherock, now at the Glen Island Casino. Outstanding with the new crew is Shorty's fine horn and the vocallising of cute newcomer, Elayne Trent, both pictured here. Elayne, former night club vocalist, has her first big-band assignment with the Sherock band.

Harry James Isn't Commercial—He Says

New York—"Who says I'm getting too commercial?" barked Harry James.

"And what does 'getting too commercial' mean, anyway?"

"No kidding, half the time I don't think a lot of these would-be jazz fans know what they're talking about. They talk through their hats."

"One of the big complaints is that you're adding too many strings," he was told. "That, the emphasis on ballads, and the fact that in the past few years you've cut almost no small band jazz records. Some of the fans claim that you haven't done anything lately to compare with some of the sides you cut earlier, like the ones you made with Hampton, for example."

"Listen," Harry snorted. "Why do these guys think that because a record only has four or five musicians on it, it must be better than one with 15 or 20 or any number? The size of the band has nothing to do with the quality of music produced. I'm not trying to please a handful of hot record collectors. I'm trying to play the kind of music that I like and the kind that a lot of other people like apparently."

"As far as the fiddles go," said the bandleader with one of the largest music-derived incomes, "what's wrong with them? It's foolish to say that strings will spoil the jazz quality of a band. They're used chiefly to heighten ballads and they do that tremendously. The way I see it, by doubling my strings as I've done, I'm only giving the customers twice as much for their money!"

"All in all, I don't know what these people are driving at with their 'too commercial' stuff. Tell them for me that I'm trying to play nothing but good music and I don't care what name you use to describe it. And tell them especially that I'm still playing the same kind of horn I always played!"

Glaser Expands In Cocktail Biz

New York—The Joe Glaser office plans heavy expansion into the cocktail and club booking biz and has brought in Harry Moss, formerly associated with M.C.A., as part of the new set-up.

Moss brought bands of Enoch Light and Johnny McGhee into the Glaser fold with him, may also follow with Lee Castle, Tommy Reynolds and Bob Chester. The Glaser office, which to date has exploited only top names in the cocktail field such as Al Casey and Red Norvo, will now include all types of cocktail and single acts.

O'Day With Krupa At Astor

New York—Anita O'Day has rejoined the band with which she rose to fame. She opens with Gene Krupa's crew tomorrow night (16th) at the Astor Roof and, it is understood, will be featured with Krupa's jazz trio, The Song Bards, vocal group, are already out of the band.

Krupa plays the Capitol theater here in September, then will probably hop overseas for a G.I. tour. He's also scheduled to return to the west coast for another pic date.

Rosenkrantz May Try Another Jazz Bash

New York—Timme Rosenkrantz, recent promoter of the most musically satisfying and financially disappointing jazz concert of the year, will try again—probably later this month. He's looking for an air conditioned hall suitable for a hot weather bash. Museum of Modern Art is leading possibility at the moment.

Stacy Band And Lee Wiley Debut

New York—Jess Stacy's band was ready to open July 6 at Seaside Park, Virginia Beach, for its debut. The pianist-leader had a bad break at the last minute when clarinetist Buddy De Franco, his key-man, left to go back to the Tommy Dorsey fold on the west coast. Stacy's wife, Lee Wiley, handles vocals and Bennie Winestone, ex-Ambrose tenorman, is featured. Band books through GAC which set the Seaside Park date for four weeks.

Cootie & Ella On The Cover

Cootie Williams and Ella Fitzgerald have been knocking out the customers on their current road and theater tour. On the cover pic they seem to be knocking themselves out as well. Cootie's fine band now records for Capitol records, first releases are due soon.

Claude Thornhill is ill on Tarawa with an ear and sinus infection and has had 125 shots of penicillin. His band and show moved on to New Zealand without him. . . . Woody Herman and his Herd open at the Hotel Pennsylvania in Manhattan tomorrow (July 16). . . . Dizzy Gillespie debuted his big band on July 8 at Langley Field, Virginia, and is booked until August 26.

Joe Marsala had two operations and can't play his horn until October. His wife, Adele, who was going to play her harp with BG, was mixed up by a strep throat. . . . New Yorker probably will Profile that wax wizard, Milt Gabler. . . . Cork O'Keefe is setting Bobby Hackett for two albums at Decca, one Biederbocke and the other his own faves.

Thieves spooled Bill Davison's furlough by stealing both his auto and his horn. . . . Although June is a poor month for attendance, Louis Prima smashed box-office records at the Strand (NYC) and the King Cole Trio did the same trick at the Orpheum theater in L. A. . . . Ernie Anderson, mentor to Eddie Condon, got the publicity job at Majestic records.

The radio nets are annoying many music publishers by banning songs with social significance. . . . Don D'Arcy has decided to sing again—with Ari Mooney's band at the Lincoln in Gotham. . . . Jerry Wald, who has been ducking the date, will wipe out old options at the Roseland on Broadway in October. . . . Johnny Mercer and Richard Arlen are working on the score for a Broadway musical to star Lena Horne.

Unless labor restrictions are modified drastically from pre-war status, American name bands won't make any general invasion of England and the continent after the war. Working permits probably will be as tough to get as ever. . . . Did Johnny Bothwell wed Claire Hogan, who replaced Margie Wood as the chirp with Boyd Raeburn? Both of them may have cut out from the band by the time you read this.

Billy Usher is singing now with Randy Brooks. . . . Mel Powell wrote Clarimada, Benny Goodman's newest disc release. . . . Cafe Society Downtown has a great find, Susan Reed, who sings quaint ballads and plays the sitar. . . . Billie Holiday is worrying her associates again. . . . Charlie Parker, a hit on alto with Dizzy's small band, is forming his own jam unit.

Manie Sacks is recovering

BLUE NOTES By ROD REED

A radio writer wants a divorce because his wife uses tea. He must be an old-fashioned gaffer who objects to women smoking.

Dorothy Lamour, an ex band chirp, earned \$134,084 last year. Moral: skip the songs; get sarongs.

Oscar Levant has a solitary role in *Rhapsody in Blue*. He plays himself.

Icky Vicki likes that sneeze song, "Good, Good, Good — Achooo! Achooo!"

Pat: Does your phonograph run by electricity?
Mike: No, it's a wind instrument.

TD To Buy Transport For Post-War Tours

Los Angeles—"Tommy Dorsey and his Air-Borne Orchestra."

That is the billing that will herald the appearance of the alip-horn stylist and his troupe as soon as Dorsey can purchase an army sky transport to carry his band on all its travels.

The idea almost became an actuality a few weeks ago. Tommy had practically completed the purchase of a plane of the Liberator "B-24" bomber type for conversion into a transport when a government official stepped in to nix the deal on the contention that, despite the number of practically obsolete early model B-24's, the planes were essential for business out in the Pacific.

The TD plan is to use the plane, when available, not only to carry his entire unit but to serve as living quarters when necessary. He plans to equip the plane for 35 musicians, their instruments, library and all other supplies necessary for playing one-nighters in a series of quick, profitable hops.

Idea looks like more than just a good publicity stunt—particularly as one-nighters are more profitable than any other type of work. And plane travel will undoubtedly open up all of North and South America, as well as most of the world, to American dance band tours.

Silver Replaces Erno Rapee

New York—Jules Silver, who had assisted the late Erno Rapee at Radio City Music Hall, has replaced him—temporarily according to Music Hall officials. The new, permanent chief conductor, has not yet been named.

Rapee, who died June 26 after suffering a heart attack, had maestroed at the Music Hall since its opening in December, 1932. He had been associated with movie house music since 1917 when he signed with the late Roxy to be musical director at the Rialto. Thereafter he conducted pit bands in several theaters, scored and conducted music for films, scored musical comedies, guest-conducted symphony orchestras.

He was composer of a number of pop tunes, biggest hits being *Charmaine*, *Diane* and *Angela Mia*.

Composer of 'Peanut Vendor' Dies In Spain

New York—The late Moises Simons, Cuban musician and composer, was known principally to the long underweats. But he did one job that pop fans took to in a big way, *The Peanut Vendor*. It's the ditty that Will Rogers described as unique; the only song nobody can whistle.

Vendor became a standard in Ted Lewis stage shows with the high-hatted clarinet-holder tossing goobers to the audience. It also was basis for a lawsuit when somebody tripped over a peanut.

Simons died in Madrid, June 28 of a heart attack at the age of 56.

Jerry Shelton On USO Show



Accordionist Jerry Shelton looks on as a lucky GI collects autographs from dancer Melba and singer Kathleen Harris, of the USO show, *Bumps-A-Deity*, in Europe. Jerry was musical director of the *Volou-Yolanda* show.

Miller Junction

New York—Erskine Hawkins, whose band plays its first big-time Broadway theater date at the Strand opening July 27, has composed a special number for the occasion, dedicated to Major Glenn Miller. It was the Miller band that pushed Hawkins' *Tuxedo Junction* into hit song brackets a few years ago and for that reason Hawkins has titled his new opus *Miller Junction*. Hawkins just concluded a long run at the Hotel Lincoln here.

Himber Tax Suit Again In Court

Los Angeles—Old law suit against Richard Himber, filed three years ago by the state, in connection with unemployment insurance and social security taxes of salaries of his musicians is again active with shifting of case from Sacramento, where it was originally filed, to L.A.

The state claims Himber owes it nearly five hundred dollars for salaries while working at the St. Francis hotel, in San Francisco, and the Palladium in Hollywood.

Himber's attorney claims tax was paid, that the amount sought now is surcharge due to interest and penalties which piled up during delay in trying to establish the employer-employee relationship to satisfaction of the state and musicians' union. The union has since held that the bandleader, as well as the musicians under him, is also an employee of the location hiring him.

'Hipster' Comes To Rescue of Long Hairs

New York—Aside from Jose Iturbi, few longhair pianists have come close to mastering boogie woogie—but most of them, it's reported, have a secret urge.

Come to their rescue is Harry (The Hipster) Gibson with a new music book called *Sextette for Boogie Woogie*. Music is written in classical piano style, with all the scoring marks that most of the jazzers eschew and with special instructions aimed right at the woolly underwear boys.

It's divided into six sections—prelude, nocturne, intermezzo, rhapsody, fantasy and toccata. (The intermezzo is called *Down Beat Boogie*.) Bert Shefter edited and transcribed and it's published by Mutual Music.

Says the hipster, "Man, if them shoulder-bob cats really dig this mess they'll be cuttin' Ammons and Johnson before you can say Arturo J. Toscanini."

Procedure For Haines Cheesecake Pics



Left—Songstress Connie Haines takes time out for a session with her make-up kit before going in front of the camera.

Center—It's only Lou Costello's camera—but even then, cheesecake plays an important part in the life of a radio canary (ya gotta look pretty as

well as sing pretty, for some reason) and Connie is quite willing to oblige.

Right—The most satisfying results—with a change of poses and bathing suits. Connie is with the Bud Abbott and Lou Costello show.

red faces

John Dolson, owner of the Blue Moon in Wichita, Kansas, had been keeping a pair of Kerry Blue terriers and four pups in a pen just outside the night club windows. During the spot's regular evening radio airer, as Freddie Shaffer's band was about halfway through their arrangement of *Trees*, all six dogs began to howl! Such was the racket that it almost stopped the show.

Overseas GI's Crave, Deserve That Music

By 2nd Lt. BOB CROSBY, U.S.M.C.

South Pacific—Every enlisted man over here would like to see and hear more top name bands. It has been quite embarrassing for me to try to explain to these kids—the same kids who put these bands on top several years ago—why none

of our dance bands come overseas.

And why don't they? I know that bands have been touring the states playing service camps, but I also know that a larger percentage are on a sponsored program which requires no sacrifice monetarily, and the publicity resulting from these performances has been quite eagerly sought after.

Three Main Excuses

There are three excuses given by name bands: commitments, personnel, and transportation. The first argument about not going overseas because of commitments can be handled easily. No hotel operator would stand in the way of our servicemen overseas getting this entertainment. Secondly, that some of the boys could not pass physical requirements and some who had been in service and discharged would not want to go is argued. It is a sorry situation indeed if each organization could not replace and rewrite a few of their arrangements and keep their music on the same high standard. Surely our band leaders are competent enough musicians and can defeat this problem. The third argument is transportation. This is the problem of the service and if they can transport the 160 men of "This is the Army," I believe this situation can also be met.

It was suggested that salaries be paid by the USO people between seventy-five and one hundred dollars a week. There being no hotel and food bills, this appears to be a pretty good touch in comparison paid musicians in the service.

Thornhill in Hospital

I saw Claude Thornhill the other day. He is in the hospital, not seriously ill. Fatigue, from a six-months' tour. He has been with Dennis Day and a service band. Ray Anthony has a great Navy band out here and is soon to go on tour.

I have a band and show now and I am about to go forward again, but I still reiterate, the war is moving this way, personnel and morale problems increase every day. So this is the plea: Give the men out here the thing that they want. Music!

Carolyn Grey Leaves TD for Anson Weeks

Los Angeles—Carolyn Grey, after a brief period with Tommy Dorsey at the Casino Gardens, joined Anson Weeks at the Nava-jo Ballroom, Big Bear Lake resort.

Frisco Dark For Touring Bands

San Francisco—Traveling band bookings appear virtually an impossibility in this territory as all hotel and lodging accommodations have been made available only to essential military and civilian personnel. Ruling was made by the hotel operators' association after the United Nations conference and will remain in effect as long as present conditions exist.

Chief effect will be with bands on one-nighters and theater tours.

First Cosmopolitan Discs On The Market

New York—First releases of the new Cosmopolitan record company in early July offered plenty of vocalizing and a minimum of swazz. Platters by Joan Edwards, Jerry Wayne, Four Chicks and Chuck and Henry (Hot Embouchure) Busse came off the assembly line. Coleman Hawkins was the only red hot man signed by the new platter producers to date. Harry Bank, president, was off to Chicago early this month to groove Del Courtney and Barry Wood for his first pressings in the Windy City.

Dorothy's Sis



West Coast—Vivacious Debby Claire is the latest entry into the vocalist field. Debby has her first big name job with the Jan Garber band, and those in the know are already hailing her as a "find." Girl is sister of Dorothy Claire, now working as a single.

Jive Bombers Win GI Band Concert In Italy

Italy—The 98th "Jive Bombers" orchestra recently nosed out three other army bands for the title of "best 15th Air Force dance orchestra" in an elimination contest held throughout the 15th Air Force region.

The Jive Bombers, under the baton of Cpl. Derral Taylor, of Meridian, Miss., was organized last October, and has been playing.

Musicians in the band are: Amos Asmussen, LeRoy Martella, Robert Delany, Clarence John, saxes; Taylor, Dan Hill Jr., Ernest Basqualone, trumpets; Harold Carden, William Sipes, trombones; Harold Crump, piano; Sam Haber, guitar; Andy Pater, bass; Samuel Nassi, drums and Lee Huddleston, Herb Hengst and William Wright, vocalists.

Hackett—Young Man With Another Horn

By JOHN LUCAS

A decade ago, an undiscovered young cornetist in Boston was playing the best jazz to be heard. At the age of eighteen he had come up from Providence, where he was known only as a guitarist. It was at the Theatrical Club—with the memory

of Bix Beiderbecke for inspiration, with the trombone of Brad Gowans for support—that this young jazzman, giving up his guitar, came into his own as a cornet player. Today his name is famous wherever hot music is played or discussed, for that man was none other than Bobby Hackett.

Now Bobby is thirty, an established star, one of the leading soloists in all white jazz. No longer can he be regarded simply as another young man with a horn, as he was quickly dubbed when first he reached New York. He is more than a mere imitator, more even than the rightful successor to Bix—the original Bobby Hackett, much copied in his turn, rather than just a junior edition of Beiderbecke.

Primarily a Soloist

Hackett is quite a stylist himself, with a highly individual conception of phrasing and a lyrical expression beyond that of all his Dixieland rivals. He is primarily a soloist, not so effective as an ensemble man, but his solo style has created a great demand for his records just as it has brought him numerous followers from the ranks of musicians themselves. Hackett was novel ten years ago, and he is still novel today—but now something new has been added.

Bobby has changed a lot since those days back at the Theatrical Club. He used to play a cornet, like Bix and Muggsy, but now he plays a trumpet. The cornet suited him as long as he was working in small bands, true jazz ensembles—he used it in Boston and he used it during his early years in New York, with Joe Marsala at the Hickory House in 1937 and with his own group at Nick's in 1938. He became convinced that a trumpet would fit into big bands better than a cornet. By the time he joined N.B.C. as a staff musician in 1943, his mind was made up and the switch was made. Now that Hackett is the featured member of Glen Gray's brass section, it seems unlikely that he will ever return to his first love.

This one change by Hackett goes right along with another, just as the same change on the part of Armstrong years ago signified that Louis was giving up New Orleans jazz for swing. The cornet is a symbol of ensemble jazz—Bolden and Keppard and Oliver, Johnson and Ladnier—LaRocca and Mares and Hardy, Beiderbecke and Spanier. The trumpet is for the soloist, good or bad, from Armstrong to Eldridge and from Berigan to James. Thus Bobby has placed himself definitely on the side of those who favor solo jazz and, due perhaps to expediency or necessity, also with the advocates of big-band swing.

Best With Small Group

Bobby is right to consider himself predominantly a soloist, of course, but he ought likewise to realize that he plays his best only when surrounded by a small unit

Coast Chirp



Hollywood—Virginia Martin, who sings pretty for the people, is the latest Harold Oxley discovery. She has been chirping for the Jack Denny band on the west coast and was recently signed by the Oxley office.

of six or seven hot musicians. He has played with a number of real jazzmen, and invariably his finest efforts have been produced in conjunction with them.

With Heidt, who paid good money, Bobby found himself encircled by corn. With Miller, who was a master musician, Bobby had little opportunity to blow his horn. With Gray, whose latest Casa Loma crew has no use for Dixieland, Bobby has repeated two choruses on *Jada* until even the monotony is beginning to wear thin.

When Hackett quit the society of genuine jazzmen, he left the real jazz behind. But Bobby will go back to it before long, for—although he has another horn now—he is still Bobby Hackett, the original, the one and only!

Pollack, Starr On Jewell Label

Los Angeles — Ben Pollack launched his new Jewell Record Co. with Kay Starr and a band under his own name on the first recording session. The Pollack combo used six strings, clarinet, tenor, trom and four rhythm.

Second disc session set for this month was to feature Bob Graham, backed by an orchestra consisting of four woodwinds, French horn, harp, eight strings and rhythm. Pollack has his own presses and expects his first platters to hit the stands before the end of this month.

Club Condon Opening Set For Labor Day

New York—Eddie Condon plans to open his jazz night-spot, Club Condon, on Labor Day, not in August as reported earlier. Alterations in the club's decor make the change in debut necessary, according to the guitarist. Condon added that he hadn't settled definitely on the personnel for his jazz band, though musicians like Yank Lawson, Brad Gowans and Billy Butterfield were reportedly in the planned line-up. Butterfield, however, faced army induction at this writing.

Barries Join Bauduc

Los Angeles — The Barries, vocal trio, have joined the Ray Bauduc band, currently on tour. Sharon Barrie left the hospital here after a siege of pneumonia in time to join Linda and Lee. Girls have recorded for Capitol.

Music Network To Food Stores

Los Angeles — Paragon Sound Studios, wire music firm which has been servicing cafes, hotels and other public spots with recorded music for past six months, has opened a new field by signing up a group of super-markets as outlets.

The basic difference in this new plan is that the markets, unlike Paragon's other customers, will not pay for the service. The charge will be borne by advertisers whose spot announcements will be interspersed with the musical selections.

Paragon has some 50 markets lined up at writing, expects to have a hundred on its "net" by July. At present the plugs are going out free in order to give prospective advertisers an opportunity to check reaction.

Dailard Sells Out Ballroom

San Diego—The Pacific Square ballroom has been purchased by Walter Stutz from Wayne Dailard for reported sum of \$325,000. Dailard last month turned down offer of \$280,000 from Horace Heidt.

Stutz, active in amusement enterprises here for many years, was slated to take over in early July. Same policy was to continue with name bands on weekends.

King Cab I



New York—It's King Cab the first in the Zanzibar's new show, though actually Cab was christened Cabell III some 37 years ago. Cab seems not to be at all troubled by the discrepancy—but then who would with such lush femininity so close by?

Meakin On Mutual

Los Angeles—Jack Meakin, former bandleader and NBC music head, has returned to music after several years as a radio producer to take over the musical reins on the Arch Oboler-Mutual net shows.

Marine Show Is Pacific Success

Pacific Area—Leathernecks out here are getting top-flight entertainment from personnel within their own ranks that would put many stateside music units to shame. "The Merry Men of the Marines" have become so popular that rarely a night passes without a show being presented.

Idea for the show was born aboard a troop transport on its way over from the states. Everything from opera to jazz is presented in the show. *Down Beat* readers will recognize name of Neal Reid, tram man formerly with Woody Herman, and the mainstay of the group. Lumpy Brannum, bassist with Waring, provides comedy and rhythm and Morris King, fiddle player extraordinary, gives out with both swing and long hair. And always good for a long and loud applause is the guitar duet by Bill Jolly and Jack Shook.

Frank Tennille, ex-Bob Crosby vocalist, stops the shows with his singing. The Marine Corps' answer to Sinatra, they say.

Chick Sentenced

New York—Phyllis Lane, billed as a former orchestra leader, was sentenced on June 28 to the Westfield State Farm for Women, as the aftermath of the killing on Feb. 3 of one Jack Miehe in her apartment. The death was alleged to have followed a drunken brawl. Her term is up to five years.



"HE SAYS IT'S AN ANNIVERSARY CELEBRATION—A YEAR AGO TODAY HE BOUGHT A GOLDENTONE REED AND IT'S STILL PLAYABLE!"

Goldentone

PLASTIC REED

Every Goldentone Plastic Reed is guaranteed for a full year. There's no wetting—no waiting. The Goldentone is ready to play instantly. The smooth tip is easy on the lip. Try one at your dealer's today.

For Clarinet, Alto and Tenor Sax \$1

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



PRODUCT OF SELMER

SITTIN' IN



LOVE NOTES

In 1902 "I Promise You" Meant the boss and his sec.
Would marry.
In '45 the ballad jive Ties the maestro To his canary. —hel

Jazz Struggles For Survival in Chicago

By DON C. HAYNES

Chicago—Jazz is making another determined effort to regain lost prominence in the town that was once a center of hot music. A number of jazz sessions have been held recently through the efforts of several sincere jazzophiles. But it appears a losing fight—mainly because Chi these days is just about as square as it is big.

Finest bashes were the impromptu sessions at Paul Mares' Club Dixieland, with trombonist George Brunis and Mares, famous New Orleans Rhythm Kings trumpet man, sitting in. But Mares, who had sold his old barbeque spot in the attempt to make his new club a center of good jazz music, was discouraged at the reaction and sold out, possibly to leave for the west coast.

John Steiner, active in recording work here, has arranged for a series of "jazz musicales" for the first and third Sunday afternoons in July and August. First session, held at the Uptown Players theater on the near north side, featured Bud Jacobson's Jungle Kings. Outstanding here was the work of pianist Tut Soper, one of the finest in the country, and guitarist Jack Goss. Season was too erratic to have any sustained interest. Group needed a driving horn of the Muggsy Spanier school to really spark things.

Earlier in the year Phil Featheringill, of Session records, sponsored a short-lived series of sessions. These also were too erratic to be musically exciting, though in the sincerest jazz tradition.

But there's still hope, however. Chi's jazz enthusiasts would be the last group to admit defeat!

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



By Evelyn Ehrlich

Dizzie Gillespie and his augmented band, on a theater tour with the Nicholas Brothers and Patterson and Jackson, will play the Regal in August. Other attractions set for the Regal in August include the King Cole Trio with Andy Kirk's orchestra, and Cootie Williams, Ella Fitzgerald and the Ink Spots . . . July 20 is opening date at the Chicago theater for Benny Goodman, his orchestra and his sextet, including Red Norvo and Slam Stewart.

Del Courtney completes a week at the Oriental July 19, with Andy Russell and the Pied Pipers set to follow July 20. Johnny Richards and his orchestra will accompany Eddie "Rochester" Anderson at the Oriental July 27 and Dick Haymes is set for the August 17 week . . . Ivy Anderson is holding over at the El Grotto, and maestro Sonny Thompson still provides the music for dancing and the show, which currently includes Marie Bryant . . . Charlie Spivak replaces Vaughn Monroe in the Panther Room July 20. Les Brown is set for a repeat November 2 for four weeks.

When Lionel Hampton, who

At Alma Mater



Chicago—Actress Irene Dunne, graduate of the Chicago Musical College, received an honorary Doctor of Music degree from her alma mater at the 78th annual commencement here recently. Irene conferred after the award with Dr. Rudolph Gens, President of the college.

broke all records (including his own) at the Regal recently, returns to play the annual Negro Music Festival at Comiskey Park July 20, Mayor Kelly will present him with a trophy for having the outstanding band of the year . . . Maurice Rocco heads the show at the 51 Hundred Club starting July 20 . . . Pianist Lenny Tristano is at the Town House in the loop . . . Billy Eckstine, on a one-nighter tour, plays the Miramar ballroom in Gary August 11.

Dottie Dotson, Del Courtney vocalist, was married to Jack Kramer, pitcher for the St. Louis Browns on July 3 . . . Don Pedro is at the Normandy on the north side . . . Clyde McCoy will replace Frankie Masters at the Stevens August 17 . . . Carl Schreiber is current at the LaSalle Hotel . . . Henry King returns to the Aragon July 17 for a long stay. Tony Vincent, who has been singing at Ye Olde Cellar, will rejoin him at that time . . . Nicky Bliss, in his third year at Ye Olde Cellar, still makes for good listening and dancing.

The Riptide in Calumet City is

Ragtime Aided Advent Of Syncopated Music

By ONAH L. SPENCER

Chicago has long been recognized as the birthplace of a vigorous and virile trend in jazz, aptly named "Chicago style." Less publicity has been given to the forerunner of this definite jazz style, which first became popular around the turn of the century, and which, because of its patched and ignominious beginning, was termed, "ragtime."

Ragtime played a major part in making the Windy City a haven for modern music, because its syncopated variations on a theme set the stage for jazz, which evolved into swing. Ragtime is the "missing link" between the

"blues" of the plantation negroes and the improvisation of Chicago jazz immortals.

After the Civil War, the negro's attempt to become carefree and happy in his new freedom resulted in ragtime, a gayer and more impulsive music than the blues. Ragtime's chief characteristic was rhythm in a new and unique grouping of both words and melody. Its faster rhythm caused the body to move automatically with the music, arousing emotions of joy.

Crescendo Falls

In his book, *Rolling Along with Song*, J. Rosamond Johnson, describes the reaction to ragtime thus, "As restless as a rolling stone, the Negro reeled and rocked from one end of the keyboard to the other, inserting new idioms as the dancers rolled along. When there were no dancers to fill in the 'waits,' the player inserted a break filling in the gaps with an occasional giasando. Soon he found himself rolling along in a new style of playing."

Errant pianists, who cultivated ragtime in the nineties, found a ready audience in many of Chicago's south side saloons. Percy Wenrich, white composer of *The Old Gray Bonnet* and *Just Because I'm From Missouri*, was a barroom troubadour on Wabash near 21st Street. Fred Fisher, later a publisher, started as a ragtime pianist here. Glover Compton, whose *Monkey Rag* and *Vegetable Blues* were first heard in south side taverns, later became a European music hall sensation. His greatest hit was *Canadian Capers*.

Arthur Shaw, a graduate of Armour Tech Mandolin Club, composed his first rag, *That High Brown Gal of Mine*, in Chicago. Another hit, *This Loving Gag Ain't Goin' Ta Pay Expenses*, *Babe*, was written by Shaw and Dixon in 1905 and introduced in Chicago. Tony Jackson, who played at the Elite Cag, 3030 S. State Street, authored *Pretty Baby*, recently featured in the film, *The Life of Vernon Castle*.

Transition Noted

Shelton Brooks, composer of *Some of These Days*, received impetus to fame with his early ragtime tunes. Other Brooks' tunes, *Dark Town Strutters' Ball* and *Walkin' The Dog*, were heavily plugged at the Pekin theater, Chicago's first big Negro theater. At Pony Moore's, 22nd and S. Dearborn, the transition from ragtime to jazz was clearly illustrated by a band, including Freddie Birch, piano; Charlie "Doolie" Alexander, banjo; and Charlie Elgar, violin. Most popular ragtime entertainers at the time were Nelson and Tommy Watson, a vocal duo.

In 1910, the police closed down many of the clubs which featured ragtime. With the decline of the Pekin theater, "Ma" Rainey popularized the blues and Wilbur Sweatman featured jazz at the Grand Theater's opening. Clear-cut ragtime was passe.

However, ragtime, which preceded the new music, mingled with many of the new jazz forms and it was 1920 before it had completely faded from sight. Its characteristics are still found today in much modern music, and ragtime tunes are continually featured by popular musicians.

jumping with Ted Phillips' new band (seven brass, five saxes and three rhythm), spotting Kenny Mann on tenor, Bill Inman, lead trumpet, Mike Slatero, jazz trumpet and Joe Sperry on drums . . . The Eddie Wiggins combo is at the Zebra Lounge on 63rd St. . . . Johnny Allen is singing at the Rio Cabana . . . It's still Jimmy Jackson at the Band Box and Billy Blair at the Brass Rail.

Former Chicago drummer Maurice Ross and his wife, Elinor, popular among musicians for her predictions and forecasting, have closed their candy shop hangout for several weeks of vacationing at Miami Beach . . . Clarinetist Buddy DeFranco and his bride, the former Nita Barnet, were Chicago visitors while enroute to the west coast this month . . . Gene Williams, ex-Johnny Long vocalist, has been appearing at bond rallies in Chicago.

Thompson Has Fine New Crew

Chicago—Newest of the south side bands to attract attention is the fine crew fronted by Sonny Thompson, brilliant young jazz pianist, currently at the El Grotto of the Pershing hotel.

Sonny debuted his band into the spot with the backing of Charlie Cole, one of the bosses of the club. The band, a 14-piece outfit, will hold over until Earl Hines returns there this fall.

Current features of the El Grotto show are songstress Ivie Anderson and dancer-singer Marie Bryant, of the *Jammin' the Blues* pic.

Gayle At Frolics

Chicago—Rozelle Gayle, latest pianist-singer sensation here, is currently at the Silver Frolics, West Madison street cafe. He's being named as a possibility for a top downtown spot booking.

Buy More War Bonds!

509 48th St. West Palm Beach, Fla. May 26, 1944

Milton J. Wolf 1220 Kimball Bldg. Chicago, Ill.

Dear Sir: I am enclosing \$2.00. Please send me two more packages of Lektro Guitar Picks. I think they are the finest picks I have ever used.

Very truly yours, E. WHITT MACDOWELL. DAILY LETTERS LIKE THIS

Because Milton G. Wolf's Lektro Guitar Picks

Do Not Cling to the String Produce Better Tone Give Faster Pick Technique

When Ordering by Mail Add 10c for Postage and Handling ON SALE AT YOUR DEALER'S, TOO

MILTON G. WOLF, The String Master 1220B Kimball Bldg., Chicago 4, Ill.

THE GREATEST NAME IN MOUTHPIECE "Woodwind" The Woodwind Company 461 EIGHTH AVENUE - NEW YORK 1, N. Y. MOUTHPIECE OPERATORS SINCE 1911

YORK helps to SHORTEN THE WAR

SAVING LIVES ON THE BATTLE FRONT!

That's Music to My Ears!

YORK INSTRUMENTS

WAR IMPLEMENTS

2. Minstrel Boy

THE HOUSE OF YORK

GRAND RAPIDS, MICH

A Division of CARL FISCHER MUSICAL INSTRUMENT CO

Examples of YORK'S Advertising Since Pearl Harbor

Keeping York Famous by Using the Better Publications

There is Drama in YORK'S War Production . . .

There Will be Excitement in YORK'S Peacetime Production!

Notes BETWEEN THE Notes

By Mike Levin

My avowed purpose in this column is to scream bloody murder about things that strike me as being wrong. There are however times when you get hoarse. Wherefore let me rave and croak about one man, a piano man.

This boy, when still what Mildred Bailey aptly calls a salad sprout, used to play around sessions in New York City. At that time he was obsessed with the two beat style of piano and played nothing but it. A little later however he started playing with Zutty Singleton at Jimmy Ryan's, and Zutty showed him how to vary his phrasing and ideas so as to get more variations in dynamics. All of a sudden the music business woke up to the fact that here was a white boy who could really play the daylights out of the Hines style of 88ing.

Muchoo huzzahs and cheers when he made a number of records with Goodman reflecting this style, done brilliantly. A few carpers, myself included, pointed out that his playing, while undoubtedly superb, very often seemed to run on and on, and at times seemed a little mixed up. Most of all, that his playing seemed a composite, albeit well-done, of other people's ideas.

So passed the time and the war and this gentleman found himself in the army and fortunately in a stellar band. He went overseas and for the past year and a half or so has been playing for GIs in the ETO. About eight months ago I started hearing him consistently again.

It gives me great pleasure to report that if there is something new on the piano horizon, he is it. In the first place, he has mastered a consistency of phrasing that he never had before, and a consistency that adheres only to his own style and ideas. True there are touches of Hines, Tatum and Wilson, but nothing good was ever done in art that didn't bear direct relationship to what had come before. The prime point is that when you hear one of his solos, you know you are hearing something fresh and new—and in this day of repetitious riffs, that is a great deal.

Most of all, he has picked up an entirely new touch and tone. Before his tone was hard and clear, not muddy as many of the boys well-known are wont to play, but still not a "singing" tone. Now he has learned what Teddy Wilson and Mary Lou Williams along with a few others have alone: a touch that sings as it bounces—an approach to playing which is light and fluffy instead of battering, a type of fingering which seems to "take off" instead of pound. The result is that now he can play the simplest ballad in the most bare and restrained fashion and come up with pleasurable passage.

In addition, his arranging has

Initial Game

New York—One of the currently most popular summer sports is figuring out the identities of A. S., a band leader; P. A., a rumba dancer, and S. K., a music publisher. These three are said to have been among the seven lovers of a lady now involved in a separation suit. Hubby listed them all only by initials, and already 14 music publishers with the initials S. K. have been walloped by their ever-lovin's.

Nobody knows for sure who the rumba dancer is but it's generally conceded that A. S., the bandleader, is Asteroid Synopsia and his Make-You-Wanna-Up-chuck-Music.

Improved immensely. A little riff tune he knocked together for a radio show is the current rage of every ETO band, civilian and military. His *No Compris* is being played by every band that has a pianist good enough to try it. His left hand has improved to the point where it has the kind of stabbing drive without regard to the rhythm section on which Fats Waller had a monopoly.

In short, his playing is a joy to listen to in every respect—and every day that I hear it, it sounds firmer, more idealful, and better conceived technically. Here is a real musician—a guy who started with something, made much of it, and not content with the roar of the crowd then, went on to make himself worthy of consideration in that small choice group which determines jazz tradition in this country.

I am speaking of course of Sgt. Mel Powell, ex-New York City and Benny Goodman, now with the American Band of the AEF.

Bob Thiele Starts New WHN Jazz Airing

New York—Bob Thiele, young Signature records head, has started a new jazz show over station WHN here. Program, heard every Monday from 10:00 to 10:30 p.m. (EWT), spotlights both recorded and "live" hot music. Thiele breaking up the platter-spinning with interviews and performances by guest musicians. Lion cigarettes sponsors the show, a feature of which is a "mystery disc" contest offering cartons of Lions to listeners able to identify jazz recordings.

Weatherford Took Jazz To The Orient

By JIM HOLLOWAY

New Delhi—Teddy Weatherford died of cholera in Calcutta recently. The news will mean little to jazz lovers except to those who knew him when he played in Chicago in the early 20's and the still smaller coterie of fans whose chief interest is in ferreting out person-els of ancient "hot" platters.

Up to about 1925, Teddy Weatherford, a heavily built, portly Negro, was pretty well known in Chicago jazz circles where his piano playing rated high. He had a good technical grounding and was as much at home with the repertoire of a theatre orchestra as with the blues of a jazz band.

Teddy's jazz piano stemmed directly from the stomping, hard hitting style of the early 88 men. His was of the Jelly-Roll Morton, Cliff Jackson and James P. school. There was little light and shade, none of the delicate finger work of the present day style. He was the driving force behind all his Asiatic rhythm sections—a good solid rhythm man. He played authentic blues, too.

His departure for Shanghai (where his band was the finest to be heard) from Chicago where he'd played with Erskine Tate's Vendome Orchestra, Eddie South, Louis Armstrong and many other notables, have tended with the passing of time to invest him with an aura of romance in jazz circles.

Fans in the U.S.A. have only

been able to judge of his merit from two very rare "Vocalion" recordings made in 1924 with the Erskine Tate bunch, chiefly notable because they featured Armstrong on trumpet. Titles are *Stomp Off, Let's Go and Static Strut*.

Few queried his whereabouts, however, until about ten years ago when Buck Washington, of "Buck and Bubbles," in an interview with the British *Melody Maker*, stated that Weatherford was the best pianist he'd ever known. Jazz circles, recalling the Tate discs, were intrigued, who and where was this man Weatherford?

But Teddy remained in the sunlit obscurity of the Orient until one day in 1937 he arrived in Paris, the centre of "le hot" in Europe where Panassié and Delaunay welcomed him with open arms. He made four sides for their new Swing label—*Weather-beaten Blues, My Blue Heaven, Ain't Misbehavin'* and *Tea for Two*. The blues, despite its classical celeste intro, and coda, is good in its simple way. The other sides, though highly praised

by the Parisian sponsors, are corny and undistinguished.

Weatherford didn't stay long in Paris. Whether it was lack of a good job or because the Orient with its easy, indolent ways had got into his blood, I don't know; but he was soon back again—in India this time. For the last few years he'd been located at the Grand hotel, Calcutta.

His job at the Grand was more or less a permanency and Teddy had at one time about the best outfit in India. When I heard it last some months back it included another old time Negro saxist, Roy Butler, an excellent Anglo-Burman guitarist, Cedric West, and a trumpet player who could have held a job in any grade one outfit.

There are many Weatherford records extant besides the early Chicago and Paris ones mentioned. War time popularity brought about several visits to the H.M.V. studios at Dum-Dum near Calcutta. The results unfortunately were as bad musically as acoustically.

The best are some solos of standard blues which are available to Victor. It would not be unfitting for these to be issued if only to mark "Finis" to a career which was more colorful than those of most jazzmen.

New York—Betty Jane Bonney, whose first Victor recordings are finding considerable success, was ready to begin her first theater tour as a single in mid-July. She'll play the Roxy later this month.

Musicians-Band Leaders!

don't be confused!



ELIMINATE DOUBT... BUY WITH 100% CONFIDENCE...

Specify "MICRO" accessories!

Play Safe with "MICRO" NATIONALLY ADVERTISED QUALITY PRODUCTS!

ATTENTION TO DETAIL PAYS DIVIDENDS IN TONE!

It Pays to Specify "MICRO" PRODUCTS

- Featuring
- REPLACEMENT PARTS:—Pads, Springs, Corks, etc.
 - ACCESSORIES:—Sax Kits, Swabs, Tone Modulators, Sax Cords, Leaders' Batons, etc.
 - LUBRICANTS and OILS:—Finest gumless products for all reed and brass instruments.
 - CLEANERS and POLISHES:—Ideal for preserving your instrument.
 - Plus the famous "MICRO" Cane Reeds and "MICRO" Shastock Mutes.
- Your dealer carries a complete line of "MICRO" products. Specify "MICRO"—your guarantee of satisfaction.



Play safe with "MICRO"—Reeds, Mutes, Accessories and Supplies for all Reed and Brass Instruments. Every item guaranteed to give you 100% satisfaction.

Your dealer carries a complete line of "MICRO" PRODUCTS. Ask for them by name—see that you get the genuine "MICRO." Send For Free "Micro" Catalog.

MICRO MUSICAL PRODUCTS CORP. 10 West 19th Street Dept 3 New York 11, N. Y.

KEEP BUYING WAR BONDS FOR VICTORY

SITTIN' IN



BAND-AGED

He's more to be pitied Than blamed, for sure— For fluming that F above C. He mislaid his impeccable Embrochure— The night he drove into a tree. —hel



FASTER, EASIER with NEW FORMULA

Selmer VALVE OIL

15¢



LA Discovers Kid Ory Band

Los Angeles — Kid Ory and his Creole Jazz band, regarded by connoisseurs as only band extant playing in the original New Orleans jazz idiom, have taken over featured billing at the Jade Palace, on Hollywood Blvd., and have proved a surprisingly heavy draw.

The Ory booking followed a series of Sunday afternoon jazz sessions sponsored by jazz enthusiasts here. Affairs were inaugurated at Ace Cain's, but moved to the Jade when residents near Cain's reportedly made trouble over the mixed patronage attracted.

Mutt Carey, famous jazz trumpet figure, quit his job as Pullman porter and is playing his first steady engagement since the late twenties. Buster Wilson, piano, Bud Scott, guitar and Ed Garland, bass, were with Ory on the Orson Welles airshow of last year. Joe Darenborough, clarinet, and Minor Hall, drums, have been with the band since their recent recordings for Crescent.

Down Beat covers the music news from coast to coast.

LOS ANGELES BAND BRIEFS

Jimmy Dorsey, out of the hospital and in good shape after his operation, opened at Mission Beach July 3, was slated for the Casino Gardens starting July 17, following Brother Tommy. . . . Booking of Georgie Auld at Trianon (opening July 17) was a Frederick Brothers deal, first time this agency has cracked the account. At writing FB also had Carlos Molina at the Trocadero, Red Nichols at the Morocco and bands in several smaller spots—good going for the FB boys in a territory once held solidly by MCA and GAC. . . . Billy Berg re-opted Eddie Heywood for balance of summer. . . . Jan Savitt set to follow Les Brown at the Palladium.

Other current key-spottings: Denny Beckner at the Aragon to September, Cavallaro at Ciro's to Aug. 27, Count Basie in Casa Manana July 3 for four weeks, Joe Reichman at Biltmore to July 26, with Ted Straeter replacing, Freddy Mar-

New Savoy For Sunset Blvd.

Los Angeles—Promoter of Hollywood's latest prospective nitery venture—and one that may provide the first Hollywood spot for negro name bands—is Norman Granz, producer of the recent "Jazz at the Philharmonic" bash-ers.

Reportedly backed by heavy movie money, Granz is negotiating for the old Hollywood Casino spot on Sunset Blvd. Plans include renaming spot as the Savoy with remodeling to provide a larger dance floor. Spot will feature colored talent.

tin still looking for a band to sub for him at the Grove while he and his boys take a vacation, Johnny Otis at the Club Alabama to end of this month, King Perry at Shepp's with Tab Smith due July 30, Johnny D'Varga a hold-over at the Clover Club and same for Sonny Kendis at Tom Breneman's.

Jive Jottings

Jack McVea, after a long run in San Francisco at Jack's Tavern, was slated to take over at Curtis Mosby's Last Word club July 6. . . . The Four V's, gal combo, were signed to open Santa Monica's new spot, the Coo Coo Nut Groove, July 12 (yep, that's the name of it). . . . Roy Milton combo took over at Hollywood's Susy-Q. (Looks like those attempts to keep the Local 767 boys out of Hollywood finally washed out. Three cheers!) . . . Happy Johnson, still at the San Pedro Club, has signed with Reg D. Marshall (which reminds us that Reg says he is now accepting enrollments in his Band Agents Training School for the fall semester).

Notings Today

Gus Bivona out of the Tommy Dorsey line-up with Buddy De Franco replacing. . . . Items about Andy Russell's days as a drummer remind us of Dave Street's stints as bass player with Hal Grayson, Irving Aaronson and other bands. (Watch for a Dave Street boom when the fall radio season gets under way.) . . . Leon Leonardi back at KFWB after a period in New York as pit orchestra conductor for the stage show, Bloomer Girl. . . . New operators of the Hermosa Beach Biltmore are shopping for music attractions for the summer months at their newly opened upper room.

Nestor Amaral, guitarist who arrived here with Carmen Miran-

In Or Out?



Hollywood — Tommy Dorsey and his drummer-man Buddy Rich pose pretty for the publicity camera just to show that all is well between the two, despite rumors that Buddy is to cut out of the TD crew to form his own big band.

da's samba band a few years ago, is being hailed by local guitarists as one of the greatest on the instrument. One of his boosters is Oscar Moore of the King Cole Trio. . . . Ted Yerxa has moved his Sunday afternoon radio jam sessions into Larry Goldner's Streets of Paris. . . . Marva Louis, now at Shepp's, teams up with Johnny Otis band for a theater and concert tour.

Behind the Bandstand

While Jimmy Dorsey was in the hospital Spike Jones presented him with a very handsome piece of sickroom ware with a picture of Hitler's face in the appropriate place. (How did that song go?)

Bowl Pop Festival Set Back Until August

Los Angeles—Hollywood Bowl's first Festival of Popular Music, scheduled for June 27, was called off at last minute due to weather conditions.

Featured attractions were to have been Tommy Dorsey, Lena Horne, Victor Borge and Miguelita Valdez. Plans were to present the same bill on August 8.

Heavy Price To Pay!

Los Angeles—One of the heaviest alimony raps in local court history was the price of divorce

Finley Wins First Bout Against MCA

Los Angeles — Larry Finley, coast ballroom operator, won the first round in his three million dollar anti-trust suit against M. C. A. Motion of M.C.A.'s attorneys to have the suit dismissed was denied by Federal Judge Paul J. McCormick here recently.

Judge McCormick also denied a motion by M.C.A. attorneys asking for a more definite statement of Finley's claims. Dismissal of the suit was asked on the grounds that band booking did not constitute inter-state commerce.

Answer to Finley's charges was expected to be filed by the booking agency within a short time. Date will also be set at that time for the court hearing.

for Rollins H. Edens, pianist and music director at M.G.M. The musician voluntarily assented to pay his former wife \$1200 a month for life, or until she remarries. Divorce suit claimed husband earned a cool grand weekly.

Sympho Hall Musical

Los Angeles — Boris Morros left the coast recently for New York to supervise Earl Hines discing for his ARA firm and to sign musical talent for Carnegie Hall pic, reported to be a musical cavalcade of the sympho hall. Morton Gould may handle musical supervision.

Lynn Cowan Civilian

Los Angeles — Lt. Col. Lynn Cowan has taken a post with the Motion Picture Producers Assoc. here after being placed on the inactive list by the army. Cowan, former bandleader, earned a citation for his work in setting up a front line motion pic circuit in the Pacific battle areas.

Light Into Jersey Spot

New York — Enoch Light's "Date With a Disc" booking at Loew's State, originally slated for June, was postponed when a contract switch moved the band into Jersey resorts. Light's band is now at the Casino, Somers Point, N. J., after a run at Palsades Park.



ONLY A GIBSON IS GOOD ENOUGH!

To make the most of your musicianship, be sure to insist upon genuine Gibson strings, first choice of professionals everywhere. Handmade of Mono-Steel and bronze to exacting Gibson specifications which tolerate nothing but the best quality and workmanship. At your dealer's.

Gibson INC.
KALAMAZOO, MICHIGAN

You're IN THE GROOVE with a TURNER MICROPHONE

TURNER Microphones set the pace for style, performance, and dependability in P.A. and sound system installations. They're precision engineered and ruggedly built to reproduce faithfully all desired qualities of tone and volume regardless of acoustic or climatic conditions. . . . and their modern streamlining blends with any rig. Investigate and Turn to Turner for Quality results in your next installation.

Model 33 DYNAMIC OR CRYSTAL

A rugged top-performing unit finished in rich brushed chrome. Can be used with long lines without lowering performance level. Crystal model has built-in features permitting outdoor operation. Level—52 DB. Range 30-10,000 cycles. Dynamic Unit stands rougher handling. Level—54 DB. Range 40-10,000 cycles. Available in all standard impedances.

Write for Complete TURNER Catalog

THE TURNER CO., 916 17th St., N. E., Cedar Rapids, Iowa

Licensed under U. S. Patents of the American Telephone and Telegraph Company and Western Electric Company, Incorporated. Crystals licensed under Patents of the Brush Development Co.

TURNER Microphones
Pioneers in the communications field

ON THE BEAT Hollywood

By Charles Emge

The trick ending that distinguishes *A Thousand and One Nights* is its biggest kick. Most interesting is the question as to how Columbia ever persuaded Frank Sinatra to act as the unseen vocal double for Phil Silvers, and for what financial consideration.

Our opinion is that money was less important in this case than Sinatra's friendship for Columbia's music chief, Morris Stoloff, for whom the singer has had high regard ever since he did his first featured specialty in a picture—which happened to be that bit in a Columbia picture *Jam Session* of a few years ago. The story is that studio bigwigs wanted to cut the Sinatra sequence out of the picture entirely and that Stoloff persuaded them to retain the number—the success of which convinced Hollywood that Sinatra was good screen material.

But that Phil Silvers should sing with the voice of Frank Sinatra is hardly more fantastic than the extraordinary vocal ability exhibited by Cornel Wilde in *A Thousand and One Nights*. In *A Song to Remember* Wilde did very well as a pianist, with a little help from Jose Iturbi. In this picture Wilde also proved to be quite a singer, and not in one voice, but in three—a robust baritone, a lyric tenor, and a crooner. Personally, we think Columbia is doing Wilde, already one of Hollywood's most promising young actors, no good with this kind of hokum.

The piano work in *A Song to Remember* was logical, but there was no necessity for making him a "singer" in this picture—especially a rather absurd one with three voices.

Lot Lingo

Underscoring of Universal's The Crimson Canary, the jam session murder mystery picture, will have a hot rhythm motif (jazz, swing or whatever you want to call it) running throughout the picture instead of the conventional "salon music" type of underscoring. . . . Monty Woolley is oiling up rusty vocal chords to warble a ditty in WB's Cole Porter biofilm. He'll do Miss Otis Regrets.

Practice of using popular songs as themes in underscoring pictures is getting unusually heavy play. George Bassman, who made such good use of a strain from *I Had You* in his *Clock* music, will make similar use of *He's Funny that Way* for *The Postman Always Rings Twice* and *All the Things You Are* for the pic *A Letter from Evie*. *My Heart Sings*, to be sung by Johnny Clark in *Young Widow*, will also be the principal musical theme.

Reported that Producer Frank Borzage of Republic studios paid out \$25,000 for rights to music by Rachmaninoff for the picture *Concerto*. Of course, heaviest play will be on the inevitable *Prelude in C Sharp Minor*, which Rachmaninoff never forgave himself for writing.

Answering the mail: To Frances Sherman of Pine Lawn, Mo.—Jakob Gimpel recorded *Clair de Lune* for Spencer Tracy's piano sequence in *Without Love*. That waltz melody in the underscoring is an original by Bronislaw Kaper.

Abstract Jazz

New York—Abstract art and jazz got together for the first time locally the other night at a Village Vanguard jam session. The Jane Street Gallery (in Greenwich Village) sponsored the bash and the audience was composed largely of abstract and non-objective artists. Between sets, the jazzmen, some of whom also paint, and the artists discussed the relationship between hot music and the "new" art forms.

Top Scorer



Hollywood—Ray Heindorf of Warner Brothers is rated by many musicians the outstanding production scorer in the movie biz. *Rhapsody in Blue*, the Gerahwin film, is his most important assignment since *Yankee Doodle Dandy*. Heindorf, an Academy music awardist in 1942, is one of the highest salaried scorers—probably better than \$50,000 yearly—but still wants to do a serious music pic most of all.

New GI Music Firm Gets Hollywood Eye

New York—GI Music, an organization manned by ex-service people and devoted to helping GI songwriters in getting their tunes published, may be made the subject of a full-length Paramount picture. The firm, which has been operating for only a few months and is headed by Ray Rand, recently had its story told on *We The People*. Rand represented GI on the program and brought along singer Jo Stafford who sang three of the company's published songs. Hollywood interest in the group was stimulated by the radio date, which described how Rand dreamed up the idea for the music house while in a hospital bed, recovering from wounds received in the invasion of Europe.

'Blackouts' Musical Into Fourth Year

Los Angeles—The stage show now known as *Blackouts of 1945*, which opened at the El Capitan theater in Hollywood June 24, 1942, has gone into the fourth year of a run unbroken to date, and with no apparent let-up in box-office pull which has enabled show to gross close to \$750,000 per year.

Producer Ken Murray has changed bill several times (only he and Marie Wilson of original cast remain) but has always kept show well studded with musical specialties. Music names which have had runs with the show during its long stand include Snub Mosely, Zutty Singleton, Maxine Sullivan, the Hollywood Canteen Kids orchestra, Wilbur Hall, Jan Rubini, among others.

Plantation Shutters For Summer Months

Los Angeles—Plantation Club was planning to shutter following appearance of King Cole Trio for at least a month. Possibility was that Joe Morris would keep his spot closed until Basie opened in September. Club has been hard hit by new liquor curfew.

The NEW DIFFERENT, FINER QUALITY String That's Winning Favor With All Leading Violinists!

"Precision-Plus" FLAT WIRE WOUND METAL VIOLIN G STRING

\$5.00 Each

Postpaid Anywhere in U.S.A. Each String Registered

MILTON G. WOLF
The String Master

1220D Kimball Bldg., Chicago 4, Ill.



Hollywood—BRIGHT LIGHTS: Louie Armstrong due in Aug. 12 for film commits and will air some music while here. Johnny (alto sax) Brown and Bill (tenor) Moore have been added . . . Cab Calloway is being touted for Congress . . . Cugat's new chirp, Luisa Moran usta sell cigs at the Copacabana, until the shortage

. . . Phil Harris and Charley Foy just bought a race-hoss . . . Bob Chester is organizing a new band and not for MCA.

ARC LIGHTS: Frank Borzage wants to borrow Johnny Clark for *Concerto* at Republic . . . Greer Garson will do her own pianoing of Chopin's *Prelude in A-Major* for Metro's *This Strange Adventure* . . . Oscar Levant, who is *Night and Day*ing at Warner's just had his third babe gal . . . Bing will star himself in his next indie production *Mother for May* . . . Joan Caulfield set for Bing's wife in *Blue Skies* at Para . . . Frankie Carlo does four piano solos in RKO's *Riverboat Rhythm* . . . The Horn gifted everyone on his *Kitten on the Keys* set with gold key-chains

at the finish of the pic. LOVE LIGHTS: Dave Rose and Jane Nigh aren't sighing in rhythm anymore . . . Buddy Rich and June Hutton are tellin' folks they really mean it . . . Martha Stewart, who sent her Joe E. Lewis trousseau back to the shops, is dating Bullets Durgom.

Shirley Ross and Ken Dolan are going to the Latin country for a vacash . . . Lina Romay is havin' fun these nites with Paul Brooks who looks sooo much like Errol Flynn . . . Betty Hutton and Jack Diamond had some dates before she went abroad.

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

Pre-War DRUM ACCESSORIES!

An unusual selection of highest quality equipment for the drummer . . . now available in limited quantities at MIX!

The DUPLEX "HEYN" DRUM PEDAL

Lightning Speed!
Perfect Balance!
Positive Control!
Silent and Frictionless!



OPA Ceiling Price
\$13.20

The finest, the fastest and most perfectly built! Its scientific design and all-metal effort to a minimum . . . insure instant and balance to produce best possible tone. . . fit small space, in less than a minute!



The "100% Efficient" Cymbal Holder . . . time-saving, adjustable, convenient! Stationary cymbal arm and freely-rocking cup combine to insure maximum cymbal tone. Will hold any size cymbal.

- #134 (Small) 8" Rod \$1.85
- #134M (Medium) 12" Rod 2.00
- #134L (Large) 18" Rod 2.25
- #134A (Extra Rocking Cup)60



MIX offers drum brushes to fit every preference. Here are two of the most popular models . . . proven favorites of drummers everywhere!

THE STATIONARY BRUSH (Metal mounting with rubber handle) \$1.50 pair

THE COLLAPSIBLE BRUSH (Brush is contained in aluminum handle when not in use) . . . \$1.25 pair

MUSICAL INSTRUMENT EXCHANGE, Inc., Dept. 772
112 West 48th Street, New York 19, N. Y.



Enclosed find \$..... for which please send the following Drum Accessories:

.....Duplex "Heyn" Drum Pedal.....Duplex Cymbal Holders.....#134.....#134M.....#134L.....#134A
.....Pair Stationary Brushes.....Pair Collapsible Brushes

NAME.....

ADDRESS.....

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



Publicity releases from the major record companies concerning new records are usually a very sad thing. Decca is probably the worst, at times horribly commercial and stupid; Victor is only on very rare occasions at all hip;

DIG THESE DISCS!

You Can Depend on

DUBLIN'S

for Prompt Service and "Hot" Records!

- 5. K. Blues—Part One & Two—Saunders King—\$1.05
'May Lady Mama': My Honey Child—Fleming Trio—\$1.05
Movie Around: Twisting the Cat's Tail—Eroll Garner Trio—\$1.05
Ride Red Rider: Rip Up the Joint—Counts and the Countess—\$1.05
Sweet Marijuana Brown: Blues for Art's Sake—Barney Biggards Sextet featuring Art Tatum, piano—\$1.05
Duke Ellington Album, P-138—\$2.45
Louis Armstrong Album, C-28—\$2.45
Cow Cow Boogie: Here You Are—Ella Mae Gordon—53c
Royal Caravan Blues: Ja De—T. Dorsey and Orchestra—53c
Louise: On the Sunny Side of the Street—Coleman Hawkins—\$1.10
Cat in the Bucket: Why-Jolly: Roll Meatin' Sextet—79c
Boogie Woogie Etude; The Blues—Jojo Iturbi—79c
Slappy Baboon: K. C. Caboose—Rex Stewart Sextet—\$1.05
Just One More Chance: Blue Moon—Cozy Cole's All-Stars—53c
Poon Tang: Blues Before Dawn—George Auld, B. Bigard, 12-inch—\$1.59
Tonight We Shall Sleep: The Minor Coos Maggie—Duke Ellington—79c
The Sad Sack: Crabtown Crapple—Artie Shaw Gramercy Five—53c
Bring Another Drink: If You Can't Smile and Say Yes—King Cole Trio—53c
Everybody Loves My Baby: The Call of the Blues—Sidney De Paris Blue Note Jazzmen—12-inch—\$1.59
Muskrat Ramble: Blue Horizon—Sidney Bechet's Blue Note Jazzmen—12-inch—\$1.59
Shake It: If You Know—Jelly Roll Morton Sextet—79c
Three O'Clock Jump: Reunion in Harlem—Joe Marsala, Pete Brown—\$1.25
I Was Here When You Left Me: Swanee River—Hal McIntyre—53c
Malibu: I Surrender Dear—Benay Carter and Orchestra—53c
Boogie No. 1: When He Comes Home to Me—Sepia Tones—\$1.05
Suitcase Blues: Bass Going Crazy—Albert Ammons—\$1.59
It's the Talk of the Town; Stuff—Coleman Hawkins—53c
Through for the Night: Father Cooperates—Cozy Cole's All-Stars—\$1.10
Southern Scandal: Tampico—Stan Kenton—53c
A Kiss Goodnight: The Gee Chi Love Song—Freddie Slack—53c
The Elks Parade: I Don't Know Why—Bobby Sherman—53c
Just Like a Butterfly: Lust for Licks—Jonah Jones—79c
Kunin' Wild: I Surrender Dear—Teddy Wilson Quintet—79c
A G. I. Wish: If I Were You—Four Vagabonds—53c
Carnegie Blues: My Heart Sings—Duke Ellington—53c
Stardust: Curry in a Hurry—Charlie Shavers Quintet—\$1.10
Boogie: If I Had You—Art Tatum Trio—\$1.59
Zero Hour: Romance—Joe Marsala and Orchestra—\$1.59
Peasins From Heaven: Jamboree Jump—Osa Byas Quintet—\$1.05
Drifting on a Reed: Flynn Hawk—Coleman Hawkins—53c
Staff Smith Trio Album—\$2.90
Teddy Wilson Quintet Album—\$2.90
Gershwin Album—Billy Butterfield—\$2.55
Caldonia: I Hope to Die—Erikias Hawkins—53c
On the Atchison: Topcats and Santa Fe—Johnny Mercer—53c
All Prices Quoted Area Plus Shipping Charge

ORDER NOW!

Minimum Order, \$3

OUR SAME FAST, DEPENDABLE SERVICE WHETHER CHECK COMPANIES ORDER OR SENT C.O.D.



and Columbia is but a little better.

The new Capitol "Hollywood news" release is something quite different. It's the most satisfying hip publicity release to hit this reviewer's desk. Done in excellent, if slightly too technical, fashion by Helen "The Legs" Bliss, former Beat staffer and writer of the Sittin' Ins, it gives the reviewer all the information needed—and in a refreshingly intelligent style. Soloists are usually named (an obvious necessity, yet which the big three seldom see fit to do).

Other record companies, please take notice! And a bow to Miss Bliss!

Swing WOODY HERMAN

Goosey Gander A Kiss Goodnight Columbia 36815

Goosey Gander, a head arrangement evolved during the Herd's recording session, comes out a little rough and not as great as their recent releases. And yet, with Flip Phillips, tenor; Bill Harris, trombone; Pete Condo, trumpet; Chubby Jackson, bass; and Woody on clarinet, it's still exciting big-band swing. The tune, if it could be called such, is trite and corny, but intentionally so. The band shows what they can blow with such material. Flip and Bill are again outstanding. Pete blows more frantic high-octave horn, and there are bits of Woody's clarinet. Chubby and Ralph Burns start things off with a weird bass and piano intro—so characteristic of the present Herman band. Davey Tough's still there, all the time—more felt than heard, the mark of a truly great drummer. A Kiss Goodnight is not an exceptional tune yet the band makes the most of it. Trumpets, particularly, open or

Inspiration For Northwest Passage



Woody Herman receives inspiration and a little musical help from three pretty Northwest Airline stewardesses, for the Herman Herd's new number Northwest Passage, dedicated to the new transcontinental airline linking Milwaukee, Woody's hometown, to the Pacific northwest and New York City. The number has been recorded for Columbia and will be released shortly. The Herd opens tomorrow night (16) at the Hotel Pennsylvania.

mutated, shine. Woody is his usual self on the vocal, way ahead of most singers, and there is more of his clarinet. Otherwise of interest, outside of the frantic trumpet quintet, which steals the side, is the fine trumpet solo—probably by Ray Wetzel who was playing lead horn at the time.

STAN KENTON

Southern Scandal Tampico Capitol 202

Scandal, Kenton original, spots some finely conceived Kenton piano with Max Wayne's bass on

an intriguing chord theme that is carried along by the entire band. Freddie Zito's trombone has an excellent chorus. Band drives throughout in the familiar Kenton pattern. Tampico marks the debut of June Christy on wax, and it's a particularly excellent job that she does. Kenton seems to have found a worthy successor to Anita O'Day. There's some of the powerful Kenton brass with the rhythm bouncing nicely throughout. Otherwise it's all vocal—the glee club, so called, and the interesting Miss Christy. She sings with a wonderful beat.

COLEMAN HAWKINS

It's The Talk Of The Town Stuff Capitol 205

After the intro on Talk Of The Town by Allan Ruess' guitar and "Sir Charles" Thompson's piano, it is all Hawk—and rightly so. It's about as fine as anything he's recorded in the last couple of years on more a melodic than a hot jazz kick; typically Hawkins, tone, ideas, to the extended runs at the fade-out. Stuff has a definite Gillespie influence and sounds not unlike several of the Hawkins and Gillespie recording bashes of the last year or so. Thompson, Hawk and Ruess solo though the catch union work of Hawkins and trumpeter Howard McGhee almost steal the fire-

Jess Stacy Band Waxes For Victor

New York—Jess Stacy cut his first records with a band for Victor late last month. The pianist-leader is the first new band to be signed by Victor since before the disc ban.

Stacy didn't use his full regular band but had studio men, including bassist Bobby Haggert and trumpeter Billy Butterfield, instead. Sides cut were Paper Moon, with a Lee Wiley vocal, and Daybreak Serenade, described as Frankie Carle-ish, though hard to believe.

works. These two sides prove an impressive debut for Hawkins on the Capitol label—may the twelve sides still to be released prove at least as good. John Simmons is bassist on Town, Oscar Pettiford on Stuff.

BILLY BUTTERFIELD

Gershwin Album Capitol B-D 10

In this album of well selected, not too-familiar Gershwin tunes vocalists Johnny Mercer, Margaret Whiting, Sue Allen and Tommy Taylor are featured with instrumentalists such as Will Bradley, Carl Kress, Bob Haggart, John Guarneri, Arthur Rollini, Eddie Miller, Nick Fatool, Chris Griffin and Matty Matlock. The album is excellent; nicely scored and played with plenty of interesting solo work, by Butterfield and the others, throughout. Outstanding, appropriately enough, is the exceptional horn of the maestro; also Guarneri's piano along with the full band.

Lady Be Good finds the band, and an excellent one, riding hard to town. Consecutive solos by piano, clarinet, tenor and trombone. Side is the best, instrumentally.

Someone To Watch Over Me: excellent vocal by Margaret Whiting; nice sax backgrounds and Billy's open, reaching, full-toned horn.

Nice Work If You Can Get It: nice bounce tempo, muted and open trumpet and a vocal by Sue Allen. Full band at its best on this side.

Somebody Loves Me: lots of melodic Butterfield horn, nicely toned and phrased; pretty piano accompanying Tommy Taylor's nice vocal.

Maybe: again Taylor, with the maestro's horn and Guarneri's piano filling interesting back-

GENUINE PHOTOGRAPHS

OF YOUR FAVORITE DRUMMERS 10¢



Drummers and Drummer fans! Here are the "Big Name" pictures you've been wanting. Genuine 8x10 photos, beautiful action shots, for your den or studio. Frame well; many interesting uses. Remember, they're genuine photographs, 10¢ each postpaid. Select your 12 favorites for \$1.00. See your Ludwig Dealer or order direct.

Ludwig & Ludwig, Inc. 3101 Boardway Ave. Dept. 751 Elkhart, Indiana



LOCKIE'S

Headquarters for NAME BANDS 1521 North Vine Street HI. 8944

Distributors of the Finest Musical Instruments

IF YOU NEED A LIST OF

Important publishers' current publications Songs in preparation Best orchestration sellers of the month Best sheet music sellers of the month Top tunes on the air during the month Records slated for early release Electrical Transcriptions slated for early release Best record sellers of the month Record Fans favorite artist and records in demand

IF YOU WANT TO KNOW

The important news in all branches of the music business written by 16 important columnists, covering news of publishers, contact men, songwriters, songs, records, radio, orchestras, Hollywood, theatre, night clubs, cocktail, gal vocalists, agency requirements, hill billy, Harlem, long hair, army, etc.

IF YOU HAVEN'T THE TIME

to read the 100 or more publications in the music and entertainment field, and want a quick digest of all the important music news,

READ THE



Only 10c per copy — 12 issues for \$1.00

If your news dealer can't supply you, send your remittance to TUNE-DEX DIGEST 1619 BROADWAY DEPT. M-2 NEW YORK 19, N. Y.

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Jazz Jive by Jax

The big four haven't been putting out much hot jazz lately, but what have the smaller firms released?

Apollo 354, *Sleepy Baboon and Kansas City Caboose*, Sonny Greer: an Ellington unit featuring trombone by Brown, clarinet by Hamilton, and baritone sax by Carney.

Apollo 356, *Life With Fatha' and I Love My Lovin' Lover*, Earl Hines: two sextet sides, the first showcasing the Father's piano, the second spotlighting vocalist Betty Roché on a number by ex-boss Ellington.

Asch 503, *Rose Of Washington Heights and Walkin' With Jerry*, Jerry Jerome: streamlined swing by Shavers, Stegmeyer, Weiss, Powell, and company.

Asch 1504, *Jammin' With Jerry and Walkin' With Jerry*, Jerry Jerome: more of the same, the second number in fact absolutely identical.

Asch 1005, *Paris I and II of Stardust*, Mary Lou Williams: a twelve-inch production effort, scoring and solos by the queen of Kansas City pianists.

Asch 1008, *This And That and Song In My Soul*, Mary Lou Williams: see above, then listen for the trombone.

Black & White 9, *Blow Top Blues and Salty Papa Blues*, Barney Bigard: Thomas, Auld, Haynes, Wayne and Levey feather their nests as Etta Jones chirps and Barney eats worms.

Black & White 10, *Evil Gal Blues and Long Long Journey*, Barney Bigard: again Barney, Etta, et al.

Black & White 1206, *Poon Tang and Blues Before Dawn*, Barney Bigard: and again, this time twelve inches of it and no Miss Jones.

Keynote 614, *Lust For Licks and Just Like A Butterfly*, Jonah Jones: a Calloway crew without Cab, altoman Jefferson's fly lead on *Butterfly* being about the best angle.

Keynote 615, *Night Wind and Carney-val In Rhythm*, Billy Taylor: another Duke unit sans the Duke, with Harvey the Rabbit blowing up the wind in the night and bary by Harry on the reverse.

Manor 1004, *All Alone and Daddy, Daddy*, Savannah Churchill: the singer allows Don Byas' tenor to get off just that way for a spell on *All Alone*, while some prodigious trombone by Jay Jay makes *Daddy Daddy*.

Savoy 540, *Mel's Riff and Buck's Boogie Woogie*, Herbie Fields: a Hampton bash but no Lionel, with the white sax flash jumping madly to keep out of the pan.

Diggin the Discs—Don

(Jumped from Page 8) grounds. There's a clarinet solo as well as trumpet by Billy.

It Ain't Necessarily So: Mercer makes with the great lyrics, the Mercer-ized vocalizing effective. Billy uses growl horn.

Do It Again: Sue Allen's cute voice appropriate for the cute lyrics. All Allen and Butterfield.

They Can't Take That Away From Me: nice clarinet intro into Billy's low-register, easy-phrased solo.

ARTIE SHAW

Bedford Drive Tabu
Victor 20-1696

Drive another well-scored Buster Harding original, features the Shaw clarinet and nice guitar work by Barney Kessell. The band is at last beginning to sound like the Shaw of old, though with less emphasis of solo work and more on arrangements. Both sides are good examples of well played and arranged big band swing of the present day.

BILLY ECKSTINE

A Cottage For Sale Rhythm In A Riff
National 9011

Eckstine's first coupling for the National label is definitely a disappointment. The band isn't recorded well and sounds out of tune, though it could be either the band or the recording. *Cottage For Sale*, a gorgeous standard written by Willard Robison, should have been made to order for Billy's superb singing, yet I've heard him in much better voice. *Riff* is a harmless one, written by Jerry Valentine and with some rather inane lyrics by Eckstine, who has again done better. Gene Ammons has a tenor solo. Both sides might have been more interesting with decent recording.

Dance

TOMMY DORSEY

On The Atchison, Topeka & Santa Fe In The Valley
Victor 20-1682

The commercial TD crew, on their most commercial kick. Both sides are Johnny Mercer-Harry Warren tunes, neither musically interesting. The railroad tune does find the band at a jump tempo, with a well executed chorus by the Sentimentalists and fine trumpet and tenor solos (possibly Charlie Shavers and Vido Musso). *Valley* has a Stuart Foster vocal, uninspired, but don't blame him, and a rather insipid clarinet figure annoying the

background. For a band as potentially talented as the Dorsey crew, these sides show absolutely nothing.

ERSKINE HAWKINS

Fifteen Years No, Baby, Nobody But You
Victor 20-1685

Fifteen Years spots the vocal lament of Jimmy Mitchell, while Gabriel blows and the band rocks. It's all Jimmy's, as far as interest is concerned. Reverse again is Mitchell's, on Segar Ellis' fine tune, with several bars of Erskine's trumpet. Both are well scored, both well played—yet neither is exactly exciting.

Vocal

FRANK SINATRA

Homesick—That's All A Friend Of Yours
Columbia 36820

These sides should leave little doubt in the minds of anyone concerned with music that Sinatra is one of the finest singers of the day. Whether he's better than Bing, or vice versa, is a moot question here. Point is that he does these two exceptional tunes in superb fashion. *Homesick—That's All* is a melodic, gorgeous tune written by Gordon Jenkins, the type that could easily be sentimental and sloppy, yet isn't. Frankie's treatment is simple, without his usual affectations; seems to perfectly fit the mood of both melody and lyrics. *A Friend Of Yours* has Sinatra in his more familiar styling, still (Modulate to Page 10)

BEST TUNES of ALL by Jax

Beale Street Blues

This is one blues that Handy actually wrote himself, instead of borrowing his melody from some lesser composer or straight from the folk. *Beale Street* is equally effective as a vocal number or as an instrumental one. The first outstanding version was Jelly-Roll Morton's on Bluebird 10252, with Jelly supplying the vocal; one of the latest important discs of the tune was Benny Carter's on Okeh 8001, Joe Turner singing the lyrics. There have been four excellent small-band renditions by white outfits: the Original Memphis Five on Vocalion 15805, Venuti-Lang with vocal by Jack Teagarden on U. H. C. A. 108, Manone with Wingy doing the singing on Bluebird 10401, and the Dixieland Jazz Group on Victor 27543. There have also been four superb big-band platters by name units: Benny Goodman with Teagarden's vocal on Brunswick 7645, Bob Crosby with Joe Harris furnishing the lyrics on Decca 479, Teagarden singing with his own band on Columbia 35323, and Tommy Dorsey on Victor 38207, later cut from twelve inches to ten on Victor 25787. Two rather novel waxings of *Beale Street* are to be found on

Anita O'Day Cuts For New Label

Los Angeles — Anita O'Day waxed her first since her Stan Kenton days with a number of sides for a new firm. Abby Brown ork, at Charlie Foy's here, supplied the instrumental backing.

Firm was formed by Joe Green, songwriter, and releases will be on the Gem label. The O'Day discs were all originals by Green and arranger Ralph Yaw.

The Horn For Lead In Pic On Jazz Novel

New York—Harry James will probably play the lead in a film version of the best-selling jazz novel *Young Man With A Horn*. It's not known yet when the jazz movie begins shooting but James has made fairly definite arrangements with screen writer Bruce Manning to play the jazzman role in a script based on Dorothy Baker's novel.

Victor 20890, an organ solo by the late Fats Waller, and on Varsity 8183 by a group under the direction of the composer with Handy's trumpet predominating.

RECORDS BY MAIL FROM EMERALD

- Tico Tico**, Lars Leroy—Ethel Smith—79c
 - Runnin' Wild**, I Surrender Dear—Teddy Wilson All Stars—79c
 - Cow Cow Boogie**, Here You Are—Freddy Slack—53c
 - Close as Pages in a Book**, If I Loved You—Bing Crosby—53c
 - Too Sweet, Too Sweet**, What You Gonna Do—Muriel Green—1.05
 - Rainbow Blues**, Girl of My Dreams—Jerry Jerome—79c
 - Great Day**, Smile—Smile—Smile—Dick Haymes & Andrews Sisters—79c
 - C. I. Live**, Write Myself a Letter—Johnny Mercer—53c
 - On the Atchison & Santa Fe**, Conversation White Dancing—Another "Chattanooga Choo-Choo"—Johnny Mercer & Jo Stafford—53c
 - There's No You**, Dream—Frank Sinatra—53c
 - Rodger Young**, Praise the Lord—Nelson Eddy—1.05
 - Victory Pokes A Pistol Packin' Mama**—Bing Crosby & Andrews Sisters—79c
 - Malibu**, I Surrender Dear—Benny Carter—53c
 - Body and Soul**, After You've Gone—Benny Goodman Sextet—53c
 - Warsaw Concerto**, Two Parts—The Philharmonic Orchestra—1.05
 - There's No You**, Out of This World—Jo Stafford—53c
 - Bouncy Bouncy Ball-y**, Whistle for a Wind—Henry Silvera Trio—79c
 - Lumpin' Live**, Memories of You—Lionel Hampton—53c
 - How High the Moon**, The Song is Ended—H. Chittison All Stars—79c
 - 'S Wonderful**, I'll Never Be the Same—Artie Shaw—53c
 - Summertime**, S. K. Groves—Saunders King All Stars—1.05
 - As Long as I Live**, I Ain't Got Nothin' But Blues—Lena Horne—53c
 - Beautiful Ohio**, Missouri Waltz—Paul Lavalle—79c
 - Just You, Just Me**, Just for You—Blue—Teddy Wilson All Stars—79c
 - Ugly Woman**, You Got to Have Power—Muriel Green—1.05
 - Up in Central Park**—3.69
 - Lullabies**—2.65
 - Hits of 1945**—2.65
 - Ravel's Bolero**—3.69
 - Bloomer Girl**—6.80
 - LULLABIES**
 - Becomes from Jocelyn**, Ma Curly Headed Baby, Love's Old Sweet Song, Sweet and Low, Brahms Lullaby, Lullaby from Erminie, That's an Irish Lullaby, Sleep Baby Sleep—String Ensemble—Album—2.65
 - OPERETTA POTPOURI**
 - Countess Maritza**, Cyprius Baron, Die Fledermaus, Student Prince—2.65
 - KING COLE TRIO**
 - Sweet Lorraine**, Enracable You, The Man I Love, Body and Soul, Frieda, I'm C. Shavers—Album—2.65
 - This Thing Called Love**, Easy Listening in Blues, It's Only a Paper Moon—Album—2.65
 - FAVORITE SONGS**
 - Please Don't Talk About Me**, Sentimental Gentleman from Georgia, Brazil, The Way You Look Tonight, Auntie's Blues, Where or When, You're a Character, Dear—The Dixieland Sextet—Album—2.65
 - DUKE ELLINGTON PANORAMA**
 - East St. Louis Toodle-oo**, The Mooche, Ring Dem Bells, Mood Indigo, Stompy Jones, Delta Serenade, Dusk, Warm Valley—Album—2.65
 - Marcel Weber Orchestra**—Album—2.65
 - New Fidelity Master Noddie**, Plays 7,000 Records—\$1.50
- No charge for packing materials on orders of \$3.00 or more. A charge of 25c for all orders less than \$3.00. Prices above plus transportation charges
- Emerald Record Shoppe**
1501 Milwaukee Ave.
Chicago (22), Ill.



Whether your goal is the Philadelphia style or to be the nation's number one "pop" trumpeter... these authoritative studies and exercises. They offer, to student and professional alike, the cream of advanced trumpet and cornet technique... by the world's acknowledged master teachers and soloists.

40 STUDIES FOR THE ADVANCED TRUMPETER

by Barry Glantz (First Trumpet of the Philharmonic Symphony Society of New York)
(A) \$1.00 (Book I—1 to 24) (B) \$1.00 (Book II—25 to 40)
Interesting exercises for the advanced trumpeter designed to be treated as serious concert pieces for maximum satisfaction and cultivation of taste. The studies encompass many phases of music: the lyric, melodic, characteristic, and technical types of trumpet work.

36 CELEBRATED STUDIES FOR CORNET

(C) \$1.25
The famous Busquet Studies, as named by Louis N. Busquet offer excellent practice especially for the advanced and favor register of the cornet... and... difficult passages.

STUDIES FOR ORCHESTRAL TRUMPETERS

(D) \$1.25
For trumpeters or cornetists in the orchestra. Brandy, these studies, written in a great variety of styles and keys, give the student facility in every rhythm and style found in modern symphonic music.

ADVANCED STUDIES FOR TRUMPET AND CORNET

(E) \$2.00
Studies for tone, endurance, and power, as well as flexibility and flexible style of execution... including routine exercises, lip flexibility exercises, tonguing the scale, articulation, and studies in all major and minor keys.

100 ETUDES FOR TRUMPET

(F) \$2.50
Technically advanced and musically interesting studies designed to give the instrumentalist the ability to overcome the most difficult handicaps of the lips and fingering... assuring endurance, control, and technical facility.

DAILY DRILLS AND TECHNICAL STUDIES FOR TRUMPET

(G) \$2.50
An efficient system of daily drills... to give the player a solid and lasting technical foundation... to enable the virtuoso to keep his technical resources at the highest state of perfection.

REAL GLOSSY PHOTOS Of Your Favorite BAND LEADERS and VOCALISTS 12 For Only \$1.00



SAVANNAH CHURCHILL

Beautiful high gloss, lifelike photos at an amazingly low price. Ideal for room, barracks or scrap book. You name 'em... We'll send 'em! (To avoid delay, state 2nd choice.)

FREE! Catalog check full of miniature photos of stars sent absolutely free with every order. So hurry!

Alpha Photo Service

Dept. T-7, 1235 Sixth Ave. New York 19, N. Y.



TIMES SQUARE MUSIC COMPANY

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

Enclosed find \$... for which please send the Trumpet Studies checked:

(A)..... (B)..... (C)..... (D)..... (E)..... (F)..... (G).....

NAME.....

ADDRESS.....

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

EQUIP YOUR ORCHESTRA with MANUS A-JUST-ABLE COVERS

STRONG, LASTING, ECONOMICAL
They Look Snappy on the Stand
Dance Size 7 1/2x11 3-inch Back, 40c each
Dance Size 7 1/2x11 4-inch Back, 60c each
Manuscript Size 8 1/2x11 3-inch Back 70c each
Symphony Size 11x14 3-inch Back 80c each
Instrument Labels—FREE

ALFRED MUSIC CO., 145 W. 45th St., N. Y.

DOWN BEAT

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

Business Adv. Mgr. MIKE LEVIN Associate Editor
ROBERTA V. PETERS Auditing DON C. HAYES Ass't Editor
FRANK W. MILES Circ. Mgr. EVELYN EHRLICH Chicago Editor

*In Service

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

PACIFIC COAST OFFICE
CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles (26), Calif.
Subscription Rates: \$4 per year in advance. Special Military rate, \$3 per year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Down Beat Marks Its Eleventh Year

This is our eleventh birthday. There will be no particular celebration of the event because *Down Beat*, like most civilian enterprises, has more or less been just marking time pending completion of the most important job in the world today—winning the war.

This newspaper, like many others, has attempted to do its share by contributing to morale as much as possible and by conserving material and man power for that more important effort. Restrictions on the use of paper have limited the number of pages in each issue and the number of copies we can print. We have tried to do the best we could, within these bounds.

Our eleventh year, like any span of twelve months, has not been uneventful. It marked certain accomplishments of which we are proud; other eventualities in which we were not instrumental, but which made us happy; still others which brought sorrow to us, as well as to the rest of the music world, such as the tragic disappearance of Major Glenn Miller.

We are glad that our eleventh year saw the lifting of the ban against recording after 27 months and certainly happy that it witnessed the end of the war in Europe. We are glad that the year brought such names as Benny Goodman, Artie Shaw and Gene Krupa back on the band scene, after absences of varying length.

And we are proud of our couple of accomplishments during the year. The first was the sponsorship by *Down Beat* of a concert by Duke Ellington and his famous orchestra at the Civic Opera in Chicago last spring, a concert that was completely successful from standpoint of attendance, enthusiasm and artistic merit.

The second, and even more important bit of progress was the opportunity to make a direct contribution to the war effort along morale lines. By arrangement with the army and navy we were enabled to begin printing a special overseas edition of *Down Beat* for gratis distribution to thousands of members of the armed forces in battle areas.

We have our postwar plans, too, and fervently hope with everyone else that this year will bring victory in the Pacific so that all of us can get on with the music. We are especially concerned about the welfare of the professional musicians who return from war, because theirs is the field which we serve.

We hope to serve them better and more intelligently during our twelfth year—and thereafter.

Chester Headache

Los Angeles—Marital difficulties of the Bob Chesters made the dailies again as Judge William Baird issued a bench warrant for the arrest of the bandleader on charge that he failed to obey a summons to appear in Domestic Relations court here to explain his asserted failure to pay \$600 per month toward the support of his wife, Edna, and their baby daughter.

Chip Off The—



Newport News—Six-year old Gary Berg takes over his dad's chair—dad being arranger, manager and proficient instrumentalist with the Bob Bevington band, at the Club Casino, here. Gary decided to begin on trumpet, though dad is featured on alto and doubles on clarinet, trumpet, trombone and violin.

Pacific Vets



Pacific Area—The "Spirit of '76" invades the Pacific battle areas as three members of the 7th Infantry division band take time out from band and work details. Members are, from left to right, Sgt. Jack McConnell, ex-Ray Herbeck; Cpl. Michael Mello, ex-Curt Sykes; and Cpl. Clement Hutchison, ex-Freddie Woolston and an instructor of music at Oklahoma A. & M. All three men have over two years Pacific experience and have been in four campaigns.

Harmonica Wiz



New York—Famous harmonica virtuoso, John Sebastian, who has been breaking records throughout the entire country on his concert tour, shows his eight-month old son, John Benson, how he plays his favorite instrument.

Jack Benny alrer, debuts on wax with *Stars In Your Eyes* and *I Don't Want To Be Loved on Victor 20-1695*. Victor tags Larry's voice a "high baritone." We're intrigued? (Victor 20-1695).

Bing Crosby throws in the Six Hits and a Miss with John Scott Trotter on *Atchison, Topeka and Santa Fe*, which appears likely to be the most obnoxiously over-plugged tune for the summer, and *I'd Rather Be Me*. Last side, incidentally, is the one Eddie Bracken sings in *Out Of This World*, but with der Bingle's (Decca 18690).



RAGTIME MARCHES ON

NEW NUMBERS
DEUTSCH—A daughter, Deborah Frances, to Mr. and Mrs. Armand S. Deutsch, June 22, in New York. Mother is Benay Venuta, stage and radio singer.
KNITTLE—A son to Mr. and Mrs. Billy Knittle, June 11, in Santa Monica, Cal. Father is trombonist with the Douglas Aircraft orchestra.

TIED NOTES
KRAMER-DOTSON—Jack Kramer to Dottie Dotson, Del Courtney vocalist, July 3, in St. Louis.
OBERGH-WARNER—Louis Obergh Jr., trumpeter with Tony Pastor, to Norma Elaine Warner, June 4, in Hollywood, Cal.

LOST HARMONY
YOUNG—Edith Young from James (Trumie) Young, trombonist with Benny Goodman, June 5, in New York.
SPITALNY—Rose Spitalny from Phil Spitalny, orchestra leader, June 13, in Washington, D. C.

FINAL BAR
RAPEE—Erno Rapee, 55, maestro of the Radio City Music Hall, of heart attack, June 27, in New York.
SIMONS—Moses Simons, 56, Cuban composer, June 28, in Madrid.
HAYS—Lory Franklin Hays, 85, former vocalist with Tiny Little, northwest territory band, accidentally killed June 11, Staten Island, N. Y., while serving as radioman in the navy.

Ramirez Divorce

Los Angeles—Victoria Ramirez was granted a divorce from Carlos Ramirez, Latin-American movie and night club singer. Settlement was \$500 per month for five years, \$250 per month for second five years. Case would be re-opened if Carlos suffered loss of voice.

WHERE IS?
KAY LITTLE, vocalist, formerly with Bobby Byrne
BUDDY MADISON, pianist, formerly with Blue Barron
CARL BERG, trumpeter, formerly with Lea Brown
GENE BARRINGER, trumpeter, formerly with Tommy Reynolds
WHITNEY LEONARD, trumpeter, formerly with Lenny Lewis
TEDDY NAPOLEON, pianist, formerly with Gene Krupa
DICE WYLDER, vocalist
JEFF CAUSEY, vocalist
GENE ROLAND, trumpeter and arranger
DICK HARDING, vocalist, formerly with Claude Thornhill
TOM PATTON, trumpeter, formerly with Johnny Long
IKE CARPENTER, pianist, formerly with Boyd Barbera
EDDIE STRESS, trumpeter, formerly with Mal Hallett

WE FOUND
EDDIE MEYERS, Cpl., 329th A.S.F. Band, Q.M. School, Camp Lee, Va.

CHORDS AND DISCORDS

Reactionary Critics
Pittsburgh, Pa.
To the Editors:
I don't believe that Sgt. Avakian's editorial in your June 15 issue should go unanswered. The reactionary mutterings of men like Avakian and John Lucas has played a great part in the denial to jazz music of a great part of the public approval it undeniably merits.
Charles C. Sords

Jurgens Marine Band

Pacific Area
To the Editors:
Awhile back we got to see Dick Jurgens and his Marine band and the band he has now is better than any he fronted in civilian life. We saw him at desolate Iwo Jima, and he made it jump while there.
There is also another good band out this way—Joe Sindcore and his Nomads. They're really groovy.
Emmett L. Kelly, S 1/c

McIntyre Overseas

Somewhere in Europe
To the Editors:
Enroute to Germany tonight. The reaction is sensational and I'm sure hoping some other bands will try to come over. They need bands badly. We did a broadcast the other night from Paris—an audience of about 3,000 G.I.'s. Really a great thrill and they can't get enough. We work in civilian clothes and not only do they listen but they sure want to see what a good suit looks like.
You should see these musicians that love a steak at Frankie and Johnnie's enjoy K rations and darned glad to get it!
Best wishes from Hal McIntyre and the band.
George Moffett

Movie Music Night For Hollywood Bowl

Los Angeles—It will be movie music night at Hollywood Bowl on August 4, when the entire program will be devoted to the music of studio composers and songwriters. Music will include that by Max Steiner, Alfred Newman, Frans Waxman, Roy Webb, Victor Young and others. Several will conduct their own works.

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

Voltaire "Volly" De Faut is again back in Chicago and once again active in jazz music. De Faut has been active in both jazz and classical music, spending a decade of his career in each field.

De Faut's musical destiny seemed first to be that of a concert violinist. He had mastered the fiddle with such proficiency that his teacher recommended he be sent to Europe for advanced study. The project was fine until Volly became friendly with Don Murray at Englewood High school and the two boys met Bix Beiderbecke. The association soon caused Volly to pitch his fiddle out the window and take up jazz clarinet.

A short time later De Faut was playing with the hottest white band of the day—The New Orleans Rhythm Kings, at Friar's Inn. Those were the days they would dig the Oliver band or sit in during breakfast dances at the Armory which often lasted well past noon.

The Kings eventually broke up

Two Bass Vogue

New York—Duke Ellington, first bandleader to use two bassists—when Hayes Alvis and Wellman Braud were in his band at the Cotton Club in the mid-30's—added a second bass violinist, Al Lucas, while at the Apollo theater here, to double with Junior Raglin, Ellington veteran. Charlie Barnet revived the idea a couple of years ago, with Chubby Jackson and Oscar Pettiford. And recently Lionel Hampton has featured two bass men with his band. Which appears not unlike the start of a vogue in big bands.



Voltaire De Faut

and Volly jobbed around Chicago until he joined the Art Kassel band at the old Midway Gardens. But Friar's Inn had become home, so when Merritt Brunles went into the spot Volly joined the new band. This outfit recorded several sides on Okey, on which Volly can be heard.

In 1926 Volly was in Detroit to see Murray, who had joined Jean Goldkette's great band. While there Volly joined the Ray Miller org., replacing Jimmy Dorsey. He recorded with Miller on many Brunswick sides.

De Faut became active in concert work soon afterwards. Isham Jones came to Detroit, and Volly joined his Michigan theater band. Much of the music was semi-symphonic, and invaluable experience for after returning to Chicago and working with several theater bands, as well as a brief stint with Goldkette, Volly joined the WGN staff orchestra and embarked upon nine years of concert work.

By 1940 De Faut established his own dog kennels and began devoting most of his time as a breeder and trainer of dogs. In 1942 he entered

Easy Money!

New York—Wanna make \$419,166 per year? It's easy—just be a sideman. And then get into the movies. Fred MacMurray, an ex-horn-tootler knocked off that amount during the past year and placed third among big earners according to figures released by the treasury department. A couple of former band singers got into the list, too. Bing Crosby made off \$294,444 (not counting records & radio) and Dorothy Lamour averaged \$134,084. Highest paid violinist drew \$137,500 from Warner Brothers alone. His name: Jascha Benny.

the army, spent a year in the service and found himself training dogs for the movies in California.

Chicago and his old love—jazz—began to call again. He's back in the Windy City, sitting in with Bud Jacobson's Jungle Kings on occasional sessions.

And he's again on the threshold of a new career—though he doesn't know if it will be radio or jazz.

Volly really prefers a dixieland group. "I can play what I want to," he says.

G. I.'s Make Music

Washington, D. C.—The average GI has been making and listening to a lot of music during the past year. According to a report released by the Army's Special Service division, almost a million musical instruments (half of them harmonicas) were issued to khaki-clad music-makers. Flutes seemed to have been in heavy demand and the second most popular instrument was the tonette (a rude flute) which the army doled out to 228,826 servicemen. Besides these, 69,171 ocarinas and 36,385 ukuleles were issued. For waxed music fans, the Special Service Division contributed 124,778 phonographs.

Latest Swooner Sensation



Hollywood—Andy Russell, latest sensation in the vocal field, and bombshell Betty Hutton, both Capitol recording stars and featured in the new *Stork Club* pic. Just eighteen months ago Russell was making \$100 weekly as drummer and singer with the Alvino Ray band. Today he's nabbing a cool six grand weekly on his current eastern theater tour.

Buy More War Bonds!



... stands high in the regard of musicians who have learned that these fine Band Instruments continue to serve year after year with never-failing perfection of tone quality and performance.

Soon new Holton Band Instruments will be ready for you, following our reconversion from war to civilian production. It is suggested that you see your dealer now and give him your order for a new Holton Cornet, Trumpet, Trombone or Saxophone. The name of your nearest dealer, and a complete Holton Catalog will be sent you upon request.



HOLTON flies the Army-Navy "E" for Production Excellence

FRANK HOLTON & CO.
ELKHORN, WISCONSIN

Six Good Reasons Why Betcha Is America's Most Popular Plastic Reed



ENDURANCE

Thousands of enthusiastic musicians say that BETCHA is the answer to reed troubles. You'll find in BETCHA a reed for your needs.



You deserve the best. BETCHA deserves a trial. For the sake of a better performance and your own satisfaction... Ask for BETCHA the next time you buy or order reeds.

SOFT . . . MEDIUM . . . HARD

	EACH
Bb Clarinet	.60
Bass Clarinet	.90
Alto Saxophone	.75
Tenor Saxophone	.90

FOR SALE AT ALL MUSIC STORES

WM. R. GRATZ CO., INC., 251 FOURTH AVE., NEW YORK CITY



NEVER SOGGY



IN PITCH



DURABLE



NEVER DRY



You Came Along (From *Out of Nowhere*) sung in the Paramount pic, *You Came Along*, by Helen Forrest, in the oldie *You Came To Me From Out of Nowhere*, written by Edward Heyman and Johnny Green. Famous Music is pushing it, along with *Rosemary*, by Jimmie Dodd and John Jacob Loeb, which has been recorded by Kay Kyser. Also on the Famous list is *Lone Letters*, composed by Victor Young and Eddie Heyman. Tune was waxed by Dick Haymes, Dick Brown and Tommy Tucker.

Sensly-Joy firm is working on the tune adapted from Chopin's *Polonaise*, *Till The End Of Time*, by Buddy Kay and Ted Mossman, recorded on Columbia by Les Brown. Also the novelty, *Oh How She Lied To Me*, by Vic Mizzy and Mann Curtis. . . . *The Little Jazz Music Publishers* are busy on *Hi-Ho Trail*, *Boot Whip*, a novelty jump tune by Buster Harding, *Back Ram* and *Jack Palmer*. . . . *Tempo's* new ballad is *Everything But You*, penned by Harry James, Don George and Duke

Ellington, recorded by Ellington on Victor. . . Remember When, by Mickey Addy and Buck Ram, is on the Campbell & Porgie list.

The King Cole Trio recorded *I Tho't You Ought To Know* on Capitol, written by Tommy Dillbeck and Cecil Carter, which is Melody Lane's newest release. . . Rytvoc has the score for Betty Barrie's new show, *Across the Range*, due to open in the fall. . . Barton's newest is *The Last Time I Saw You*, by Edna Osser and Marjorie Goetschius. . . Current on the Robbins list is *No Can Do*, a rumba penned by Nat Simon and Charlie Tobias.

Mutual has *I Don't Want To Be Loved By Anyone Else But You*, by Jerry Livingston and Marty Symes. Tune was recorded by Louis Prima on Majestic. Firm is also working on *Tonight I'd Like To Be Home*, by Marty Symes and Al Kaufman, which was recently introduced by Perry Como. . . *Green Green Hills of Home*, the newest Nick and Charles Kenny and Abner Silvers tune, is number one on the Lincoln list. The International Sweethearts of Rhythm recorded it on the Guild label.

LaSalle Music's *Daybreak Serenade*, penned by Eddy Breuder, Paul Rusincky and Nathan Van Cleave, has been recorded by Les Brown, Jimmy Dorsey and Jess Stacy. . . *Crazy Things*, by Wal-



In a letter I received a short time ago from George Lawrence Stone of Boston there is plenty of good tips—so I'm putting them all in this column.

First of all is the matter of the practice pad. The pad should be set in exactly the same position as the snare drum. Many boys practice on a flat table and then play on a drum which has quite a different slant. Still others use a practice pad which is set at the proper angle, with the high end of the pad at the left, but when they set down to their drums, the high end is not to the left but towards them. In other words,

ter "Mousie" Powell, Arthur Powell and David Gornston, introduced by Hildegarde, is being pushed by David Gornston. . . *Life Began Last Night*, getting plugs on the west coast, was penned by Katherine Goodman, known professionally as Kitty Kelly, pianist and vocalist.

The 'Apple' To Jump For Summer Months

New York—The Apple keeps jumping, even throughout the hot summer months! It looks as if this summer will be one of the best of recent years with the lineup of jazz personalities either due on the Street or currently there.

they use a certain set of muscles on a pad set in one position, then they have to use an entirely different set on a drum placed in still another position.

Another good tip George gives is for the left hand. Take any of the standard marching beats and play them backwards—as the average marching beat is played with the lead on the right hand. The seven stroke rolls all end on the right and the measure invariably begins on the right. This is traditional. But practice for the left hand—everything backwards will get it.

Here's an interesting bit of news from Burlington, Vt. An exact replica of an antique rope drum, a colonial model, has just been completed by Sgt. Charles Parker, now stationed with the R. O. T. C. unit at the U. of Vermont. Sgt. Parker will use the drum, which closely resembles the one in the well known painting, *The Drummer Boy of Valley Forge*, for exhibition and competition purposes. The drum represents approximately four weeks of work and was almost entirely built by hand.

Billie Holiday has several more weeks to go at the Downbeat room and will undoubtedly finish out her contract despite rumors to the contrary. She'll be followed by Art Tatum and Benny Morton's small jazz outfit.

At the Three Deuces pianist Erroll Garner, newest New York jazz favorite, and tenorman Don Byas and band stay on while the Budd Johnson band replaces Dizzy Gillespie. Stuff Smith and Lips Page hold over at the Onyx.

Ben Webster is currently at the Spotlight with the Charlie Parker combo a future probability.

Bob Chester Back In Band Biz Again

New York—Bandleader Bob Chester, expelled last May from the musicians' union for his failure to meet financial obligations to Arthur Michaud, his personal manager, is ready to organize a new band as soon as he's back into the union upon the settlement of the debt.

Band will probably go with the Moss-Glaser office though others are interested.

According to Chester, band will be set this month and with David Allyn and Margie Wood in the vocal slots. Wood, recently out of the Raeburn band, was also rumored for the Randy Brooks crew.

Elgart In Mid-west

Indianapolis—The Les Elgart band will open at the Castle Barn here on July 23 for an indefinite summer engagement.

Overseas Band Parade Starts

New York—The "Big Parade" of bands overseas seems to be at last underway.

The bands of Hal McIntyre, the Sweethearts of Rhythm, Shep Fields and D'Artega are already over, somewhere in Europe. Noble Sissle is due to leave soon as well as Kay Kyser. Andrews Sisters are here now readying for an overseas G.I. junket.

Special Arrangements for Small Orchestras

Modern orchestrations scored by top-notch arrangers so that seven instruments sound like a full band. Every title — a popular standard favorite.

Instrumentation: 3 SAXOPHONES, TRUMPET, PIANO, DRUMS and BASS (with guitar chords)

ROBBINS RHYTHM AIRS

12 INDIVIDUAL ORCHESTRATIONS — PRICE 50c EACH

Arranged by FUD LIVINGSTON

- | | |
|-----------------------|-----------------------|
| SHOULD I | SOMEBODY STOLE MY GAL |
| IF I HAD YOU | STOMPIN' AT THE SAVOY |
| TWO O'CLOCK JUMP | SWEET AND LOVELY |
| I'M COMING VIRGINIA | SING, SING, SING |
| HOW AM I TO KNOW | JOHNSON RAG |
| GOOD NIGHT SWEETHEART | BLUE MOON |

FEIST RHYTHM AIRS

12 INDIVIDUAL ORCHESTRATIONS — PRICE 50c EACH

Arranged by WILL HUDSON

- | | |
|------------------|---------------------------|
| JA-DA | DARKTOWN STRUTTERS' BALL |
| HOT LIPS | I'LL SEE YOU IN MY DREAMS |
| CHINA BOY | WANG WANG BLUES |
| TIGER RAG | MY BLUE HEAVEN |
| WABASH BLUES | SLEEPY TIME GAL |
| ONE O'CLOCK JUMP | RUNNIN' WILD |

MILLER RHYTHM AIRS

12 INDIVIDUAL ORCHESTRATIONS — PRICE 50c EACH

Arranged by FUD LIVINGSTON

- | | |
|--------------------|-------------------------|
| DIANE | DO YOU EVER THINK OF ME |
| CORAL SEA | MORE THAN YOU KNOW |
| GREAT DAY | FOUR OR FIVE TIMES |
| ROSE ROOM | WHISPERING |
| TIME ON MY HANDS | CHARMAINE |
| HAWAIIAN WAR CHANT | SLEEP |

AT YOUR DEALER OR DIRECT

THE BIG 3 MUSIC CORPORATION • 123 West 52nd Street, New York 19, N. Y.
Sole Distributor for Robbins Music Corporation • Leo Telford, Inc. • Miller Music Corporation

Please send me the orchestrations checked above @ 20¢ each, postpaid, 1 each

Name _____ City _____
Address _____ State _____

32 World's Most Celebrated VIENNESE WALTZES

COMPILED AND ARRANGED FOR DANCE, RADIO, CONCERT OR SCHOOL ORCHESTRAS
By GEORGE BOSEY



VIENNESE WALTZES

ALBUM No. 1

1. WINE, WOMAN AND SONG..... Strauss
2. ARTIST'S LIFE..... Strauss
3. VIENNA LIFE..... Strauss
4. TALES FROM THE VIENNA WOODS..... Strauss
5. ON THE BEAUTIFUL BLUE DANUBE..... Strauss
6. VIOLETS..... Waldteufel
7. I LOVE THEE..... Waldteufel
8. ESPANA..... Waldteufel
9. DOLORES..... Waldteufel
10. TO THEE..... Waldteufel
11. L'ESTUDIANTINA..... Waldteufel
12. THE SKATERS..... Waldteufel
13. STERELLE IVRESSE..... Ganne
14. DANUBE WAVES..... Ivanovic
15. GIRLS OF BAHEN..... Komack
16. OVER THE WAVES..... Rosas

VIENNESE WALTZES

ALBUM No. 2

1. LIFE'S ENJOYMENT..... Strauss
2. INHOUBAND AND ONE NIGHTS..... Strauss
3. CHARITLTY WALTZES..... Waldteufel
4. RETURN OF SPRING..... Waldteufel
5. MY DREAM..... Waldteufel
6. ACCLAMATIONS..... Waldteufel
7. VALSE MILITARE..... Waldteufel
8. LOVE AND SPRING..... Waldteufel
9. SANTIAGO..... Corbin
10. COPPELLIA WALTZES..... Dellase
11. MOONLIGHT ON THE ALSTER..... Fetrus
12. THE BLONDES..... Ganne
13. GUNG'L WALTZES..... Gung'l
14. LA SERENATA..... Iaxone
15. ESCAMELLO..... Rosey
16. ZIEHLER WALTZES..... Ziehrer

No lengthy introductions. No confusing codes. No complicated D.C. or D.S. signs. Straight playing from beginning to end. All woodwind and brass parts in Bb. Each waltz complete, no abbreviations. All parts thoroughly coded, can be played with any combination of instruments. Lead parts: Piano, 1st Violin and 3 Alto Saxophone. Buy the parts you need. Most useful and ECONOMICAL ALBUMS of Viennese Waltzes.

Send For Complete Catalogue of Concert Orchestra Albums. Important When Playing on Summer Jobs.

INSTRUMENTATION

Piano	Cello	2nd Clarinet in Bb	Trombone
1st Violin	Bass	Horns in F	Drums
2nd Violin	Flute	1st Trumpet in Bb	Eb Alto Saxophone
Viola	1st Clarinet in Bb	2nd Trumpet in Bb	Eb Tenor Saxophone

PRICE EACH INSTRUMENT PART 8.50 — PIANO \$1.00

ALFRED MUSIC CO., INC.

145 West 45th St., New York 19, N. Y.



MUSICAL RESEARCH

Jimmy & Bride



Belgium — Cornetist Jimmy McPartland and his bride, the former Marian Page, during their recent honeymoon in Brussels. Jimmy now has a six-piece jazz band, with a Special Service company. Marian, a fine pianist, is with the U.S.O. Jimmy, who is 38, appears in fine shape. Looks like the army and married life were definitely agreeable.



Pfc. Bobby Breen's "Jeep Show" troop has entertained some two million GIs in Europe. Included in the small unit that has played to troops in dugouts, abandoned buildings, open fields and any place where audiences were permitted to gather is Nick Francis, formerly with Woody Herman and Gene Krupa; saxist Jimmy Cook, ex-Sonny Dunham sideman and George Kreckler, once with Ina Ray Hutton and Bob Allen.

One of England's favorite vocalists among GI's stationed in Europe is Beryl Davis, who sang for Sam Donahue's Navy Band and Mel Powell's Sextet while they were in England. She's been chosen as the Eighth Air Force's "Pin Up Girl."

Back home in L. A., among the first of the former prisoners of war in Germany to come back to the U. S., is Major Hal Diamond, former KFI staff orchestra leader (sax). Major Diamond organized and directed a prison-camp band, using instruments secured through YMCA sources. At first, the band's only access to new popular songs was via newly arrived prisoners, who would teach new numbers to the other members. Later they received some dance orchestrations via the YMCA. The bandman, using salvaged parts and home-made equipment, set up a "broadcasting station," which was in reality just a p.a. amplifier system for the prison camp, over which they presented programs for the benefit of all the prisoners.

Among the members of Major Diamond's P.O.W. band were a Lt. Jones, formerly with Dick

Jurgens, and Lt. Dusty Runner, formerly with Jack Teagarden. Aptly tagged "Moods in Music," (they handle everything from the chamber stuff to jazz) a group of four GI's stationed at Alamogordo, New Mexico, are attracting favorable attention. The quartet is comprised of Bernard "Benny" Bruno, guitar; Albert Relter, violin; Emileo Molleda, bass; and Sid Bass, piano.

One of the few authorized Army bands having a record of more than three years of overseas service is the "Flankancers," swing orchestra of the 297th Army Ground Forces Band. Personnel includes Bill Rucker, Phil Russo, Bob Jahn, Rocco Benedetto, and Benny Kruger, saxes; George Songer, Leonard Beriman, Eugene Michalkiewics, and Roy Keffer, trams; Slim Holmrich, Dan McMeekan, Joe Lampe, Frank Keegan and Ed Hoagland, trumpets; Roger Groosback, piano; Vic Worry, bass; Jimmy Klippel, drums; and Emory Hartke, guitar. Still turning out some good stuff, the boys are thinking most on the subject of their return to the United States.

Pvt. Warren Boden, former ace guitarist of the Fred Waring, Bing Crosby and Rudy Vallee radio programs, is now strumming his electric guitar in the dance band at Thomas M. England General Hospital, Atlantic City, and also giving guitar lessons to the wounded fighters at the hospitals, some of whom are amputees. . . . Pfc. Ernie Heckscher's Randolph Field (Texas) dance orchestra played an important role in the 7th War Loan drive by swinging out at a number of bond rallies.

Leyte Natives Swing(?) Out



Leyte—It isn't jazz, but it's music, and to this native brass band on Leyte it makes little difference. The band, according to S/Sgt. George Avakian, is well known throughout the island and is usually called upon for all the big affairs. Band's repertoire includes many old pop tunes, stomped out in a brassy fashion, not unlike the old New Orleans bands of the early 90's.

Corky Corcoran Changes His Mind

New York—Corky Corcoran, brilliant young tenor sax star featured with the Harry James crew, has decided to sit tight for the present on plans to front a crew of his own.

Transportation difficulties harassing bands at the present time was the main reason for Corcoran's change of mind. He had originally decided to cut from

BUY MORE WAR BONDS!

the James band in August, but now will wait until the situation improves.

Rum & Coke Title Cleared

New York—Rupert Grant, Trinidad calypso singer, has had his copyright to *Rum and Coca-Cola* cleared by the federal copyright department.

Grant came to this country earlier this year, after the tremendous popularity of the song, to claim possession, declaring that Morey Amsterdam and Jeri Sullivan had picked up his tune, after Morey had heard it in Trinidad.

The calypso writer will file suit against Felst, publishers of the *Rum* tune.

New Jazz Year Book Set For Publication

New York—Esquire's Jazz Book will have competition this year with the publication of *Jazzways*.

Writers for the new jazz publication include Rudi Blesh, Fred Ramsey, Art Hodes and Frank Stacy, the *Beat's* New York editor, who will have a story on the big band field.

Book will be ready last of this year or early part of '46.

"The general just can't keep away from that tent since they have been using that Fidelity's Master Floating Point needle."

PERMO, Incorporated

JUMP! JUMP! JUMP!

NOW NEW ORCHESTRATIONS OF FIVE BIGGEST STANDARDS!

ARRANGED BY **VAN ALEXANDER**
 ★ **BABY WON'T YOU PLEASE COME HOME**
 MAMA'S GONE, GOODBYE
 EVERYBODY LOVES MY BABY

ARRANGED BY **VIC SCHOEN**
 ★ **I'VE FOUND A NEW BABY**

ARRANGED BY **EDGAR SAMPSON**
 ★ **SUGAR BLUES**

SEND THIS COUPON FOR YOUR COPIES—GET QUICK DELIVERY!

To: Clarence Williams Music Publishing Co., Inc.
 20 West 57th Street, New York 19, N. Y.

Please send me the following new orchestrations at 75 cents each:

Baby Won't You Please Come Home
 Mama's Gone, Goodbye
 Everybody Loves My Baby
 I've Found a New Baby
 Sugar Blues

NAME _____
 ADDRESS _____
 CITY _____

Check Money Order Enclosed

PLASTIC REED by MARTIN Freres

You don't have to pay more than these prices to get the finest plastic reeds available!

RETAIL PRICES:
 Bb Clarinet . 60c
 Alto Sax . . . 75c
 Tenor Sax . . . 90c

ASK FOR THEM AT YOUR DEALER!
 GUARANTEED TO GIVE COMPLETE SATISFACTION OR YOUR MONEY REFUNDED

Buegeleisen & Jacobson
 5-7-9 UNION SQUARE, N. Y., N. Y., In Toronto: 480 University Ave.

Popular Band Leader and Vocalists Photographs

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

KIER'S BOOK HOUSE
 1143 Sixth Ave., New York City (19)

De Armond MAGNETIC GUITAR PICKUP

Amazingly high gain can be had without feedback. Used with any suitable amplifier. Easily attached to any guitar in a few minutes. Offers wonderful new possibilities for solo and orchestra. See your dealer. Write for circular DB-2.

ELECTRONICS DIVISION

RUHE Industries
 3120 MONROE ST., TOLEDO 66, OHIO

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Fredrick Bros. Music Corp., RKO Bldg., NYC; MG—Mac Ghee, 48 West 48th St., NYC; CAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glazer, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFO—Harold F. Onley, 424 Madison Ave., NYC; SZA—Standard Zuckor Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- A** Agnew, C. (Hi-Hat) Dallas, Omg. 7/24, nc
- Allen, E. (Garrick) Chi., nc
- Arnheim, G. (Sherman's) San Diego, r
- Auld, G. (Trianon) Southgate, Cal., b
- B** Barron, B. (Peabody) Memphis, Omg. 7/20, h
- Beas, C. (Casa Manana) Culver City, Cal., nc
- Beckner, D. (Aragon) Ocean Park, Cal., h
- Bridshaw, T. (Savoy) NYC, Omg. 7/20, b
- Britton, M. (Martique Cafe) Wildwood, N. J.
- Brooks, E. (Roseland) NYC, b
- Brown, L. (Palladium) Hollywood, Cal., Omg. 7/24, b
- C** Calloway, C. (Zanzibar) NYC, nc
- Carle, F. (Colonial) Dayton, 7/26-8/1, t
- Cavallaro, C. (Ciro's) Beverly Hills, Cal., nc
- Cayler, J. (Pleasure Pier) Port Arthur, Tex., h
- Cool, H. (Blackhawk) Chicago, r
- Courtney, D. (Claridge) Memphis, Omg. 7/27, h
- Cross, B. (Forest Pl. Highlands) St. Louis, 7/15-23
- Cross, C. (Stillwell's) Big Bear Lake, Cal.
- Cummins, B. (Last Frontier) Las Vegas, Nev., h
- D** Davidson, C. (Rio Cabana) Chicago, nc
- Davis "Scat" (Palace) Columbus, O., 7/24-26, t
- DiPardo, T. (Jefferson) St. Louis, h
- Horsey, J. (Casino Gardens) Ocean Park, Cal., h
- Dorsey, T. (Mission Beach) Mission Beach, Cal., b
- Dunham, S. (New Yorker) NYC, h
- E** Elgart, L. (Steel Pier) Atlantic City, 7/15-21, b
- Ellington, D. (RKO) Boston, Clang. 7/18, t
- Ennis, S. (Chicago) Chicago, Clang. 7/19, t
- F** Foster, C. (Chase) St. Louis, h
- Fulcher, C. (Bonair) Augusta, Ga., h
- G** Gilbert, J. (Blue Moon) Wichita, Kans., Clang. 7/19, b
- Goodman, B. (Michigan) Detroit, Clang. 7/19, t; (Chicago) Chicago, 7/20-8/2, t
- Corner, M. (Commodore) NYC, h
- Gray, G. (Lakeside Pl.) Denver, b
- H** Hawkins, E. (Earle) Philadelphia, Clang. 7/19, t; (Strand) NYC, Omg. 7/27, t
- Henderson, F. (Rhuboogie) Chicago, nc
- Herbeck, R. (St. Francis) San Francisco, h
- Herman, W. (Pennsylvania) NYC, h
- Hudson, D. (Claridge) Memphis, Clang. 7/24, h
- J** Johnson, B. (Regal) Chicago, Clang. 7/19, t
- Jordan, L. (Paramount) NYC, Clang. 7/24, t
- Joy, J. (Jantzen Beach) Portland, Ore., Clang. 7/22, b
- K** Kassel, A. (Elitch's Gardens) Denver, Clang. 7/24, h
- Kaye, S. (Palace) Cleveland, 7/20-28, t; (Downtown) Detroit, 7/27-8/2, t
- Kenton, S. (Paramount) NYC, t
- King, H. (Aragon) Chicago, b
- King, W. (Edgewater Beach) Chicago, h
- Krupa, G. (Astor) NYC, h
- L** Lee, B. (St. Anthony) San Antonio, Tex., h
- Lewis, T. (Latin Quarter) Chicago, nc
- Light, E. (Gateway Casino) Somers Pt., N. Y.
- M** Long, J. (Eastwood Gardens) Detroit, Clang. 7/18, b (Hamid's Pier) Atlantic City, 7/29-8/4, b
- Loucas, V. (Tafel) NYC, h
- Lucas, C. (Voyeur Terrace) McKeesport, Pa., Omg. 7/20, b
- Luncheon, J. (Riverside) Phoenix, Ariz., 7/17-18, b; (Auditorium) Oakland, Cal., 7/23-25
- N** McCoy, C. (Lee-N-Eddie's) Detroit, Clang. 7/28, nc; (Bill Green's Casino) Pittsburgh, Omg. 7/27, b
- McFarland Twins (Hamid's Pier) Atlantic City, 7/22-28, b
- McGraw, B. (Broadmoor) Colorado Springs, Colo., h
- Martin, F. (Ambassador) Los Angeles, h
- Minsters, F. (Stevens) Chicago, h
- Millinder, L. (Savoy) NYC, Clang. 7/19, b
- Molina, C. (Trocadero) Beverly Hills, Cal., nc
- Monroe, V. (Sherman) Chicago, Clang. 7/19, h; (Eastwood Gardens) Detroit, 7/20-8/2, b
- Morgan, E. (Claremont) Berkeley, Cal., h
- O** Oliver, E. (Palmer House) Chicago, h
- Olsen, G. (Waldorf-Astoria) NYC, Omg. 7/19, h
- P** Palmer, J. (Blue Moon) Wichita, 7/20-28, b
- Paxton, G. (RKO) Boston, 7/19-25, t
- Pearl, R. (Muehlbach) Kansas City, Mo., h
- Pettit, E. (Bismarck) Chicago, h
- Prima, L. (Strand) NYC, Clang. 7/26, t; (Palace) Youngstown, O., 7/31-8/2, t
- R** Raeburn, B. (Palace) San Francisco, h
- Rapp, E. (Dutch Mill) Delavan, Wis., 7/19-8/1, b
- Reichman, J. (Biltmore) Los Angeles, Clang. 7/25, h; (Mark Hopkins) San Francisco, Omg. 7/26, h
- Reid, D. (Roosevelt) New Orleans, Omg. 7/19, h
- Reisman, L. (Statler) Boston, h
- Ruhl, W. (Washington) Indianapolis, h
- S** Sanders, J. (Riviera) Lake Geneva, Wis., 7/20-28, b
- Sandifer, S. (El Paseo) Santa Barbara, Cal., r
- Savitt, J. (Golden Gate) San Francisco, 7/18-24, t
- Scott, R. (Franklin Island) Evansville, Ind., 7/24-29
- Sherock, S. (Glen Leland Casino) New Rochelle, N. Y., b
- Sherwood, B. (Jantzen Beach) Portland, Ore., Omg. 7/23, b
- Smith, H. (Troutdale, Colo.)
- T** Tanager, J. (New Casino) Ft. Worth, Tex., 7/27-8/2, b
- Towne, C. (Anriety) Atlanta, Ga., h
- Tucker, T. (Palladium) Hollywood, Cal., Clang. 7/22, h
- V** Van, G. (Plaza) NYC, h
- W** Waples, B. (Cleveland) Cleveland, h
- Weems, T. (Palace) Columbus, O., 7/17-19, t; (Grand) Evansville, Ind., 7/25-29, t
- Welk, L. (Elitch's Gardens) Denver, 7/28-8/2, b
- Wilde, R. (Schroeder) Milwaukee, h
- Williams, C. (Orpheum) St. Paul, 7/20-28, t; (Orpheum) Madison, Wis., 7/24-25, t; (Riverside) Milwaukee, 7/27-8/2, t
- X** Xmas, B. (Trianon) Chicago, Omg. 7/28, h
- Strong, Benny (Trianon) Chicago, b
- Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
- Spivek, C. (Sherman) Chicago, Omg. 7/20, h
- Stone, E. (Roosevelt) NYC, h
- Stratner, T. (Mark Hopkins) San Francisco, Clang. 7/25, h; (Biltmore) Los Angeles, Omg. 7/26, h
- T** Teagarden, J. (New Casino) Ft. Worth, Tex., 7/27-8/2, b
- Towne, C. (Anriety) Atlanta, Ga., h
- Tucker, T. (Palladium) Hollywood, Cal., Clang. 7/22, h
- V** Van, G. (Plaza) NYC, h
- W** Waples, B. (Cleveland) Cleveland, h
- Weems, T. (Palace) Columbus, O., 7/17-19, t; (Grand) Evansville, Ind., 7/25-29, t
- Welk, L. (Elitch's Gardens) Denver, 7/28-8/2, b
- Wilde, R. (Schroeder) Milwaukee, h
- Williams, C. (Orpheum) St. Paul, 7/20-28, t; (Orpheum) Madison, Wis., 7/24-25, t; (Riverside) Milwaukee, 7/27-8/2, t
- Y** Yankovic, J. (New Casino) Ft. Worth, Tex., 7/27-8/2, b
- Z** Zanzibar, S. (New Yorker) NYC, h

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddie Martin
- ARAGON, Chicago—Henry King
- ARAGON, Ocean Park, Cal.—Denny Beckner
- ASTOR, New York—Gene Krupa
- BISMARCK, Chicago—Emile Petti
- BLACKHAWK, Chicago—Harry Cool
- CASA MANANA, Culver City, Cal. Count Basic
- CASINO GARDENS, Ocean Park, Cal.—Jimmy Dorsey
- GLEN ISLAND CASINO, New Rochelle, N. Y.—Shorty Sherock
- EDGEWATER BEACH HOTEL, Chicago—Wayne King
- MARK HOPKINS HOTEL, San Francisco—Ted Straeter; July 26, Joe Reichman
- MISSION BEACH BALLROOM, San Diego—Tommy Dorsey
- NEW YORKER HOTEL, New York—Sonny Dunham
- PALACE HOTEL, San Francisco—Boyd Raeburn
- PALLADIUM, Hollywood, Cal.—Tommy Tucker; July 24, Les Brown
- PALMER HOUSE, Chicago—Eddie Oliver
- PENNSYLVANIA HOTEL, New York—Woody Herman
- ROOSEVELT HOTEL, New Orleans—Ray Benson; July 19, Don Reid
- ROOSEVELT HOTEL, New York—Eddie Stone
- ROSELAND, New York—Randy Brooks
- ST. FRANCIS HOTEL, San Francisco—Ray Herbeck
- SAVOY, New York—Lucky Millinder; July 20, Tiny Bradshaw
- SHERMAN HOTEL, Chicago—Vaughn Monroe; July 20, Charlie Spivak
- STEVENS HOTEL, Chicago—Frankie Masters
- TRIANON, Chicago—Benny Strong
- TRIANON, Southgate, Cal.—Georgie Auld
- WALDORF-ASTORIA, New York—Nat Brandwynne; July 19, George Olsen
- ZANZIBAR, New York—Cab Calloway

Art Mooney Gets Lincoln

New York—The fast-rising young Art Mooney band, with several changes in the vocal department, has moved onto the Hotel Lincoln bandstand for a six-week stay. The band will return to the hotel for another six week period after playing two weeks at the Fallsdale in New Jersey.

Vocal headliners with the Mooney crew are Don D'Arcy, last with the Boyd Raeburn band, Fran Warren, a bright new fem discovery with a hip jazz style, Dick Wise and the Song Birds, last with Krupa.

Kirby Drops His Big Band Ideas

New York—John Kirby has changed his mind about building a big band. Instead he's set to take over Phil Moore's spot at downtown Cafe Society on July 17 with a brand new small group. Moore leaves Cafe for a series of theater dates, opening his tour July 19 at Loews State here. Moore's band will book through GAC.

Cugat On West Coast For Picture Work

Los Angeles—Xavier Cugat and band are now on the west coast after winding up a long eastern visit with an eight-week stay at the Copacabana in New York City.

Cugie is to report at the MGM movie lot to make the Holiday in Mexico pic. His last MGM effort, Weekend at the Waldorf, was released last month.

Foster After Dunham

New York—Chuck Foster's crew will follow Sonny Dunham into the New Yorker hotel on August 6. Band is set for the summer.

PIANISTS

Improve your playing by Broadwell Technique

Learn how the Broadwell Principles of Mental-Muscular Co-ordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sight-reading and Playing.

REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes Sightreading a natural, rapid and accurate process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc., become noticed. Improved mastery of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHERS-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

BROADWELL PIANO TECHNIQUE

Mail Coupon—no obligation—for FREE BOOK—"TECHNIQUE"

Broadwell Studios, Dept. 85-C
Corvina, California

Gentlemen:

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and playing. I understand there is no obligation.

Name

Address

City

State

Vocalists!

STUDY WITH AMERICA'S LEADING TEACHER OF MODERN VOICE—
Russell H. Brooks



Teacher of **BUDDY DI VITO** Harry James' Soloist
Send for 12 LESSON POPULAR VOICE COURSE by R. H. Brooks \$3.00

BROKEL COLLEGE

Lyon & Mealy Bldg., 64 E. Jackson Blvd. DB7A WEB 2855 CHICAGO 14, ILL.

WOULD YOU PAY... \$1.00

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME
- FOR A COMPLETE COURSE ON ARRANGING
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION
- TO BE ABLE TO TRANPOSE ANY SONG TO ANY OTHER KEY
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

The Lightning Arranger

is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket. To get our New DON'T DELAY Model. Inquire at your local music dealer or send only \$1.00 now to the

Lightning Arranger Co.

Allentown, Penna.
or for \$1.50 we will send you our "LIFETIME" CELLULOID MODEL Money Returned If Not Satisfied

STUDY ARRANGING

with **OTTO CESANA**
EVERY Musician Should be Able to Arrange

CORRESPONDENCE AT STUDIO

- They studied with Otto Cesana:
- Van Alexander.....Van Alexander
 - Charles Garble (age 16).....Milt Britton
 - Matty Matlock.....Bob Crosby
 - Herb Quigley.....Andre Kostelanets
 - Alvino Rey.....Alvino Rey
 - Turk Van Lake.....Charlie Barnet
 - Buddy Wood.....Paul Whiteman and many others.
- NOW AVAILABLE!
- Course in Modern Harmony (Complete material).....\$2.00
 - Course in Modern Dance Arranging (Complete material).....\$2.00
 - Course in Modern Counterpoint (Complete material).....\$3.00
 - Reminiscing (Score).....\$1.00
 - American Symphony No. 3 (Score).....\$4.00

OTTO CESANA 25 W. 57th St. New York 19, N. Y. Tel. 1. Plaza 5-1256

JUST OFF THE PRESS!...

NEW VICTORY EDITION

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Fosters, Waltzes, Show Tunes, Rumbas, etc. (36 Headings, over 2000 Titles, with Original Keys & Starting Notes.) Plus a Handy Fats Lei & Song Reminder of Top Tunes Covers the Whole Field of Popular Music.

SEND FOR YOUR COPY TODAY 50¢ (Plus Postage for \$2.00)

A RAY DE VITA 150 Knickerbocker Avenue Brooklyn N. Y. Or See Your Local Music Dealer

Angelo, Omg. 7/28, h
- Strong, Benny (Trianon) Chicago, b
- Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
- Spivek, C. (Sherman) Chicago, Omg. 7/20, h
- Stone, E. (Roosevelt) NYC, h
- Stratner, T. (Mark Hopkins) San Francisco, Clang. 7/25, h; (Biltmore) Los Angeles, Omg. 7/26, h
- T** Teagarden, J. (New Casino) Ft. Worth, Tex., 7/27-8/2, b
- Towne, C. (Anriety) Atlanta, Ga., h
- Tucker, T. (Palladium) Hollywood, Cal., Clang. 7/22, h
- V** Van, G. (Plaza) NYC, h
- W** Waples, B. (Cleveland) Cleveland, h
- Weems, T. (Palace) Columbus, O., 7/17-19, t; (Grand) Evansville, Ind., 7/25-29, t
- Welk, L. (Elitch's Gardens) Denver, 7/28-8/2, b
- Wilde, R. (Schroeder) Milwaukee, h
- Williams, C. (Orpheum) St. Paul, 7/20-28, t; (Orpheum) Madison, Wis., 7/24-25, t; (Riverside) Milwaukee, 7/27-8/2, t
- X** Xmas, B. (Trianon) Chicago, Omg. 7/28, h
- Strong, Benny (Trianon) Chicago, b
- Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h
- Spivek, C. (Sherman) Chicago, Omg. 7/20, h
- Stone, E. (Roosevelt) NYC, h
- Stratner, T. (Mark Hopkins) San Francisco, Clang. 7/25, h; (Biltmore) Los Angeles, Omg. 7/26, h
- T** Teagarden, J. (New Casino) Ft. Worth, Tex., 7/27-8/2, b
- Towne, C. (Anriety) Atlanta, Ga., h
- Tucker, T. (Palladium) Hollywood, Cal., Clang. 7/22, h
- V** Van, G. (Plaza) NYC, h
- W** Waples, B. (Cleveland) Cleveland, h
- Weems, T. (Palace) Columbus, O., 7/17-19, t; (Grand) Evansville, Ind., 7/25-29, t
- Welk, L. (Elitch's Gardens) Denver, 7/28-8/2, b
- Wilde, R. (Schroeder) Milwaukee, h
- Williams, C. (Orpheum) St. Paul, 7/20-28, t; (Orpheum) Madison, Wis., 7/24-25, t; (Riverside) Milwaukee, 7/27-8/2, t
- Y** Yankovic, J. (New Casino) Ft. Worth, Tex., 7/27-8/2, b
- Z** Zanzibar, S. (New Yorker) NYC, h

NEED NEW GAGS?

Order Don Frankel's enter-tainers belittles. Contain original material, hand set-off, monologues, 25c each. One different issue, \$1.00. I also write material for individuals. Query me, Don Frankel, 1380 S. Homan Ave., Chicago 23.

PLAY BY SIGHT

PIANISTS: If you cannot play a composition without constant practice, you need special instruction to eliminate this handicap. The best Pianists and Accompanists are Sight Readers. The secret of Sight Reading is revealed in "THE ART OF SIGHT READING". Improve your playing and advance more rapidly. 5 Lessons complete with Music \$3.00. 1338-AH Greenleaf, Chicago 28, Ill.

DANFORD HALL

Walter "Foots" Thomas
Teacher of Saxophone
formerly with Cab Calloway

Special Instructions for Improvising and Ad Lib' Playing

Correspondence Courses in Improvisation Now Available

Write for Details To
Studios 117 W. 48th St. Suite 42
New York 18, New York
Tel. BR 9-1970

Send Birthday Greetings to:

- July 16—Lawrence Goldie
- July 17—Jack Archer, Noble Siasle, Ray Wetzel
- July 18—Ray Bauduc
- July 19—Buster Bailey
- July 21—Omer Simeon, Tommy Stovall
- July 22—Eddie Kusby, Tommy Linehan, Adrian Rollini
- July 23—Emmett Berry, Abe Siegel
- July 24—Bob Eberly, Herbie Haymer, Joe Thomas, Cootie Williams
- July 25—Happy Caldwell, Johnny Hodges
- July 26—Erskine Hawkins
- July 28—Art Cavaliere, Corky Corcoran, Rudy Vallee
- July 29—Don Redman
- July 30—Hilton Jefferson, Claude Jones
- July 31—George Librance

BANDS DUG BY THE BEAT

ELLIOT LAWRENCE

Reviewed from broadcasts, Columbia network

If you'd like to hear what can be done with a studio band, just listen to Elliot Lawrence's crew broadcasting out of WCAU in Philly over the Columbia net-



work. For some reason, WCAU has always had a good band (Jan Savitt started there and more recently there was Johnny Warington), but this time the station has one that's better than good; better, in fact, than many a current name orchestra.

It's a swing crew with overtones suggesting Claude Thornhill's band. Many of the arrangements evoke the dreamy Thornhill style, especially with their emphasized use of distinctively-toned French horns, and Lawrence plays a piano suggesting

CLASSIFIED

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

AT LIBERTY

DRUMMER, 17, experienced. Good fader, read well. Union—will consider 8 or 10 piece swing orch. in Pittsburgh area. Will travel during June, July and August. Bill Baker, 405 Kennedy Ave., Duquesne, Penna.

GIRL PIANO TEAM—both have perfect pitch. Popular, classical, boogie. Experienced with orchestra. Prefer West Coast. c/o Ray L. Tucker, Barron Theater, Pratt, Kansas.

AVAILABLE NOW, entertainers, acts, singers, duos, trios, orchestras, etc. Licensed by A.F.M. Contact L. R. McIntyre Agency, Box 3563, Daytonas Beach, Fla.

ALTO SAX & CLARINET, 19, honorably discharged, experienced, fine reader with lots of push and a good tone. Bob Williams, 160 So. Main St., Windsor, Vt.

SONGSTRESS, WHITE, Philadelphia. In-terested in local contacts. Box A-232, Down Beat, 203 N. Wabash, Chicago 1.

DRUMMER, 18, 4F. Read, fake. Double time lift for jazz and slow. Solid lift on fast. Wire Vincent Gambino, 87 Lanning Ave., Penns Grove, N. J.

HELP WANTED

WANTED MUSICIANS—4F or age seven-teen, salaries forty to seventy per week, depending on ability, experience, etc. State all in first letter. Don Strickland Orchestra, 506 W. 10th St., Mankato, Minn.

FIRST TRUMPET—IMMEDIATELY. For three trumpet section. Midwest territory band. Sleeper, congenial personnel, good salary. Others write. Walter Martie, 1611 City Nat'l Bank, Omaha, Nebraska.

FOR SALE

FOR SALE: CORNETS, trumpets, trombones, melodions, baritone, French horns, tubas, clarinets, flutes, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. Nappie Music House, 6531 N. Rockwell St., Chicago 45, Ill.

WE HAVE A COMPLETE LINE of re-conditioned guaranteed first line band and orchestra instruments ready for immediate delivery. We will pay outright cash or take your old instrument in on a trade for another instrument. Highest prices are offered for instruments and if not satisfied, we return at our expense your instrument. Write us for further details. Meyer's Musical Exchange, 454 Michigan, Detroit 26, Michigan.

Claude's style.

I've only heard a couple of the band's broadcasts but both were out of the ordinary. There's at least one fine trumpet-player for the Gillespie school, a first-rate hot tenor-man and a good jazz trombonist. The band gets a beat on its jump stuff and makes you feel sorry that you broke up with your gal when it gets into the romantic-mood music.

Lawrence, you may be interested to know, is a 20-year-old prodigy who studied for a classical career but seems to have settled instead in the jazz field. He's got a lot on the ball to judge from these broadcasts and, if he steps out into regular band work, should provide plenty of competition for established names.

You can hear Lawrence's band on CBS at five minutes past midnight on Thursday and from 1:30 to 2:00 pm on Saturday (both EWT).

Canadian Band Jumps



Regina, Sask.—Best band in this Canadian city is the smooth orchestra of George Fairfield, featured at the Trianon ballroom.

GUITARS VIOLINS, cellos, violas, mandolins, banjos, clarinets, saxophones, drums, tom toms, strings, reeds and others. At a saving. Fischer's, 2284 Fulton St., Toledo, Ohio.

FOR SALE: BUESCHER E FLAT Alto. Gold lacquered. Looks, plays like new. Highest cash offer sets it. Hugh M. Barton, 2515 Walton Way, Augusta, Georgia.

MARTIN COMMITTEE NO. 3 Tenor Sax. Perfect condition. Write or phone Morton H. Appelbaum, 3969 Saxon Ave., New York 63, N. Y. Phone KI-3-2115.

GENUINE STADLER CLARINET made in Vienna in 1895. Used in Beethoven's orchestra. Instrument in excellent condition. Box A-230, Down Beat, Chicago 1.

WHITE LUDWIG DRUM SET—\$95.00. Don Loy, David City, Nebr.

SUPER OLDS TROMBONE. 1-A condition—with leather case. COID \$165.00 on three days approval. Robert Kirkpatrick, Seaser, Ill.

SELMER WOOD CLARINET—B Flat Boehm System. Like new, \$150.00 with case. Hal Barnes, Music Dept., Camp Bradford, Norfolk, Virginia.

\$215.00 PEDLER B Flat full Boehm latest model Clarinet, \$125.00. Conn. gold-lacquered E flat Alto Saxophone, perfect, \$125.00. Otto Link No. 1 E flat Alto metal mouthpiece, \$16.00. Goldbeck No. 4 E flat alto metal mouthpiece, \$8.00. R. F. Burl, 1145 Locust, Dubuque, Iowa.

FOR SALE—PREWAR WHITE and marine pearl drum sets. Slightly used, good as new. Complete sets for \$250-\$350. Sutton, 1265 Broadway, N. Y. 1.

WHITE ORCHESTRA COATS, double breasted (slightly used), cleaned, pressed—\$8.95. Tuxedo trousers, all sizes, \$5.00-\$6.00. Leaders' double breasted coats, \$4.00—shawl collar double breasted coats, \$5.00. Free lists. Wallace, 2416 N. Halsted, Chicago.

5 DOUBLE BASSES. Ideal for band or symphony playing. Unusual tone quality, appearance, condition. Write for descriptions and prices. Clark Music Co., Syracuse 2, N. Y. Dealers in violins, cellos, etc.

NEW ZILDJIAN CYMBALS, sock or crash. PFC Alan Abel, President Hotel, Atlantic City, N. J.

PHONOGRAPH RECORDS

BLUE NOTE RECORDS, the finest boogie woogie, blues, stomps, band improvisations, authentic New Orleans Jazz. Write for complete catalog: Blue Note Records, 767 Lexington Ave., New York 21, N. Y.

COMPLETE CATALOG, including many hard to get numbers, of twenty-five different label records. Thousands of numbers. Catalog will be mailed upon receipt of 25c in stamps. Tuttle Sales Co., 684 S. Salina St., Syracuse 4, N. Y.

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

AUCTION—RARE JAZZ and popular recordings. Send 25c for list. Leo M. Wells, Box 100, Ithaca, N. Y. Rare and hard to get recordings.

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

CANADIAN JAZZ COLLECTORS. We are stocking Apollo, Asch, Black & White, General, Jamboree, Jazz Man, Jump, National, Sunset and others. Write Jazz Records, 33 Hogarth Avenue, Toronto 6, Ontario.

VIRGINIA JAZZ COLLECTORS—we carry all labels, no mail orders. Gary's, Richmond.

COLLECTORS ITEMS—several thousands. Low prices, send wants. O'Byrne Dewitt, 51 Warren Street, Roxbury 19, Mass.

MAIL AUCTION—Rare hot jazz records. Wesley Parry, 515 Trellis Court, Santa Monica, Calif.

DENVER, COLO. Your favorite jazz labels. Catalog 10c. The Record Center, Mississippi at S. Gaylord.

AUCTION—RARE GOODMAN'S, Barnets, etc. Free list. Roger Willis, 975 Madison Ave., Birmingham, Michigan.

FAMOUS MAKE
ACCORDIONS
WRITE FOR FREE INFORMATION
FEDERAL ACCORDION CO.
475 FIFTH AVE. NEW YORK

HIGHEST RATED IN UNITED STATES
MUSIC PRINTERS AND ENGRAVERS
SINCE 1905
• WORK DONE BY ALL PROCESSES •
• ESTIMATES GLADLY FURNISHED •
• ANY PUBLISHED OUR REFERENCE •
RAYNER DALHEIM & CO.
2034 W. LAKE ST., CHICAGO

RECORD COLLECTORS! Jazz, swing, sweet, boogie. Auction list, Bobby Ralston, 528 Broad St., Hartford, Conn.

ANYONE WILLING to sell or trade Eddie Duchin on Victor, Hal Kemp on Brunswick, Ross Morgan on Brunswick, Jan Garber on Victor, or Sterling Young on C. P. McCreger label, communicate with E. D. Blodgett, 115 Stanley Rd., Burlingame, Calif.

BOT DISCOGRAPHY. Four copies of rare, "underground" 1943 edition (limited to 500 copies), autographed by Delaunay, auction—reserve bid \$1.00. WGMH Job Sales, US Group CC, APO 742, New York.

8 minutes of **GENERAL EISENHOWER'S** speech on both sides of a 10-in. steel record; very clear. President Truman's complete V-E Day speech also available. Limited supply; \$2.50 ea. plus 25c for postage. The Rhythmeers Orchestra, 569 Zion Street, Hartford 6, Conn.

MISCELLANEOUS

SAXOPHONES WANTED—Alto and tenor. New or used. State make, finish and condition as well as your price. The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N. Y.

LEARN PIANO TUNING AT HOME. Complete courses by Dr. Wm. Braid White. For details write Karl Bartenbach, 1001 Wells Street, Lafayette, Indiana.

TENOR, ALTO SAXES wanted for students. Mention make, serial number, price, Lewis Arfins, 117 W. 48th St., N. Y. 19, N. Y.

TEACHER OF CLARINET and saxophone can accept additional students. Strictly private instruction. Have taught many well known musicians. Anthony Cecere, 40-10 National Avenue, Corona, L. I. (104 St. Bx. A. BMT RT) Havemeyer 4-6123.

RADIO SCRIPT professionally recorded for presentation. Musical, dramatic or both. New low fee. Contact McClure Publishing Company, Box 2988, Hollywood, California.

ANYONE KNOWING whereabouts of Conn Tenor M270245 contact Lee Ulbrich, Burnie Hotel, Texarkana, Ark. Liberal reward.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

YOUR SONG PROFESSIONALLY arranged with complete piano score and guitar diagrams, chord notation. Price is \$10.00 and work is guaranteed satisfactory or money returned promptly and in full. Malcolm Lee, 444 Primrose, Syracuse 5, New York.

THE BEST IN SWING—Chorus copied from records—all instruments—for professionals only. **DIRECT SHORT-CUT THOROUGH COURSE** IN ARRANGING. Burrows Music Service, 101 Stearns Rd., Brookline, Mass.

SPECIAL ARRANGEMENTS—latest popular tunes, new record arrangements, new standards. Write for latest lists. Charlie Price, Box 1386, Danville, Virginia.

ARRANGE - QUICKLY, cheaply. Latest method by top arranger. Each lesson \$1.50. 4-way sax choruses. Arrangements for special combinations. Springfield Music Co., Box No. 1, Boston 20, Mass.

NEW COMICS' COLLECTION, \$2.00. Free catalog listing late parodies, comic songs, specialties, blackouts, bits, etc. Kleinman, 26-31-P 30th Road, Long Island City 2, N. Y.

Write for our **FREE Music Bulletin**. Western Music Mail Order Supply, Dept. D, 1651 Commo, Hollywood 28, California.

COMPLETE PROFESSIONAL piano score for your song, price \$10.00. Apply Will Molsa, 921A Kingston Rd., Toronto, Ont., Canada.

New **THEORETICAL Folios**
Modern Harmony—Rechter-Aprik..... \$1.00
Harmonizing Melodies at Sight—Gibbs..... 1.00
Self Instruction in the Piano—Gibbs..... 1.00
776 Chords for Pletrum Guitar—Anton..... 1.00
Paper Musical Slide Rule..... 1.00
CLEF MUSIC CO.
152 West 42nd Street New York 18, N. Y.

WANTED
A-1 REPAIRMAN
ON REED INSTRUMENTS
IVAN C. KAY
112 John R Detroit 26, Mich.

CONVENIENT SUBSCRIPTION ORDER FORM
DOWN BEAT PUBLISHING CO.
203 N. Wabash Avenue
Chicago 1, Ill.
Please enter my DOWN BEAT subscription:
 1 year \$4 2 years \$7 3 years \$10
 Military Rate \$3 one year
Name
Street and No.
City and Zone State
Subscriber's written request must accompany orders for any overseas address.
7845

VOCAL ORCHESTRATIONS of all latest and standard tunes—original key and for girl singers. Send for catalog—it's free. Sherwood Music Service, 1635 Broadway, New York 19, N. Y.

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

35 HOT CHORUSES FOR TRUMPET \$2. New folio. Swing with the best in styles of famous swing men. Note-to-note styles show the art of associating terrific hooks to progressions and chords. Chord chart included. No C.O.D.'s. Leo Fantal, 2170 Creston Ave., New York City 63, N. Y.

A COMPLETE COURSE in Modern Harmony and Orchestral Arranging. 18 Texts including Improvisation, Vocal Scoring and Composition. For a limited time only \$15.00. Never before offered at this low price. Miracle Series, 333 Broadway Bldg., Tacoma 2, Washington.

GUITARISTS: BURNETS Chord Chart shows instantly, on one master sheet, exactly how to make over 450 orchestration chords—10 kinds, all keys. Diagrams show correct fingering, harmonic construction for all positions. Price \$1.00. Burnet Publ. Co., Box 1161, Commerce, Texas.

PIANISTS AND TEACHERS! Add a professional sound to your playing of popular song hits. **BREAK BULLETINS** prepared monthly by Phil Saltman, eminent Boston radio pianist and teacher. Write for details or send 20c for sample copy. Kenmore Music Company, 681 Boylston St., Boston 16, Mass.

BACK SONGS, RECORDS, orchestrations. Liata 10c. Forbes-B, 3151 Hub, Denver 5, Colorado.

CLEVER, SOPHISTICATED and appealing parodies written on any song, old or new. Box A-231, Down Beat, Chicago 1.

LYRICIST WANTED, for top melodies by composer-pianist. Albia Blau, 322 So. Flower St., Los Angeles, Calif.

HOLLYWOOD STUDIO professional arrangements for songs and orchestra. Immediate service as low as \$10.00. Studio presentation by best agents by recording created in Hollywood Studio. Write immediately. McClure Publishing Company, Box 2988, Hollywood, Calif.

SAX SPECIALS—Arranged for four or five saxes. Send \$1.00 for trial special "Confessin'" and list of others. Walt Carr, 3316 Elmwood Dr., Wichita 15, Kans.

WAVE YOUR SONG arranged, played and sung on a 10-inch record suitable for broadcast purpose by **THE RHYTHMEERS**: a professional orchestra consisting of electric mandolin, guitar, bass-fiddle, for only \$9.95 plus 25c for postage, during limited time only. A beautiful photograph of the Rhythmeers for only 25c while limited supply lasts. The Rhythmeers, 569 Zion Street, Hartford 6, Conn.

SAX BACKGROUND scores. Old and new jam favorites written 4 way, transposed and ready to copy. Ask for list or send fifty cents for trial score. Walt Carr, 3316 Elmwood Dr., Wichita 15, Kans.

BUY MORE WAR BONDS

SONGWRITERS
MUSIC—PRINTED—\$2.00
SONGS RECORDED—\$3.00—8 inch
ORCHESTRAL RECORDINGS—\$4.00
PIANO ARRANGEMENTS—
SPECIAL OFFERS. (Stamp)
URAB-D. B. 345 West 34th
New York 1, New York

WANTED
Used Band Instruments
All Makes
Any Condition
Saxophones, Baritone, Alto
Saxophones, Tenor Saxophones,
French Horns, Tympani, etc.
LOCKIE
MUSIC EXCHANGE
1521 N. Vine St. • Hollywood, Calif.
950 So. Broadway • Los Angeles

WANTED
A-1 REPAIRMAN
ON REED INSTRUMENTS
IVAN C. KAY
112 John R Detroit 26, Mich.

Originators

OF MECHANICALLY AMPLIFIED
STRINGED INSTRUMENTS

NATIONAL

First to perfect the mechanical amplification of stringed instruments, National has maintained a high standard of excellence that truly merits such an outstanding achievement in this popular field. • The National organization is well known throughout the music world for its enthusiasm and vigor as well as for mechanical and electrical genius, a combination which promises the ultimate in postwar instruments for all players.

CHICAGO MUSICAL INSTRUMENT CO.

30 E. ADAMS ST. • CHICAGO 3, ILL.

A COMPLETE LINE OF ELECTRONIC
AND MECHANICALLY AMPLIFIED

NATIONAL *Guitars*

DOWN BEAT

July 15, 1945

JUL 17 1945



COOTIE
WILLIAMS

ELLA
FITZGERALD

MUSIC NEWS FROM COAST-TO-COAST

20 CENTS

CANADA and FOREIGN 25c

\$4 PER YEAR

Summa

AND MECHANICALLY AMPLIFIED

CANADA AND FOREIGN 35¢
\$4 PER YEAR