

# All The Cats Want To Be On!

## DOWN BEAT

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THE SQUARE

On his second visit to the Flamingo ballroom in Kansas City within three months, Stan Kenton broke all existing house records with an attendance of nearly 5,000, dancing in both the ballroom and the open pavilion . . . Cootie Williams has discovered a sensational 8-year-old trumpet player in Dayton, Ohio. Tony Pastor spent \$2,500 for new music stands made of aviation metal.

Boogy Carmichael is tremendously interested in coast singer Frankie Laine, baritone jazzster unlike anything the east has heard . . . Hiram Friedman, Boston lawyer, is reported ready to sue TD for \$2,600 for legal services . . . Ben Myerson (Miss America) and her sister Helen will play Beethoven's Spring Sonata soon in a Town Hall (NYC) recital.

Two weeks ago at the 400 Restaurant in Manhattan, Benny Goodman danced the last set with his wife, spreading some fast and fancy hoofing . . . Thieves stole a sax and clarinet belonging to Les Brown during rehearsal at Nola studios in New York, but cops had the culprits and the horns by the following day . . . Victor Lombardo may not leave his brothers after all . . . Teddy Powell expects to have his new band ready in a month.

George Lynch, co-owner of Kelly's Stables, will be glad to let you know his 52nd Street apartment, which rents for only \$75 a month—but the piano and furniture will cost you a fast 10 goes . . . Keynote has a novel record date coming up. Charlie Ventura's tenor dotted with Duke Lambert's trio and Buddy Stewart on some unison and group work of the sort that sparks Krupa's What's This?

Now there's another suit about Sam and Coca Cola! This time Maurice Brown claims that Jeri Sullivan, Morey Amsterdam and Paul (no relation) Baron, lifted the music from a book of calypso stuff he wrote . . . King Cole being kept out of his fine new coast home by more of those restrictive court-wards which the California courts already have blasted three times.

Sally Sears of Boston, subject of Count Basie's record *Sub-Debs* in 1940 became the bride

### Married Ginnie in Mexico



Hollywood—Boyd Raeburn, band leader, and his former vocalist, Ginnale Powell, now singing with Harry James, were secretly married in Mexico on September 23 after Boyd obtained a Mexican divorce from his first wife. Subsequently an American divorce was obtained with the friendly co-operation of the first Mrs. Raeburn. Both Boyd and his new wife are from Chicago.

### Mixed Radio Show Boasts Name Talent

New York—A weekly CBS net sustainer, featuring Teddy Wilson's band, Willie Bryant as emcee, and different name music-biz guests each night, was skedded for the airtunes June 11 at 10 p.m., EDT, Will Roland, CBS producer, told the *Beat* at press time.

Tabbed *Night Life*, the show will follow the variety pattern with Wilson featured on piano as well as with the band. Guests will be showcased in their specialties in addition to informal chatter with Bryant. Maxine Sullivan was penciled among the first guests. Others approached for subsequent shots include Count Basie, Golden Gate Quartet and Ann Hathaway.

This marks CBS' first effort at a mixed white and colored show aimed at eventual sponsorship, Roland said. The show will have a 7 to 8 week sustaining summer run.

In addition to Wilson on piano, such names as Johnny Mince, clarinet, Bud Freeman, tenor, and Billy Taylor, bass, were earmarked to fill out the band.

Show faces tough opposition during first couple airings since Bob Hope will hog many listeners before he bows off the air on another network.

of a Virginian on June 10 . . . Timme Rosenkrants and Richard Stangerup are sponsoring a Denmark tour for Don Redman come September . . . Mrs. Guy Lombardo is nursing plenty of stitches in her face and hand as a result of trying to kiss her pet Great Dane, Kirk, who no like that stuff . . . And Milt Shaw, Dizzy Gillespie's manager, and Walter Fuller have come up with a song called *He Beeped When He Should Have Bopped!*

### Holiday Returns to Downbeat Club in N.Y.

New York—Billie Holiday returned to 52nd street recently, opening at the Downbeat club, following a theater and club tour.

Other change at the Down-

### Onyx Club Shuttered

New York—The Onyx club on 52nd street is closed.

The famed bistro, home from time to time for many of jazz-dom's most famous figures, was shuttered somewhat mysteriously early this month, forcing trumpeter Red Allen with his featured sidekick, trombonist Jay C. Higgenbotham, into the "at liberty" status.

Club manager Mike Westerman was out of reach at press time as were members of the Allen crew. "Closed for Alterations" sign hangs on the locked door.

### Eddie Ronan Rejoins Beat

Eddie Ronan, member of the *Down Beat* staff in Chicago before the war, has rejoined the editorial department and has been assigned to the New York office with Michael Levin and Bill Gottlieb. Eddie originally was a free lance newsman and cartoonist, edited an army newspaper during the early period of his service and wound up as a combat correspondent for the air forces in the Pacific theater. He is a native of Seattle.

### Herman Plans Own Picture

Chicago—As soon as studio facilities can be arranged, Woody Herman will feature his own orchestra in an independently produced motion picture from an original script by Sid Kollar, one of the writers who collaborated with Duke Ellington in his west coast stage show, *Jump For Joy*.

Distribution of the film, which carries the working title of *Living For Music*, already is set. Woody states that the story is the most normal and intelligent treatment of a dance band theme that has been presented.

beat brings in the Mad Hatters combo (Lynwood Proctor, piano and vibes, Don Banks, guitar, and Howard Gary, bass) replacing the Don Byas unit.

# 'New Music's Swell, But We Can't All Be Geniuses'—Woody

Chicago—"These days it seems that all the cats want to be on!", cried Woody Herman in his dressing room backstage at the Chicago theater. "Sidemen used to worry about two things, whether they were playing the kind of music they liked to play, and whether the leader was laying sufficient heat on them at the end of the week."

## Sy Shribman, Friend of Many, Dies in Boston

New York—Simon (Sy) Shribman, ballroom owner-operator and friend and advisor to many neophyte band leaders and sidemen as well as the acclaimed set, died in Boston, June 2.

Most will remember him as the robust, full-voiced counsellor who aided to fame such names as Artie Shaw, Glenn Miller, Woody Herman, Charlie Spivak, Hal McIntyre, Claude Thornhill, Tony Pastor and Sam Donahue among others.

Sy, with his brother Charlie, owned and operated a string of some eight ballrooms spread throughout Massachusetts, Vermont and New Hampshire. These they guided with great foresight, developing them into the leading showspots of the east. And with the growth of these locations came the rise to fame of many of today's top leaders and sidemen.

All Bands Played Chain  
One of four brothers, Sy got his start as a shoemaker, later turned to managing bowling alleys and gave this up to team (Modulate to Page 2)

### Ventura Debuts at Roseland Aug. 5

New York—The new ork led by Charlie Ventura, ex-Gene Krupa tenorman, is slated to open at Roseland ballroom here August 5 for eight weeks, followed by an additional month at the Aquarium restaurant with Louis Jordan's band. Ventura, managed by John Gluskin, who also mentors Krupa, is talking booking contracts with the Harry Moss agency.

Band is slated to be what Charlie calls a mellow swing outfit, with tentative personnel including Marjorie Hyams, ex-Herman vibes star, Stan Levy (drums), Bob Ascher (trombone), Al Halg (piano), and Tony Scott, recently lauded in *Mix's Beat* disc column, on clarinet.

Ventura had conversations with ex-Krupa G-nuter Dave Lambert about including a vocal group as an integral part of the band with regular section parts included in the scores, but decided the budget factor would force a postponement on the innovation.

### Jane Froman Cuts Platter

New York—Jane Froman, known gal vocalist who returned to the business last December after being laid up for more than two years as a result of a Clipper crash in Lisbon, cut her first aside the other day for Majestic.

Tune was *You, So It's You*, published by Miller and written by Nacio Herb Brown and Earl K. Brent. Number will be featured in the soon-to-be-released MGM film, *Holiday in Mexico*.  
Brown is remembered for his penning of *Pagan Love Song* and *Temptation*, among others.

"Today many of them worry about their billing, their spot in the show and, so help me, the color of the spotlight that hits them when they take that solo!"

Woody's first statement about the cats is an old vaudeville expression. You are "on" when you are on stage, into your act, doing your stuff. His comment was inspired by the inference in a couple of stories in the last issue of *Down Beat* that his is a "large commercial band" and that his musicians do not get an opportunity to play the new and original music which they crave.

Likes Progress, Too  
"I'm just as interested and excited about progress in music as anybody," said the leader of the No. 1 swing band of the year. "I just bought a number called *Conversation Piece* from Lennie Tristano, Chicago jazz pianist, and picked up another one, *Hopeless Opus*, from a young chap in Minneapolis who has been writing for the symphony there."

"New sounds, new voicings are great! They are the life blood of the music of tomorrow. But they should make some sense in order to be acceptable, and they should measure up to some musical standard, however flexible that may be. Our books are filled with originals. And do we ever play them?"

"On our last recording session we waxed seven originals and only one standard. On our sustaining broadcasts from the Sherman hotel we scheduled an average of three originals for each period. In our stage shows here at the theater we are playing five originals; how many can you feed a theater audience with ears cocked for *Sorrento*?"

Reveals Wax Plans  
"When we get to the west coast for our next record session we are making *Everywhere* (Bill Harris), *With Someone New* (Flip Phillips), *Summer Sequence* (Ralph Burns), *Non-Alcoholic* (Johnny LaPorta) and *They Went Thataway* (Sonny Berman). What is that, chopped liver?"

"Of course, we haven't any prima donnas on our band, so these cracks are not aimed at my own boys. But I've heard some of the other leaders complain that they didn't have time to shake hands all around after each set, and to pin little gold (Modulate to Page 15)

### Otis Fiddles On the Cover

With an indictment of violin sections in dance bands appearing elsewhere in these pages, the current cover photo may make this seem like a fiddle issue of *Down Beat*, but Hal Otis, who heads his own fine little combo at the 115 Club in Grand Forks, N. D., definitely is not one of the scrapers to whom Sam Caplan refers in his article. Dig the broken string on Hal's fiddle, a frequent occurrence when he starts tooting off a hot third or fourth chorus! And that bead of perspiration on his eyelid ain't glycerine, chum.

### Bi-Weekly

Since the first of the year *Down Beat* has been publishing bi-weekly instead of semi-monthly, but reports from readers and dealers indicate that many still are under the impression that it still is published on the first and fifteenth of each month! Look for *Down Beat* at your favorite news stand every other Monday. It may be a day later in some locations, due to problems of distribution, but you'll find it every other week, usually on the same day!

# Miss America—Bingo At Carnegie

## Bess Myerson Slays Long Hair Wolves By Musicianly Date

BY MICHAEL LEVIN

New York—The crowd at this Carnegie Hall Pops Concert was sitting on its hands waiting to see a Damon Runyon doll come out to maul a piano. Instead they got a lanky brunette with a sunburned grin, completely covered up in a white formal, who whipped off the *Full Moon And Empty Arms* extraction from the Rachmaninoff *Second Concerto* plus the Chopin *Fantasia Impromptu* for an encore, and walked off to a rousing hand.

Bess Myerson may be Miss America 1945, but she is also quite a gal. Offered a fortune in



Bess Myerson

movie and night club contracts, she has turned them all down to do two things: continue studying music on a \$5,000 dollar scholarship she won, and to cover the states on a series of tours for tolerance, something on the order of the work Frank Sinatra has been doing.

### Nixed Flowery Intro

Offered a flowery introduction speech by Jim Ameche, also on the program, to explain that she was the country's reigning beauty and that her speaking trips had prevented her from intensive practicing, Miss Myerson flatly refused, saying she was walking on stage as a pianist, nothing more, nothing less, and that there were going to be no flossy build-ups or excuses.

The 21-year-old Hunter College grad in music has to make no apologies for her playing. Both choices were well done, though D'Artega, conducting the orchestra behind the Rachman-

inoff, made things a little difficult by taking the opening tempo too slow and then, when bringing the band in on the final theme, setting his own tempo instead of picking up Miss Myerson's.

### Nice Tone, Phrasing

She showed good tone, and a nice sense of phrasing, with over-pedaling and some right hand weakness in the arpeggio figures of the Chopin her only real faults.

Miss Myerson is neither the prettiest woman nor the best pianist to walk on a US concert stage. But if I have ever met a girl of whom musicdom and the country could be proud, she is it.

### Bess Replies

*That concert was the biggest of my life, mainly because I hope it will be the start of a good musical career. Besides it is wonderful even to be considered, let alone be accepted as a pianist, without all the other chocolate icing. I didn't play as well as I wanted to. There was over-pedaling, mainly because at home I've always practiced with my shoes off, and the evening sandals I had on made it hard for me to tell how much to half-pedal. There were a lot of other things I did wrong—the portato in the Concerto, and the muddiness in the Chopin. I want to do it all over—and the next time it will really be right.*

## Fight Seen Over Disc Month Idea

Los Angeles—Al Ortale, who has established a "record-of-the-month" club, an idea which number of outfits are endeavoring to launch simultaneously, is unconcerned that an eastern firm is so sure it owns legal title to trade names "Record of the Month Club" that it has filed suit to prevent another eastern firm from operating under that name.

Ortale, who launched his ven-

## Sy Shribman, Friend of Many, Dies in Boston

(Jumped from Page One)

with Charlie, forming the nucleus for the growth of the ballroom empire. There is scarcely a band in the country going back as far as Paul Whiteman and Rudy Vallee that at one time or other hasn't played in one of the Shribman locations.

Sy, always an active man, had been ailing for the last two years and only recently was flown from St. Petersburg, Fla., to his home near Boston. It grieved him that toward the end he no longer could take an active part in business.

Friends recall how when the brothers were interested in the purchase of a new ballroom, Sy invariably would be crawling beneath the structure to check the strength of the beams and timbers while Charlie worked at a desk inside, figuring the population of the area. It is said that Sy, with a natural knowledge for construction, could supervise the relaying of a ballroom floor and turn out a complete job in two days. His energy seemed limitless. And through this energy grew the Shribman chain—the spawning place for such as Miller, Shaw and the like.

### First Interest People

Sy's first interest was people. When a musician or band interested him he would stop at nothing to see that they were given every opportunity to reach success. Airtime was plentiful throughout the Shribman network of ballrooms and the bands that played their spots were assured nothing but the best. And Sy was as close to the musicians' wives and friends as he was to the men themselves.

He has been credited often as being the greatest single man for building a band. His slogan was: Keep them working and give them airtime. He did both.

Joe Shribman, his nephew (son of Nathan) and now a booker here, lent a helping hand in the operation of the ballroom empire during recent months. Upon notice of his uncle's death, Joe flew to Boston.

Mike Vallon, Woody Herman personal manager, said: "It's hard to believe. There was only one Sy."

Charlie Goldberg of Chappell

publishing company, a close associate of Sy's, said: "We've lost a great friend." Throughout the music business such reflections held true. He was survived by a wife and daughter.

## Brunis' Marching Band!



New York—Georg Brunis and his Dixieland band march around in the best New Orleans tradition at Jimmy Ryan's (see story in adjoining column). Left to right: George Brunis, Nick Casti, Tony Parenti and Dick Brucato.

## Brunis Dixie On the March

New York—Georg Brunis' Dixieland band is currently at Jimmy Ryan's 52nd street club following a recent opening. Brunis, in the New Orleans pattern, marches his band nightly throughout the club (including the little girl's room) whenever they blast out *High Society*.

Early in May, Brunis cut four sides for Milt Gabler's Commodore label. Titles were *I Used to*

*Love You But It's All Over, I'm Going to Sit Right Down and Write Myself a Letter, DDT Blues, and In the Shade of the Old Apple Tree*. All sides carry vocals by Brunis.

Personnel on the date included Joe Bushkin, piano; Eddie Condon, guitar; Max Kaminsky, trumpet; Johnny Blowera, drums; Johnny Mince, clarinet, and Les Burke, bass.

Brunis' band at Ryan's has Nick Casti on trumpet; Dick Brucato, drums; Tony Parenti, clarinet; Bob Pavese, piano and Georg, trombone.

His recording of *Ugly Child* has sold 38,000 copies.

## Bold Knight Sees Red When Frankie Sings

New York—Herrings "R" in Season. Red herrings, that is, son.

Any month without an "X" in it "R" red herring months. So, at any rate, believes one Gervae T. Murphy, a director of the Knights of Columbus Supreme Council who, in a speech at Cincinnati, accused Frank Sinatra of aligning himself with the Communists by singing at the "red rally" given recently in Madison Square Garden by the Citizens Committee of Arts, Sciences and Professions. The meeting was called to urge passage of housing legislation for veterans.

As PM reported, Murphy charged that "an attempt is being made to woo the minors of publishing company, a close associate of Sy's, said: "We've lost a great friend."

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the younger generation through such tactics as using their singing idol, Frankie."

One K. of C. is said to have reliably reported that whenever Frankie makes references to the colors in our flag, he significantly lists them: Red, White and Blue. This particular K. of C. a frustrated vaudevillian, says this top billing to "Red" is a dead giveaway.

Frankie was also seen wearing a new, floppy bow tie—the kind that hangs under his face like that hangs from a St. Bernard. Sure enough, it was sprinkled with red dots and dashes. What's more, when decoded, they spelled out, in Morse code, the first two verses of the *International*.

## Artie Shaw, His Band And The Meltones In Coast Musicraft Session



Hollywood—Artie Shaw, who claims he uses more men than Stokowski on his dates, recently made his second recording session under his new recording contract with Musicraft records. With him on this date was Mel Torme's Meltones vocal group.

First shot shows Ginny O'Connor, Betty Beveridge,

Bernie Parks, Mel Torme (expressing something or other, it seems), Les Baxter, recording director Sonny Burke and Artie.

Next three pics show the maestro Shaw in action, first giving directions to his bandmen, then playing piano

and finally clarinet.

The last pic gives a more complete, if still far from full, shot of the Shaw recording band, with Artie again in the foreground, instructing his men on a new song. Can that be "The Ray" Artie is pushing out there?

# Posin'

by Bill Gottlieb  
THE POSER:

Should a young musician, aspiring for a job with a "hot" orchestra, plan to have a conservatory background?

THE POSERS:

Orchestra leaders playing New York City.

Walked down to Paramount theater and succeeded in winking Duke the Ellington from between-show snooze in time for thought on current poser.

"Intensive academic schooling," intoned Duke, "is a good idea for those capable of handling the work. There's no telling how far popular music will go... or in what directions. But it's safe to say that tomorrow's successful musician will have to possess greater technical skills than those of today. Of course, I don't ask a musician looking for a job whether he's been to Juillard, as long as he can play. But I'm hiring him for tonight's engagement. A youngster, on the other hand, has to think in terms of engagements 10 years from now."

Then to Eddie Condon's where A. Merl Condon, himself, gave Greenwich Village slant: "A conservatory background won't help much if you want to play jazz music. The mechanical disciplining may help develop your lip. But so will practicing scales at home. Traditional schooling won't necessarily hurt you; but unless you have a lot of time and talent, you probably won't be able to develop your jazz sense and your 'legitimate' sense simultaneously."

Back mid-town & the 400 Restaurant where Gene Krupa was sitting one out with Squirrel Ashcraft, early-American patron of jazz art. Gene drummed this up:

"If a young musician has, in the first place, plenty of talent, especially for swing music, he would do well to have conservatory training. But he must take it with a grain of salt. He must remember that schooling won't land him a job with a good orchestra. He must put greater reliance on experience. Plenty of experience. I believe in 'legitimate' schooling even for those already playing professionally, myself included. But again I want to emphasize that this is second to actually playing on the job."

Finally way uptown, to Club Sudan, where Billy Eckstine, Sepia Sauter, leads orchestra. Billy, fine musician as well as singer, waited for pianist to establish key & sang: "A conservatory background can be very important to a musician. It gives him wider knowledge of what he's playing. As fast as music is progressing today, you will no longer be able to be a 'tight' man and work with a top name band. Musicians today must be thoroughly familiar with chords, harmony and intricate arrangements. I'd advise absorbing as much background as possible before going out after a job in a name band. You can never know enough about music."

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# Pianist Gets Trip But No Tip From These Nags



New York—With the current trend for musicians to turn to the horses for relaxation comes a new slant—here's a guy who sleeps with 'em.

During the recent railroad chaos, Ike Carpenter, former Boyd Raeburn and Johnny Long pianist, signed to join Bobby Sherwood's band, currently at the Avadon ballroom in LA, and was on a rush hassle to get with Sherwood in California. Due to the train tie-up and with plane seats harder to get than an erudite press agent, Carpenter frantically grabbed the next best thing—a hitch-hike ride to the coast aboard a cargo plane.

Horses Are Cargo The deal was apple pan dowdy until Carpenter climbed into the big transport. Then came the exclamation mark! His fellow travelers turned out to be two race horses, owned by a movie exec and the first to be transported cross-country by plane. Carpenter didn't mind so badly, he explained later, when he dis-

covered both to be very distinguished thorough-breeds. This may turn out for the best, he thought, for it might offer him the opportunity to turn that most-desirable but elusive trick—get a tip straight from the horse's mouth. But the horses were slow to talk.

Gets A Bite Only bad kick of the trip came when the fourth passenger (a black pup named Scotty) became excited when one of the geegees, suffering slightly with a cold, sneezed. With this, the little pooch bit Carpenter beneath the chin. Medical examination revealed hospitalization unnecessary. Carpenter, who abandoned plans to organize his own band to take the featured piano chair with Sherwood, at trip's end held no antipathy toward the horses, but failed to explain if he was able to eke a tip from them.

Broadway track enthusiasts are wondering if Sherwood's next booking will be at Santa Anita.

# Petrillo Hits Lea Bill; Threatens Radio, Records

St. Petersburg—James C. Petrillo, AFM prexy, took the bull by the horns by calling a strike at WAAF, local Chicago station, in deliberate violation of the new Lea (anti-Petrillo) Act.

The militant musicians' head admitted he was forcing the hand of the government in order to test the constitutionality of the Act, which swings the axe at unions that attempt to compel radio stations to hire more musicians than actually needed. The AFM had asked WAAF to double the platter turners, who are union members in Chicago, on its staff, a request the station nixed.

Challenges Gov't Arrest It's now up to the federal D.A. to prosecute Petrillo and the Union. In his defiant opening address to 10,000 delegates at the AFM convention in St. Petersburg, Fla., Petrillo challenged the government to arrest him.

Should the Lea Act be upheld, Petrillo promises to retaliate by throttling virtually all live radio music. "If the Supreme Court rules the Lea Bill constitutional, the small stations won't get any music because the three locals in New York, Chicago and Hollywood will make agreements to play locally, only."

The musical black-out could fall on Jan. 1, 1947, when all key union-network contracts come up for renewal.

Attacks Case Bill Petrillo went on to attack the Case Bill, the "anti-labor" act that passed both houses and is, at press time, awaiting the approval or veto of President Truman. The Case Bill, ostensibly aimed at John L. Lewis's mine workers, hits the musicians' union since it forbids royalties to welfare funds unless the fund is administered jointly by the union and the employers. The musicians' unemployment kitty, derived from disc royalties, is administered by the Union, alone, and would be N.G. if the Bill is OK'd by the President. This fund now totals approximately a million dollars. "If Congress passes a law stop-



Danny Barker out of the Cab Calloway crew replaced by Xerxes Smith. Barker, after a short rest, will form a trio featuring his sis, Lu Barker.

Irving Joseph, former pianist with Joe Marsala and Muggsy Spanier, replaced Marty Napoleon in Henry Jerome ork at Childs' Paramount restaurant.

Herry Winner new crew at Keyboard on 52nd street has brother Herb on piano, and Herb Waters, drums.

Drummer Dave Tough is now with the Jerry Gray studio band. Changes in the Les Brown band: Don Boyd for Bill Forman and Ray Klein for Warren Covington in the trombone section and Don Paladino for Don Jacoby on trumpet. Paladino was with Johnny Long.

Joined Claude Thornhill: Freddie Schmidt and Sanford Siegelstien, French horns, and Rudy Novak, trumpet.

Ex-navyite Joe Dixon into Eddie Condon's club replacing Tony Parenti, who left to join Georg Brunis.

Marlow Morris, pianist, into Tiny Grimes' sextet at the Downbeat club.

Hal McIntyre replacements: Bobby Guyer for Sal LaPerche on trumpet, Tom Patton for Jack Lambert on trumpet, and Fran Rifulgiano for Don Barrett on alto. LaPerche returned to Pittsburgh to form his own band.

Marty Napoleon, pianist, formerly with Henry Jerome, replaced his brother, Teddy, with Gene Krupa.

Now with Benny Goodman: Louis Bellson, drums, and Addison Collins, French horn.

Mark Woldinger, ex-GI and former Tommy Tucher drummer, replacing Jack Barton in Frank Roth band at NYC's Rialto ballroom. Barton out due to ill health.

ping our royalties." Petrillo warned. "I'll send out another letter like the one I sent out in August, 1942, which will stop all recordings, period."

# Ray Anthony Plays His Music to Please All

Chicago—Plenty of people are disgusted with bands that seem to do little else but blast out as forcibly as they can. Bands are getting so loud that you can't even comment to the fellow next to you how good the band is. And so those who like their music on the subtle side, but not without a good, strong beat, are turning with interest to the new band Ray Anthony is touring through the top midwestern spots.

Anthony has a band that manages to be musically interesting and commercially practical at the same time. The hunks of good air time during the band's first three months of life—from spots such as St. Louis' Chase hotel and Chicago's Rainbo ballroom—has brought the trade around to cocking an attentive ear Anthony's way. But the trade came in a little late—those who take their music dancing liked the band from its first job.

Good Jobs Due With a December date set for the Hotel Sherman here, and with a strong possibility of a top New York date sometime this summer, it looks like the Anthony crew may be one to watch in future popularity polls.

Main comment on the band has been the amazing precision for a band only three months old. That, and the wonderful beat star drummer Dick Farrell and bassist Eddie Slejko keep going, along with the leader's nice trumpet, aren't doing the band any harm at all. There's a lot of room for improvement in the band, but it's an outfit obviously on the right track—and

one that has marked up complete list of hits in their three months of existence.

Personnel of the 12-piece band is: sax—Everett (Rock) Evans (lead), Leo Anthony, Lou Sadar, Eric Christensen (hot) and Eddie Slejko; trumpet—Johnny Jellinek, Clyde Hare (leads), Jim Schean and Marty White; trombone—Tom Oblak (lead), Ray Paulson, Paul Seiden and Bill Lane; French horn—John Saint-Amant; drums—Dick Farrell; bass—Stan Slejko; guitar—Bob Bohner; piano—Eddie Ryan; vocals—Dee Keating, Tom Randall; arrangers—Bill Bailey, Ray Paulson, Jack Rosenberger; leader and trumpet—Ray Anthony.

# Herman Contest Winner Named

Winner of Woody Herman's Wildroot Contest, announced Friday June 7, was John Bachinsky, USS Wyoming. Bachinsky is from Troy, New York, and will be discharged in time to receive his award of one thousand dollars plus the Woody Herman band for one night.

Woody and band will play at the Troy armory, June 21. There will be no admission but each person attending will be asked to contribute 50 pounds or more of food for the European Hunger Drive. Governor Dewey is expected to attend.

Woody will do his Wildroot broadcast from Troy that night.

# She Really Does Have A Name!



Chicago—This is the little lass Down Beat featured on page one of the April 22 issue—and forgot to name! For the record, she's Scottie March, and she (as we did mention) sings with Orrin Tucker's band. If you like her looks, drop around to the Boulevard room of the Stevens here, where they are being featured. Hmm, a hobby-socks-or!

# 'I'm Not Slipping'--Duke Ellington

## 'My Current Ork Just As Good And Perhaps More Flexible,' He Says

By BILL GOTTLIEB

New York—"My band is not slipping!"

That was Duke Ellington's unequivocal reply to the question that has musicians, fans and critics beating their gums and typewriters.

"As a matter of fact," added the Duke, "I sincerely feel that the band has matured and taken directions as advanced, relatively, as those it has taken in the past."

A summary of the attitude of the Ellington-is-slipping contingent is as follows:

1. There is, first of all, no dispute that many critical listeners consider Ellington the supreme genius historically of modern American music and the leader of one of the greatest units ever to play hot music.

2. It's felt, however, that Ellington and his orchestra have lost their role of "musical pioneer" to such men as Herman, Hampton, Kenton, Raeburn, Gillespie.

3. Ellington's relative position among current bandleaders is not a critical part of the issue. More important than whether or not the Duke is better than Woody is the question of whether or not the Duke, circa 1946, is better than the Duke, circa 1942 or '38 or any other time in the past.

4. It appears that those who feel Ellington has slipped largely base their opinions on recent record production. They look askance upon the plethora of ballads in his recent library... tunes like *I Ain't Got Nothing But The Blues*, *I'm Beginning To See The Light*, *I Didn't Know About You*, *The Wonder Of You*, *I'm Just A Lucky So-And-So*. As ballads go, these are admit-

tedly superior stuff, both as written and as played. But they stack up poorly with outputs of periods of equal length... like the stretch in the early 40's that produced *Jack The Bear*, *Flamingo*, *Just A-Settin'* and *A-Rockin'*, *Koko*, *Gal From Joe's*, *Harlem Airshaft*, the *Portrait* series and other thrilling records that made almost every Victor release an important musical event. The Duke did make more than pops in '45-'46. But take away *Black*, *Brown And Beige* and it leaves only *Mood To Be Wo'd*, *Carnegie Blues* and a couple of other instrumentals. As a crowning blow, when the Duke chose to make one of his infrequent excursions from original material, he chose *All Of A Sudden My Heart Sings*, a piece of music so immature it might best be termed a miscarriage.

5. It's felt that the principal cause for the alleged deterioration of the band is the loss of key men like Williams, Bigard, Tizol, Stewart, Blanton, Webster and, most recently, Otto Hardwick. Once the loss of a man like Williams was such a grave event in the music world that Raymond Scott wrote a lament, *When Cootis Left The Duke*. Today, you almost need a scorecard to tell the names and numbers of all the players.

So much for the case of those

who feel the Duke has passed his peak. Now for the replies from Ellington and associates.

### Victor Holds Masters

First the matter of records. "For one thing," the Duke explained, "the return of Ell Obersteln to Victor as recording director meant tremendous pressure in choosing material. In the main, we played what we wanted. But we were forced to make some concessions. The pay-off," continued the Duke, who has just quit Victor for Musicraft, "came when Victor failed to release 17 of our best sides. Only our pops reached the public. Not that there's anything wrong with pop tunes, as such. Don't rule out a ballad like *Flamingo* or *I Ain't Got Nothing But The Blues*. They're as satisfying, musically, as anything else."

The Duke also scoffed at the idea that he now has inferior musicians in his band. "They may be different; but they're as good as any other group I've had. If anything, they're more flexible than any other unit... more capable of handling the variety of new material we have."

"As for the Ellington orchestra no longer being the musical pioneer," Billy Strayhorn joined in, "I'm shocked to find that anyone can overlook *Black*, *Brown And Beige*, *Blue Cellophane*, *The Perfume Suite*, the *Tonal Group* (*Fugaditty*, *Meloditty* and *Jama-ditty*)... or those instrumental showpieces for Lawrence Brown, Harry Carney and Taft Jordan (*Circle*, *Sono*, *Rugged Romeo*). Did any Ellington critics actually hear all or even most of these numbers? Did they catch the concerts at which they were featured?"

"Unfortunately, we were not able to record and release most of these. *BB&B* was distributed but was seriously cut. However, the material that did get on *BB&B* is great. It is especially unfortunate that our album of new arrangements of 10 old Ellington classics was never put on

### Pinch Hitter



Omaha—Joan Jeffery, local vocalist, did a commendable job of replacing Margio Hughes when illness obliged the latter to desert father Frankie Carle's band for the last two days at the Orpheum theater here. By the sixth day of its engagement, the orch had broken all house attendance records. Joan sings regularly with the Chuck Madanich band at the Hill hotel.

the dealers' shelves. There's still, however, plenty of good things to hear in records that were released, especially *Mood To Be Wo'd* and *Things Ain't What They Used To Be*."

### Competing With Himself

Then others joined in. Jerry Rhea, Freddy Guy, Oscar Pettiford, Freddy Jenkins and more. "It's tough to be forced to battle with yourself," one or other of (Modulate to Page 14)

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# NOTES between NOTES

By Michael Levin

Lots going on lately at that grim old bulk on 67th Street called Carnegie Hall. Spotted on the same show with Bess Myerson was Rex Stewart's Sextet, which is now the second band at the Aquarium with Les Brown. Rex came on with two solo spots for the Sextet including *Little Goose*, and then went into his classic *Boy*



Mike

Meets Horn with the orchestra conducted by D'Artega. The latter gentleman astounded me all evening long incidentally, first by his sloppy inattention to beat with Miss Myerson, and then by the unimaginative background he gave Rex. Despite that, Stewart not only broke it up with the audience but also with the band, many of whose members had obviously never before heard some of his hornastics, with the choked valve tones and the ultra-long range drawing extra loud "ooohs".

Unheralded but really heard was drummer J. C. Heard, rhythm foundation of the Norman Granz concerts also at Carnegie. Heard fulfills just about all the qualifications for a fine drummer: wonderful command of fundamentals, tremendous beat, taste and sense in backing soloists, and the ability to subordinate everything he does for the men with whom he is playing.

In addition to all these things, there is a real tone and crispness to Heard's playing that should make him a joy and pleasure to have in a recording studio. Lots of drummers make much racket, without giving any base to the sound coming out. Heard's sharpness and restraint make his drumming have a "room tone" that is both distinctive and desirable.

The second concert he worked at Carnegie, J.C. shared billing with Buddy Rich, who flew in from Chicago for the date. Rich certainly is a vastly improved drummer from the young man who worked with Tommy Dorsey. Then you heard an orchestra and some drums. Now, as with Heard, you hear really powerful backing for the men in front. He and Lester Young played a set together which had the house on its feet screaming for more, to which he added a powerhouse solo that had all the backstage fans falling on-stage. Me for more drummers like Heard and Rich.

Columbia Record officials are saying that they are expecting no trouble from having both the Elliot Lawrence and Claude Thornhill bands on their lists. It

is pointed out that there are definite differences in the two groups, and that Columbia feels its band list is small enough to be able to give both of them a good break. This should be for sure, since Thornhill's new band is reported a lulu, while Lawrence has done an admirable job with his original Philadelphia group, though he lacks the finesse with reeds which Thornhill's greater experience shows.

Had a long talk with Art Weems, GAC exec, about the *Beat's* remark in last issue about the rather rough road tour Sam Donahue's crew has had. Weems showed me a memo he had written April 17 to all the GAC offices after hearing Sam at Halloran General Hospital saying that the band was wonderful, its tempos excellent, its ideas good, and its commercial possibilities unlimited. He says that stories that the band has been given a tossing around because of neglect

## McKusick To Donahue

Los Angeles—Hal McKusick, alto man formerly with Boyd Raeburn and collaborator with George Handy on several numbers, joined Al Donahue early this month. He'll arrange and head a small combo within Donahue band which will be built as special feature.

or desire are completely untrue. He pointed out that, regardless of Sam's service reputation, the band was new and untried, and more important, without any released records. All of these things made it, like any new outfit, no matter how good, a difficult sale. Weems added that all things considered, the Donahue payroll was a shade heavy for a beginning combo, and that didn't make it any easier to start things rolling.

My personal observation, after talking to Weems, and before having had a chance to check with Sam or his personal manager, Willard Alexander, is that

there should be closer liaison between agencies, managers, and leaders, for the best interests of all concerned. It certainly is hard enough for a young leader to make a profitable buck these days without having to worry about snafus between himself, his manager, and his office—all of whom are supposed to be vitally interested in making the same buck he is.

"The Moore Sisters became the toast of the American Legion in Uxbridge, Mass., where they entertained the local gentry. Viola, at that golden age, also did acrobatic dancing on roller skates mainly because the Legionnaires liked her legs. That however, was a purely local method of appraising singers"—from a Sonora Record Company press release.

## Hart Moves To Hollywood

New York—Maurice Hart, long-standing Gotham disc spinner, debuts a new radio show from a new location—Hollywood—tonight (June 17) from 9:30 to 10 p.m. over KFWB.

The show, sponsored for six-a-week, will unfold something a little different in format, Hart said, but since contracts "haven't been signed as yet I can't tell you much about it." Still in the blueprint stage is a morning show for Hart in which he says he'll be danged if he'll be bright and chipper—just his usual a-yem grumpy self.

Trek will be Hart's first venture west and should answer the Vine street question of who'd fill Al Jarvis' widely-known jockey shoes after Jarvis recently left KFWB.



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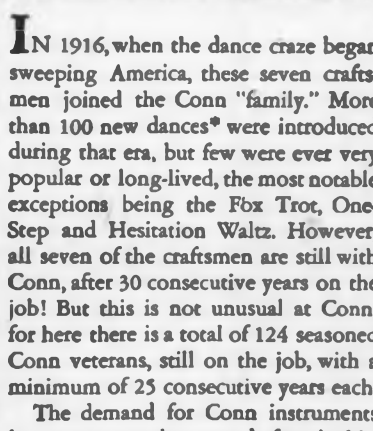
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Harry Whitely, a Conn veteran since April, 1916, writes and drills some piston guide pins.



Banks Berman, wood substitute-er, began working on Conn drill presses, July, 1916.

IN 1916, when the dance craze began sweeping America, these seven craftsmen joined the Conn "family." More than 100 new dances\* were introduced during that era, but few were ever very popular or long-lived, the most notable exceptions being the Fox Trot, One-Step and Hesitation Waltz. However, all seven of the craftsmen are still with Conn, after 30 consecutive years on the job! But this is not unusual at Conn, for here there is a total of 124 seasoned Conn veterans, still on the job, with a minimum of 25 consecutive years each.

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# LOS ANGELES BAND BRIEFS

**Swingin' Around Hollywood:** To the Swing Club for Benny Carter's opening, where we spotted the usual big turn-out of musicians and bandleaders, among them Boyd Raeburn, Jimmie Lunceford, Ray Bauduc, Wingy Mannone and spotted ofay Bob Grittinger in the Carter line-up. He's a capable young alto man and arranger.

To the Morocco where the Vivien Garry Trio and the new Lucky Thompson Quartet are carrying the banner for ultra-modern swing ("rebo" to some) and making people like it. Vivien's Wini Beatty is our favorite gal pianist at the moment, and we go for her vocals, too. Lucky's young pianist, Jimmie (cousin of Teddy) Bunn, is filling the spot where we expected to find Dodo Marmorosa, but no one should be disappointed after hearing Jimmie.

To Billy Berg's to learn that the Edger Hayes Quartet, brought in for a one-week fill-in, has been held over indefinitely to share the

stand with the Slim Gaillard Trio and the Coe Poe Johnson jump unit.

To the Streets of Paris (currently housing Barney Bigard's sextet and the Lorenzo Fennoy Trio) for a Sunday afternoon "Lampighter" jazz session staged by Ted Yerxa, there to find old-time Bob Catters, Eddie Miller, Nappy Lamare, Ray Bauduc, Matty Matlock in a musical reunion assisted by Bob Goodrich, trumpet; Hank Weyland, bass; Stan Wrightsman, piano and Warren Smith trombone. Gil Rodin, also of that gallant crew still marching on in their musical tradition, was on hand to make the introductions. An afternoon of memorable musical memories.

### Notings Today

Murray Arnold, who took over Jack Fina's hard-to-fill spot with the Freddy Martin band is already earning a loyal following among Martin fans. . . . For a five-star trumpet section how about Tommy Dorsey's with George Seaberg, Ziggy Elman, Charlie Shavers, Mickey Mangano and Jack Douglas? . . . Howard McGhee readying a 17-piece band to wax an album for Modern Music label.

Watch for news to break on Rickey Jordan, a "male edition of the late Beanie Smith," who has

## Beauty Works For Enoch Light



New York—This sophisticated beauty is Evelyn Kent, and Enoch Light is the lucky orchestra leader to have her services. Enoch recently recorded four novelty numbers for Continental which were reviewed in a recent issue of the Beat.

just been signed by RKO. . . . Kay Starr, married a while back to trumpet-player Roy Davis, is reading up on pediatrics. . . . Mahlon Clark, clarinet star, snagged a staff ork contract with Paramount. . . . Jimmy James band, which invaded coast recently via San Diego, has been signed by Horace Heidt for a stand at his Trianon starting July 9; marks Frederick Brothers first connection in spot.

A fanfare to Roy Milton, whose sharp little combo is now doub-

ling from the Club Cobra to the Finale Club. After years of steady plugging Roy has hung up a platter hit for Juke Box Records in R.M. Blues, with presses working over-time to meet the demand. One of Roy's ablest "sidemen" is Camille Howard, another gal pianist with a solid touch on the ivories.

## Burke in West For Musicraft

Los Angeles—Sonny Burke, former arranger for Jimmy Dorsey and other top bandsmen, has been appointed to post of general music director of Musiccraft record company's west coast branch.

Burke, working with Bobby Weiss, assistant to Musiccraft's president, Peter Hilton, will function as music supervisor on all coast recording work. His first sessions were waxings of vocalists Teddy Walters and Louanne Hogan, latter backed by an ork under Earl Hagen. Set for early dates were such other west coast Musiccraft names as Artie Shaw, Mel Torme, Kitty Kallen, Phil Brito and Miguelito Valdez.

## Yerxa Pays Off for Kay Starr, Signs Her

Los Angeles—Kay Starr's battle for release from recording contract with Ben Pollack's Jewel plattery was settled out of court when singer purchased the pact from Pollack for an unrevealed amount.

It's bellevued pay-off money was put up by Ted Yerxa, who

## Former Employes Buy Record Firm

Los Angeles—Four Star plattery has been purchased from founder Dick Nelson by group of local business men headed by two of Nelson's former employes, Cliff McDonald and Don Pierce.

Deal included building containing Four Star offices, all equipment, masters, pressing and processing machinery. Four Star is only firm operating on coast that carries out entire recording operation from raw product to finished disc.

Four Star includes Al Donahue, Ray Herbeck, Ople Cates, Ted Fio Rito, Nilo Menendes, Wingy Mannone, and new band headed by Claude Lakey, the former Harry James alto man and arranger, under contract.

## Three Coast Clubs Folding

Los Angeles—Indication that public is beginning to pull the purse strings tighter on high priced nitery entertainment is seen in folding of three local swankeries for indefinite period.

Trocadero has locked up its main room, which has been holding Eddie Oliver's ork, but will continue to operate King Cole Room, where Eddie Heywood was slated to take over from Page Cavanaugh Trio June 10.

Ciro's, where Garwood Van has been holding forth, has closed completely (loss of liquor license for 30 day period was main factor) as has Slapsie Maxie's, where music spot was last held by Stan Myers.

## Calvin Jackson Plays Concert

Los Angeles—Calvin Jackson, former arranger for Harry James and pianist on many a jazz session, made news here by appearing as a concert artist at the recent Panorama of Negro Fine Arts at U.C.L.A.

Jackson's program was made up of works of Chopin, Liszt, Debussy, and Albeniz. He also did his own composition, *Cocobana Cakewalk* and some improvisations on popular songs at request of audience as encore.

promptly signed her for his *Lampighter* label. Yerxa will present her in a special album in which she does five standards and a new song by Walter Donaldson and Evelyn (Mrs.) Yerxa. Ork backing will be by "Lampighter All-Stars," a group of ace instrumentalists. Yerxa also holds personal management pact with Miss Starr.

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



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By Charles Emge

Like all the rest of the Hollywood scribblers I am exposed to the excitement growing out of preparations hereabouts to commemorate the 20th anniversary of the introduction of sound pictures. The boys out at the Warner Brothers lot are taking the lead in making plans for a major celebration and that is natural. It was the Warner brothers who had the guts and initiative back in 1926 to risk some millions of dollars on the experiment of combining recorded sound with films.

The official date set for the climax of the industry's celebration of the birth of sound movies has been set for August 6. On August 6, 1926, the first program of "all-talking pictures"—under the Warner trade name Vitaphone—was presented at the old Warner theater in New York. According to information I have at hand the program consisted of a short, in which well known singers presented familiar operatic excerpts, and a feature, Don Juan, starring the late John Barrymore, which contained no spoken dialogue but which did have a recorded, synchronized background score. The score was recorded by the New York Philharmonic orchestra under Conductor Henry Hadley.

The next big step came, as many of you will remember, with The Jazz Singer, in which music was combined with dramatic action in a movie for the first time. As I recall it, the first part of the picture was "silent", with the cantor's erring son (played by Al Jolson who was no more a "jazz" singer in those days than he is now) and other members of the cast becoming audible about

midway through the picture.

Devices for combining recorded sound with motion pictures had been in existence for many years before the revolution touched off by The Jazz Singer swept the industry. The idea is just about as old as motion pictures. Edison demonstrated that it was practical to synchronize a phonograph record with a motion picture in 1889. Of course the biggest development came with the invention of the electronic tube and the application of the sound-on-film method. But the problem was never so much one of engineering as of establishing the practical, commercial possibilities of the sound picture. This will appear strange only to those of you who do not recall how firmly the silent picture was established and how completely the silent picture seemed to meet all the requirements of screen entertainment.

I saw my first sound picture at a demonstration in 1924. It was held in an old, shack-like studio (there were many such in Hollywood in that day). I do not recall why I was present. The only reason I can think of is that I was at that time an office boy on the Los Angeles Daily News and it was customary to send an office boy to "cover" events that did not warrant the attention of a full-fledged reporter. I saw—and heard—a one-reel picture in which a rugged old sailor stood on the bridge of a ship and gave out lustily with Asleep in the Deep.

Following the demonstration someone tried, with no success, to sell stock in a company to pro-

### 'Hipster' In New Mae West Show

Oakland — Harry "Hipster" Gibson, sany pianist and entertainer who dropped out of sight last month in Los Angeles, has bobbed up in the second act of the new Mae West stage show, Ring Twice Tonight.

Gibson is listed on the program as "Harold Boatwick." He does his usual routine in his spot in the show and also plays a small role. His big moment comes when he and Mae West do a duet on Be Ba-Ba Leba.

Following a brief stand here the show moved up the west coast and into Canada.

### Bashes For Vine St. Spot This Summer

Hollywood—Herb Jeffries and Dave "Ace" Hudkins will join forces to present a series of Sunday afternoon concerts at the Morocco, Vine St. hottery, starting early part of July. Jam session idea will be eliminated completely in favor of planned programs featuring picked musicians, with no impromptu sit-in stuff. ABC net will carry remote broadcast.

duce "talking pictures." My own reaction was that this gadget would be mainly of documentary value in preserving records of statesmen delivering world-shaking pronouncements. And after

### Union Wants Granz Jazz Grabs Good Grosses

Los Angeles—Sherrill Corwin, local theater operator (Orpheum, Million Dollar) who recently took over the Lincoln theater with aim of playing top-bracket Negro bands there, as he formerly did at the Orpheum, is in confabs with representatives of Negro musicians' union here over employment of a house band made up of members of their AFM local (787).

Some controversy has come up over demand of No. 787 tops for same type of deal Corwin had with Local 47, the white AFM branch here, at the Orpheum. A house band was employed regularly on a play-or-pay basis whether required or not. Local 787 boys can't see why same kind of deal should not prevail at Lincoln.

### Back Tax Bill Nixes Club Deal

Los Angeles—Billy Berg's plan to take over and re-open Shepp's Playhouse, sepa section hottery which has been dark since union pulled band off job a while back,

New York—With a vast bash scheduled tonight (17th) at Carnegie Hall, coast promoter of Jazz At The Philharmonic Norman Granz rounds out a series of four Monday night concerts in the Carnegie Hall Pops Concerts series.

Grosses for all three concerts to date, which included Hawkins, Young, Auld, Rich, Holiday, Vaughan, and Hall were well over the \$3,000 mark for each, a lush showing compared to some of the other grosses by similar units.

The ebullent and "casually unpressed Mr. Granz", as one of the N.Y. dailies called him, told the Beat that he was planning to sue Stinson Trading for an accounting of royalties on his first Jazz At The Philharmonic album, and also revealed plans to release an additional 20 albums of the series under Moe Asch's Disc label, under a profit-sharing agreement.

was dropped when it was discovered federal and state tax collectors were holding an axe over the nitery in the form of an asserted delinquent tax bill amounting to some \$30,000.

Berg, who planned to install Joe Liggins in the nitery, said he had figured on assuming responsibility for back taxes to the amount of around \$5,000, but called off the deal completely when he learned actual amount due.

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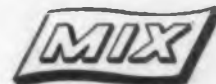
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### Trade Tattle

#### RECORDS

All Richard A. Nelson holdings including Four Star and Gilt-Edge records have been purchased by a syndicate headed by C. C. McDonald and Don Pierce. Distribution outlet will continue to be Consolidated Record Distributors, Inc.

Bob Shad, formerly of Hub & Duke records, is now supervising dates for his own diskery, Haven records. Company will feature a "52nd Street Jazz Series." Sides already cut feature units led by Ben Webster, Eddie Davis and Bill D'Arango. Sidemen include Densil Best and Sid Catlett, drums; Eugene Ramey and John Simmons, bass; Dense Thornton and Al Haig, piano; Leonard Graham, trumpet; Tony Scott, clarinet.

Moe Asch, of Disc, has signed legendary guitarist Lonnie Johnson... Jerry Gray, ex-Glenn Miller arranger and currently director of music on the Phillip Morris show, will wax with Mercury.

#### LOCATIONS

Bunk Johnson's band closed at the Stuyvesant Casino, N.Y., May 31, to return to New Iberia until the fall. He may return for an extended engagement with a new lineup. Eugene Williams, original sponsor, will line up a spot for Bunk on his return... Al Postal opens at the Hi-Ho Casino, N.Y. July 6.

#### PUBLISHING

Dinny Dinofer, former drummer with Earl Hines and Billy Eckstine, now has his own publishing firm, Crest Music Co. Top tune, Hush Up, is being featured by Lionel Hampton.

Elected to the ASCAP Board of Appeals were: For the writers, Abel Baer, Peter de Rose and Douglas Moore; for the publishers: Irving Caesar, Max Mayer and John Bengtack.

Allan Best, former Raymond Scott manager, has left post of professional manager with Stevens Music to go with Carol Music, Inc., subsidiary of ARA.

# CHICAGO BAND BRIEFS

The "Jazz at the Philharmonic" unit returns to the Civic Opera House June 22 for another appearance. Lester Young, Coleman Hawkins and Helen Humes will appear, though several of the remaining cast will be changed in an effort to bolster the lineup of star sidemen. The previous concert, held in May, was a complete sellout.

Alvino Rey replaces Buddy Rich at the Hotel Sherman on the 21st. Rey's band, with an eleven-man brass section, and just about as many vocalists, is in for a two-week date. They are followed by Tex Beneke July 5, with Charlie Spivak opening July 19.

Georgia Auld's opening at the El Grotto is set for June 20. His new band, with most of the men from his last great band returned, is in at the south side spot for five weeks. June Davis, local chirp, has been offered the Auld vocal slot. Whether she would join the band depended on if she could get out of

previous commitments, including working the Band Box off-nights with Jimmy Dale, in time to join the band in New York this week.

Last session of the Hot Club of Chicago featured the long absent trumpet of Jimmy McPartland and a capable bunch of so-called Chicago style musicians. As this was written, plans were to pair them with a group from Charlie Barnet's band, currently at the Rainbo ballroom.

Louis Armstrong plays a week at the Regal theater, opening June 28. Satchmo returns to town for his July 19 opening at the Band Box, the new Randolph street name band spot. . . . Duke Ellington closes on the 19th at the Oriental, will be followed by Spike Jones and his City Slickers. . . . Billy Samuels Trio is back at Palacello's after a short theater tour.

Tenorman Emmett Carls is in town for a short vacation. . . . Joe Vera's band and pianist Bob Crum are featured at the New Horizon Room in the Hotel Continental. . . . Phil Featheringill, head of the Session Record Shop and of the Session jazz label, has left for the west coast to handle the enlarged recording activities of his label. . . . Nat Towles band featured at the Rhumboogie.

—don

## Bass Solo

By SID WEISS



Mark My Word is the title of this original bass solo by Sid Weiss, former Goodman and McIntyre sideman, now active in the west coast music circles.



A host of contestants in the Holton Contest to name the sensational new Holton Trumpet have been giving this amazingly fine quality instrument a thorough going-over in every detail.

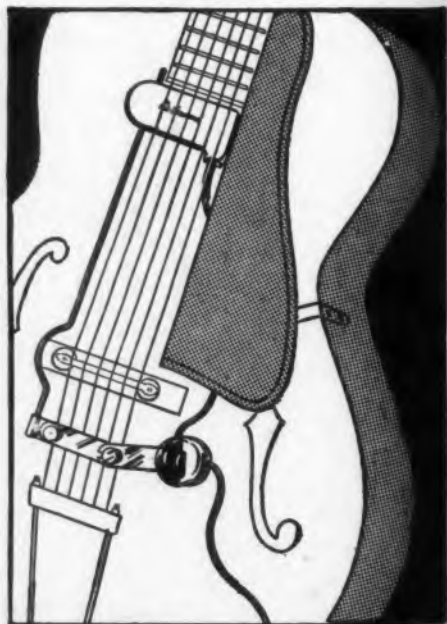
They have considered its fuller, more brilliant tone, ease of blowing, streamlined aerodynamic design, precision valves and the superlative craftsmanship that characterizes this triumph of the trumpet designer's art. A flood of interesting name entries have been submitted, and the Holton judges' committee is busy deciding the winning name.

WATCH the July music magazines, or ask your HOLTON dealer for the name of the successful contestant who names and wins this beautiful new HOLTON Trumpet.

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# BANDS DUG BY THE BEAT

Bernie Mann

Reviewed at the Knickerbocker Yacht Club's Anchor Room, Port Washington, Long Island

Trumpet: Miff Connors  
 Trombones: Bill Granzo, Al Lorraine,  
 Benny Rappolya, Al Gibson  
 Reeds: Gene Lovell (alto-saxo-clari-  
 net-bass clarinet) and Bob Miller  
 (tenor-bass-clarinet)  
 Violins: Joe Wickner, Johnny Dee, Joe  
 Ernst, Emanuel Hoff, Seymour Lass-  
 er  
 Viola: Bernard Aaron  
 Cello: Edgar De Pool (also tenor-bate-  
 clarinet)  
 Rhythm: Arnold Holop (piano), Steve  
 Jordan (guitar), Carl Kazan (bass),  
 Norman Etkin (drums)  
 Vocals: Don Kemp and Carmen LeBrun

Here is a band which, from the dancers' standpoint, can be a top band within a short time, and still offer musicians plenty to listen to and emulate.

"Can" because there are still plenty of rough spots and unexploited potentialities within the group's unusual set-up.

Heard opening night, the band was suffering from the stiffness, the last minute substitutions, and general newness which bothers any first bandstand. They were sight-reading a good quarter of the arrangements, and even the run-off theme, a takeoff on *Holiday For Strings*, was written out and pasted to the stands.

Mann's general idea is to take string color and apply the richness of a trombone section to it, plus single trumpet and reeds.

Trombone section, headed by Bill Granzo, is the best thing in the band. Intonation, attack, blend, and phrasing are superb and possess vitality and color. Only caution is that with strings in front instead of reeds, there are times when the very richness of the trombones' tone seems to be a shade heavy by contrast.

There still isn't enough coming from the strings to justify Mann's idea. It may be newness and need to adjust dynamics, but you just don't get enough effect to justify the seven men on the stand. This is partially due to bad acoustics in the room: no rug or drapes to give you a barrel effect. Other reasons may be found elsewhere in this issue contained in Sam Caplan's laments about the way strings are misused in dance bands.

Trumpet man Miff Connors, formerly with George Paxton, plays well—but a band like this, with only one high solo horn, needs a sensationalist who at the same time can play brilliant lead and good muted jazz! That's a load to ask of anybody and Connors does his best.

Tenor man Bob Miller is not suited to the band. His tone tends towards that favored by Bud Freeman, and simply doesn't blend with trams and strings. A softer reed and broader tone with more flowing ideas seem in order here.

Rhythm section jumps in good shape with the exception of the drummer. Pianist Arnold Holop plays as well as he always has, while both the guitar and bass chairs are adequately handled (touch of electric guitar for color is suggested). Drummer Norm Etkin sounded uncertain and shaky when heard, and his choice of backing beats was often a shade incongruous.

Vocalists Don Kemp and Car-

## Outside Sidemen

Once there was a barber shop called the Music Hall Barber Shop right opposite the Beat's NYC offices. Its bossman, Tommy Faccarino, is well-known to the trade as a gentleman who knows what goes where in hair and clipper matters. As a matter of fact, Tommy is now so well known that he no longer has to work full time and can indulge himself in his love for the art of the dance. Our lemming here caught him in a coy but strenuous ballet routine with his niece, Marietta, at a small box for friends and family. The long locks are the shop's latest hair styling.

men LeBrun performed well. Only suggestion to Kemp, incidentally Mann's ex-commanding officer, is to sing further away from the mike and to "let go" on his tones—he has the voice to do it. Ex-LeBrun Trio-er Carmen does nicely with the Latin section of the book.

Mann's biggest concern should be the arranging. Right now, the best part of the book is made up from the really promising ar-



rangements of trombonist Granzo. Freddie Weismantel's work

resorts to stunts like using strings organ tone, trombones playing figures, and the two reeds and trumpet in a Dixieland trio!

This sort of stereotyped stylization can hurt the band's future a lot. There is no reason to limit a group to string, trombone rhythm, and Dixie trio sections. The arrangements need more inventiveness in splitting up sections, voicing strings with trombones, using flutes in contrary movement to strings, and more complex ideas from the rhythm section.

Mann has gone out on a limb to form a musicianly-good but commercial dance band. The opening night crowd (non-trade) seemed to like the music, but there must be more color to grab that national spotlight.

**DOWN BEAT'S DECISION:** Danceable and listenable . . . Highly commercial possibilities, if personnel and arranging are shaped up—mix

### Mann Replies

Regarding *Mix's* feeling about "not enough coming from the strings", at best, the use of strings in a dance band is very debatable. Incidentally these acoustics are be-

ing taken care of. However time will show that we adapted the use of a string section to advantage.

*Mix* underestimates trumpet man Connors. He may have been influenced by "opening night" and "new band" jitters, but I think *Mix* will be recognized soon as one of the outstanding instrumentalists in this country.

The rhythm section is to be a coordinated unit and while Norman Etkin, the drummer, may not be an inspired showman, he did a good job, considering that he was a last-minute substitution. I feel sure he'll develop along with the section and the band.

As for the arrangements heard, "the stereotyped stylizations" referred to by *Mix* were arrangements which we are still using from my old band, which I fronted before going in the army. In his new arrangements, Weismantel is not leaning as consistently towards the Dixieland effect, but goes in for a light, crisp four-beat jazz. Like Granzo, Weismantel is a fine young arranger.

The review is very fair, and frankly, it amazes me that the reviewer, no matter what his knowledge of music, was able to catch the band for a couple of hours and come up with suggestions and criticism that are so close to our own after living with the band in preparation for weeks.

## CARMEN CAVALLARO Says

"SLINGERLAND DRUMS

are my choice for beauty and tone. They greatly help our efforts."

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Says

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Andy Agello, of Brooklyn, N. Y., nationally famous drummer with Carmen Cavallaro, excels in any style from Opera to Boogie Woogie. He also is one of the country's leading artists on latin rhythms—all due to his long and varied experience in all fields of music. His father, a well-known professor of music, started introducing Andy on both piano and drums at the age of eight. Later he studied drums with the renowned Fred Albright of N.Y.C. After a few years under the baton of his father and other leaders in Vaudeville and Musical Comedy, Andy filled long engagements with Vincent Lopez, Charlie Spivack, Leo Riegan, Ernie Madriaguez, Xavier Cugat, Sammy Kaye and others.

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## Loses Shirts

Kansas City—Sneak thieves ransacked the room of Ray Pearl while he was on the stand at the Knickerbocker hotel here, taking all of his clothing, including his army uniform, and a small trunk containing all of his white shirts. Ray wore his tuxedo next day on a shopping trip to replenish his wardrobe. It's believed the robbers were seeking the band's cash box, holding \$1,300, which was in the custody of the art manager, Gloria Lynn.

# DOWN BEAT

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## Let the Cats Play, But Mice Have Say!

Throughout the 12 years that *Down Beat* has been reporting on the music business to its readers, there have been periodic upheavals by groups of musicians, record collectors, and hand fans acclaiming this or that new musician the prophet (or profit) of a new era. Or that having died a decade ago, he was the overlooked inspiration of all that is good in current dance, swing, or jazz.

*Down Beat* has always felt that its function was not to press-agent one man or group. Its editors have their personal opinions and have been free to express them; but the editorial and critical policy of the *Beat* has always been that good music is not limited to one group's honky-tonk.

Whether you paraded in New Orleans, jazzed in Chicago, riffed in Kansas City, swung in New York, or jumped in Los Angeles, *Down Beat* has tried to print for you, the U.S. musician, news about the best of every kind of music.

To do this, the *Beat* has run the gamut from plumping for Spike Jones' novelty band to yelling its head off for a lot of people who are big commercial draws today: Ellington, Herman, McIntyre, Louis Jordan, Stan Kenton, Jimmy Dorsey, and many more.

Fulfilling its duty as the country's leading music reporter, *Down Beat* from time to time has been reluctantly forced to file reviews that were extremely critical of both bands and individual musicians.

In printing these pieces, the *Beat* has tried to fill a triple function: to inform the public of what musicians are doing, as fairly and as honestly as possible; to give musicians themselves an objective and unbiased report on their performance; and to offer some guide to novices as to what is succeeding in the country, both from artistic and commercial standpoints.

There have been many times when the *Beat's* staff has felt that despite its best efforts, reviews were printed which did not tell the whole story or were unable to give sufficient stress to the viewpoint of the musician or band involved.

Press deadlines, the too often unsatisfactory conditions under which any musical group is heard, and the fact that no writer, no matter how conscientious or pains-taking, can know all the facts, have contributed to this feeling of the *Beat's* editors.

We think that while our interpretation of what an orchestra is doing is as thorough as is humanly possible, there is a side to all music reporting which has not been given sufficient space: the opinions and explanations of the orchestra or musicians themselves as to what they are doing, especially with reference to our report on them.

Therefore the editors of *Down Beat*, beginning with this issue, are inaugurating a revolutionary policy of reporting music.

From now on, every piece of critical material in *Down Beat*, with the exception of record reviews, will not only, as before, be thoroughly checked with the men concerned for accuracy; but the bands or musicians reviewed will be given space in the original article to answer criticisms, offer explanations or make their own stand clearer in any way they choose.

Thus Bernie Mann, whose new band is reviewed in this issue of *Down Beat*, was shown a typed copy of the criticism in advance, and told he had space to say anything he wanted about the band, himself, or *Down Beat*, subject only to the post office's restrictions on obscenity or the various libel laws.

For the first time, those interested in music will not only have objective criticism of what is going on in music, but also the musicians' slant on what they are doing and why.

These replies will be written only by the musicians concerned, not by their booking offices, press agent, or managers. We feel that the resulting gain in information and fairness

## CHORDS AND DISCORDS

### All or Nothing at All

Great Lakes, Ill.

To the Editors:  
Recently I attended one of the highly touted Jazz at the Philharmonic sessions at the Civic Opera House in Chicago. I enjoyed the program very much. True, Lester Young grunted and groaned a mite too much and too raucously to please my musical palate; Buck Clayton offset the charm and feeling in his beautiful tone by straining for needless high notes; and Ken Kersey, though unusually inventive and refreshing, played too many different styles for my un-mathematical mind. But on the whole it was good listening, especially the rhythm section—and of course, the inimitable Coleman Hawkins.

However much I can forgive and even appreciate the musical gymnastics of Messrs. Meade Lux Lewis, Buck Clayton and Young, I cannot bring myself to accept the efforts of Miss Helen Humes. Musically, her voice was sometimes harsh, always loud, and seldom pleasant. But speaking from the point of view of good taste, I cannot see how Mr. Granz, who, as her personal manager, must have some say in regard to the type of material Miss Humes presents, could have condoned such suggestive lyrics; or how Miss Humes herself could have consented to use them. Her reference (in a blues chorus) to the similarity of all racial strains "when the sun's gone down", her use of words rhyming with one of the more crude Anglo-Saxon expletives, and finally the unpalatable recurrence of the term "lovin'" and the whole train of associations it is supposed to engender in the minds of some of the slap-happy boobs who attended the concert, could hardly fail to offend the sensibilities of the more thoughtful patrons among the audience.

Now, please don't misunderstand me. I'm not a prude. But I do happen to take my music seriously, and when due to the lack of artistry and ability of some performers, I cannot hear good jazz, then I should much prefer to hear nothing at all. Certainly not the uncouth slobbering and shouting I heard the other night. Nor is it inconceivable

to everyone is well worth the added effort.

*Down Beat* has always believed in calling its shots as it saw them. But believing also in fair press and free play, it feels that this truly radical change in music reporting for the first time will give handmen a real stake in musical criticism.

This then is one time the cats will play and the mice still have their say.

### Cosmo Starlet



New York—Kaye Connor, Cosmo's newest singing star, looks plenty confident at her first recording session. She looks at and sings to that mike as if it were Marco Van Johnson.



"Listen, as long as he plays okay—what's it our business if he don't get on with his wife?"

able that such conduct might tend to corroborate in the minds of some nobby-pambles, the charges of Ted Steele, whose KMPC ban on re-bop may have been meant as a dig in the direction of all jazz in general.

I honestly think the time is past (if indeed it ever existed) when jazz cannot stand on its own merits, but must include a repertory of smut, or near-smut to charm the civilized savages who are incapable of refining their sensitivities.

Anthony A. Piano

### Dostoevski Loses

London, England

To the Editors:  
Who wants to read Dostoevski with a guy like Joey Nash around?

His *How to Become a Jazz Critic* (April 8 issue) was the greatest thing you've had in your magazine. Joey's crazy to switch from sax to a Crosby stint; his forte is satirical writing. Sign him up!

Laurence C. Henshaw

### Yoicks For Levin

Toronto, Canada

To the Editors:  
It was fine to read a lead to a record column as unbiased and intelligent as Mike Levin's in the May 8 issue. From what I remember of Mr. Levin, a few years back he was on a New Orleans, et al kick. I may be wrong, but I think the usual NO enthusiasts are about the most narrow minded individuals in the game. On the other hand the ultra be-bop, re-bop, voot music fans are too. Therefore, thanks to Mike Levin for that wonderful introduction. If he writes what he says he will—more power to him.

Lloyd Graburn

### Divide It Equally

Brockton, Mass.

To the Editors:  
A lot of jazz fans, including myself, agree with Ted Chandler, (Chords, April 22) *Down Beat* should give an equal amount of space to both jazz and swing. As it is now, there is too much swing and not near enough jazz.

John Rosenquist

### Kay Kyser A Father

Hollywood—Mrs. Kay Kyser, wife of the band leader, and once singer with his band, gave birth to an eight-pound, six ounce daughter, named Kimberly Ann, June 3. The leader was present at the debut, and all three were reported progressing favorably.

## RAGTIME MARCHES ON

- NEW NUMBERS**
- FULCHER**—A daughter (Gwendolyn Joyce), to Mr. and Mrs. Kenny Fulcher, May 7, in Washington, D. C. Father is trumpet with Tiny Meeker.
  - KYSER**—A daughter, Kimberly Ann, to Mr. and Mrs. Kay Kyser, June 3, in Los Angeles. Father is band leader. Mother is Georgia Carroll, former vocalist with band.
  - BRENNEMAN**—A son to Mr. and Mrs. Ray Breneman, in mid-May. Father is lead trumpet with Stu Dunas.
  - QUINTILES**—A daughter to Mr. and Mrs. Joseph Quintiles, May 9, in Philadelphia. Father is arranger and pianist with Al Frances.
  - REYNOLDS**—A son to Mr. and Mrs. Howard Reynolds in Philadelphia. Father is band leader.
  - LANSON**—A daughter to Mr. and Mrs. Anthony Lanson, May 6, in Philadelphia. Father is trumpeter with Meyer Davis.
  - CARUSO**—A daughter to Mr. and Mrs. Vincent Caruso, May 9, in Philadelphia. Father is clarinetist with Clarence Fairman's KW band.
  - TURNER**—A son to Mr. and Mrs. Al Turner, May 18, in Pittsburgh. Father is former band leader.
  - PARKER**—A son to Mr. and Mrs. Jack Parker, May 10, in Pittsburgh. Mother is organist. Lyda Rodnok.
  - JOHNSON**—A daughter to Mr. and Mrs. Travis Johnson, May 23, in New York. Parents are members of Song Spinners, vocal group.

- TIED NOTES**
- RAEBURN-POWELL**—Boyd Raeburn, bandleader, to Glinnie Powell, once singer with his band, now with Harry James, Sept. 23, 1945, in Mexico.
  - JOHNSON-KIMBERLY**—Major James Johnson, USMC, to Kim Kimberly, former vocalist with Ben Pollack and Chico Marx, now radio and club singer, June 1, in Los Angeles.
  - McKUSICK-DOOLITTLE**—Hal McKusick, altoist formerly with Boyd Raeburn, now with Al Donahue, to Mary Frances Doolittle, Hollywood radio actress, June 1, in Hollywood.
  - JONES-LANG**—Dale Jones, trumpet with Warner Ruhl to Addamee Lang, Bally vocalist, May 25, in Indianapolis.
  - GANS-PARK**—L. Rudolph Gans, USN, to Jeannie Park, featured coloratura with Phil Spitalny, April 2, in Wichita, Kansas.
  - CASTLE-WOLF**—Freddie Castle, Pittsburgh band leader just out of service, to Edna Wolf, May 22, in Pittsburgh.

- LOST HARMONY**
- McHUGH-CANTOR**—Edna Cantor, Hugh, daughter of Eddie Cantor, from Jimmy McHugh, songwriter, May 8, in Los Angeles.

- FINAL BAR**
- GREEN**—Roberta Green, 23, vocalist, once with Freddie Carltons, May 13, in Youngstown, Ohio.
  - LAGE**—Peter Lage, 23, pianist with Russ Roland band, ex-leader, May 7, in Milwaukee.
  - HELM**—Robert Helm, 23, saxist formerly with Isham Jones, other orks, May 11, in Philadelphia.
  - GRAZIARDI**—D. V. Graziardi, 49, Port Huron, Mich., city band director, May 21, in Port Huron.
  - BREIBMAN**—By Shribeman, 57, June 2, in Boston.

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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

The president of the Swiss Jazz Federation, Kurt Mohr, 15 Lamartine, Geneva, Switzerland, has written the Hot Box in regards to the column on Richard M. Jones' recordings printed in the October '45 issue. Mohr and Glyn Pacque, Swiss jazz musician who recorded with King Oliver and Willie Bryant some years ago, have gotten together some interesting research pertaining to various obscure wax dates.

The Gennett pairing of Good Stuff and Hollywood Shuffle was released on number 6369 about March 1928. The Swiss boys have the record under the pseudonym Willie Coulter & His Band and confirm the personnel as given by Jones last fall.

Mohr also advises that Jones waxed four sides with Callie Vassar in the spring of 1923, probably at the same session as his solos on Gennett 5174. They are: Ge 5172 All Night Blues (Jones) and Maybe Someday (Spikes Bros.) and also Ge 5173 Original Stomps (Peyton-Jones) and I'm Lonesome (Jones).

The Swiss collectors also have several unlisted items of interest, on the Gennett label. Such as: Willie Jones and His Orchestra (trp., trb., alto & clar., piano, tuba, banjo, and drums) on Gennett 6370 Ragamuffin Stomp and 6326 Michigan Stomp (Grier) and Bugs. They are also interested in information on Gennett 6378 Fuzzy Wuzzy (Woods-Bunch) by Frank Bunch and His Fuzzy Wuzzles.

MISCELLANEOUS: Manuel Mello, an oldtimer in New Orleans, gave some interesting observations to BASIN STREET, the official magazine of the National Jazz Foundation in the December, 1945, issue. Mello remembers hearing jazz played prior to the days of Buddy Bolden by a band that disbanded in 1898 due to the Spanish-American War. It was Johnny Schenck's band, organized in 1893 with Albert Bix - bass, John Weinmunson - gt., Johnny Schenck - leader and violin, and Bati Steckler - cornet. This band was the first one to use a blowing instrument (cornet) and played mostly downtown for private parties, weddings, and on Mardi Gras. They were also featured at all day picnics at Milneberg, Thoman's Hall (The Wigwam) and The Rifle Club on Poland Avenue. Mello states "that calling this band hot was putting it mildly".

W.D.(J.G.) Bob Sales in Chicago recently advised that the Muggsy Spanier Bluebirds issued in England and Switzerland by HMV are from second masters.

The fire that destroyed many of Norman Ackermann's records sometime ago caused the phone wires of Rock Creek, Ohio, to buzz with, "Oh, isn't it terrible about Mr. Ackermann's jazzin' records".

Charles J. Parker of Corning, N. Y. has picked up Regal 9863 Squeeze Me (6024) and Papa De Da Da (6023) clarinet solos by Bill Bailey. The accompaniment consists of piano and banjo and the clarinet is undoubtedly better known as Buster Bailey as his real name is William and the Regal master is close to the Fletcher Henderson Regals.

COLLECTOR'S CATALOGUE: John Perzel, 3819 W. Wilson, Chicago, Ill. Building up a jazz collection with emphasis on the best small groups on the current odd label including Lester Young, Howard McGhee, Willis Smith, Charley Parker and Bing Gillespie.

Robert Klemm, 8 East Randolph Street, Chicago, Ill. Former trumpet player with various Chicago bands. Collects Red Nichols, Andy Seroot and other trumpeters of note. Found Red Nichols playing in a band accompanying Allan Jones singing Night and Day and Why Shouldn't I on Red Seal Victor 11-8848. Wait until the boys in England hear this bit of news.

James E. Tannehill, 312 West Brackensridge St., Fort Wayne, Indiana. When he three year old daughter gleefully howls, "Dad's Muggsy". Collects small band Dixieland and Chicago Style. Plays piano and trumpet while his wife plays piano and they cut home recorded items. Has extra copies of Gennett 3076 King Oliver's Dippermouth Show backed by The New Orleans Rhythm Kings' Miltone's Jop.

## "We Guard the Peace" Air Show Lineup



New York—Five trumpets and a girl. What more do the listeners want from WNEW's Resolvo Call For Recruits on We Guard The Peace program featuring the 321st ASF band—unless it would be five girls and a trumpet. Ruth Davey, canary on the Bert Lahr show, who guested is shown with musicians now in

service. They are (left to right) Dick Ruedebusch, Doc Eslick (formerly with Orrin Tucker); Ruth Davey; Bobby Guy (formerly with Kay Kyser); Larry Wiseman, (formerly with Ted Weems); and Dick La Sala, (formerly with Vaughn Monroe).

## Best Jobbing Is With Army Now!

New York—Jobs in the band biz are plentiful—if you want to join the army.

Uncle Sam has turned to ads in the daily press to funnel idle sidemen back into uniform in an effort to refill the empty band chairs resulting from the exodus to civvies during past months. Gimmick offers bandmen opportunity to enlist in their qualified specialty at a grade relative "to the length of your previous service."

Other information reveals this area to be so depleted of military musicians that one band now replaces five in the field and even it suffers from shortages. Recently, two GI air shows were forced to cancel out.

Army is pleading with musicians to drop in at their nearest recruiting office for information.



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"THE WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

# Strings Are Dancedom's Daisy Mae!

## Ace Violinist Says They're Always There, But Still Nowhere

As told to Michael Levin

"Strings are dancedom's Daisy Mae," says Sam Caplan, ex-Harry James top violin man, now with the Jerry Gray Philip Morris show strings. "I've been in this business 24 years, and I have yet to hear anyone use a string section

right in a dance band. I can listen to a million bands, and hear wonderful section ideas and beautiful reed work—but when it comes to strings, all they do is saw away at organ tones, or double harp ideas a couple of octaves up."

Caplan, a big, beefy, sincere guy, who, besides boasting a mean spaghetti sauce recipe, loves good jazz, and plays it, told the *Beat* somebody should do something for the strings.

"You can't hang it on any one man. String sections sound bad because the arrangements are badly handled. Arrangers give them improper and inadequate things to play because the lead-

ers tell them to. The leaders tell them to, because like everyone else, they don't realize what really could be done with a string section. And the musicians themselves have been playing wrong for so long, that they have given up fighting about it, and take the parts as they come—good, bad, and mostly indifferent.

### Strings Could Fit

"Why is it I have to go listen to Herman's brass section for a beat, or to Goodman's reeds for pretty and varied effects? Why are nine men sitting on the James bandstand playing about



Sam Caplan

10% of the music of which they are capable? Why don't people realize that strings aren't just for the romance section in a dance-band? Handled correctly, and written for properly, strings should have a beat and a bite to phrasing that would enable any arranger and any leader to ask for and get the same type of effects as you do from brass and reeds.

"I'm not saying strings can or should play brass glisses or reed riffs. I am claiming that they can fit into the same type of pattern and rhythm picture as do the other

elements of the band, instead of being 12 guys drawing scale for playing gingerbread on the side."

All this with much mopping of Sam's curly-hair, Roman-styled physiognomy.

"When brass sections hit two half notes, they don't hold them for full value, except for special effect. When they want to jump, they drop each note a little early, so you get a breath effect. That's what gives you the sense of beat.

### Wrong Effects

"What do the arrangers and rehearsal men have the fiddles doing? Holding that half note down to the last 64th so it sounds like some old dame crying in her beer. Holy smokes! Suppose you either wrote for brass that way or expected them to play note values like that. Wayne King's present band would sound like a bunch of Gillespie-ites in comparison.

"Why should strings be limited to playing organ tones? Trombones sound good at it too, but for heaven's sakes, they don't keep Dorsey burping on a pedal G all evening long. Reeds voiced jug-tone sound well too—but they don't get hung with whole tones played out of tempo and with no relation to the rest of the band's beat!

"Why, if I arranged for brass and reeds the way most people want strings, everybody in the dance business would have to go back to combs and Scott's Best.

### Stuff Gets There

"Strings can have a beat and still maintain the wonderful tonal quality which makes them something special in the dance-band picture. The bow is the

## New Leader



Chicago—New band out of this town is the youthful Dick Stern crew, with the leaderman and his vocalist pictured here. Gal is Ruth Nelson, who also blows featured trumpet with the band. Outfit has had bookings at Chi's Riptide ballroom and St. Louis' Tune Town, is now on tour.

rhythmic section of the instrument. With the right kind of coordination between fingers and bow, you can get as much lift and rock to your playing as do the fingers and lips of any horn man. Certainly Stuff Smith does.

"People are always tipping that strings are a limited section—that they can only play certain things. I've been looking around on violin and viola for over two decades now, and I claim that's malarkey. Strings can play anything any other section can, so long as the man writing for them knows how to write the particular passage for strings. *High Voltage* by the New Friends of Rhythm (Victor), while essentially a classical idea, was scored by Allan Shulman—who knows how to write and play time. The middle section of the record therefore has a good rock to it.

### Selection Needed

"Even when you hit arrangers who understand the rhythm value of strings and how to use them, the leaders complain that they can't find string-men with the proper conception to play the parts. If leaders, instead of hiring men on the basis of their "wonderful recitals" and their tremendous classical backgrounds, would simply have them run over a score with a mess of triplet quarter notes and dotted eighth-sixteenth notes in tempo, they'd do much better at getting good men—and the good men around would have more interest in playing better dance-work.

"The classic example of what shouldn't be done is what Benny Goodman did in 1941. He had two arrangements for the band incorporating strings, and asked his friends the Budapest String Quartet to run over the score with him. No one can question the leadership of these four string men—until it comes to playing dance music with a dance band. They are not their trained for it, nor can they be expected to understand it. But the fact that as good a musician as Goodman wouldn't stop to think of this, shows you what kind of an upholstered dog-house the strings are in.

Fiddlers Available "Sure, the conventional conservatory string education doesn't include bending tones, and applying the emotional punctuation that any good dance band gives its phrases. But even the most non-barbered string-

(Modulate to Page 13)

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### Dardanelle Is Versatile



**Dardanelle & Her Trio**

Reviewed at the Sheraton Hotel Saire Room, New York  
Currently at the Bradford Hotel Circus Bar, Boston

Lead, piano, vibes, vocals: Dardanelle  
Guitar: Joe Sinauro  
Bass: Bert Nassr

For sheer output of all-round music, not a gal in the business can hold a note to Dardanelle. For a suggestion of her competence and versatility, latch on to the following digest: Dardanelle received, in the last Esquire mag poll, Art Tatum's vote as new star on vibes and Lionel Hampton's vote as new star on piano. She sings well enough to be mistaken, by musicians, for Peggy Lee. She writes originals and arrangements for Lionel Hampton and composed *Southwind*, the song used by Ray McKinley as his theme during his recent Commodore hotel debut. She is operating a successful cocktail unit. And, oh, yes! She went through the Louisiana State University School of Music with a scholarship on bassoon!

Dardanelle, given this handle as a first name by a musician father who thought it "musical", is not a flashy performer whose chief attributes are female charms. She's a real musician with a solid foundation, and thorough technical skill.

Don't think of Dardanelle as another schooled pianist cutting in on a few honest bucks by playing cocktail rooms. Fact is, she's at her best when she jumps. On originals like *The Happy Cat* and *Back Talk*, plus the instrumental standards, her beat has bite. Especially when she accompanies her own voice. Sharp, off-beat accents from her piano help her put a kick in her singing. Her vocals are in the Ella Fitzgerald tradition, a clue to the importance she places in a good swing beat.

If Dardanelle had to be compared to other pianists, Billy Kyle and King Cole would get the nod on her trio work. Her infrequent solos are another matter. Here, with no need to rhythmically support her voice or her trio, she comes lots closer to Art Tatum, who is her top favorite.

On the vibes, it's a Hampton proposition all the way. The Hampton influence here almost amounts to out and out imitation. Dardanelle doesn't try any of the Hampton *tours de force* but sticks, instead, to Lionel's pretty material.

Watching Dardanelle brings Hampton to mind in more ways than vibraphone playing. Mostly it's the mutual versatility of the pair... leading a unit, singing, playing piano and vibes. (If only Dardanelle played drums and Hamp the bassoon!). Un-

fortunately, this rushing about from one instrument to another, directing musicians, singing to the crowd and so forth is not as becoming to a delicate young girl as it is to a muscular, sweating male. The frenzy is incongruous to Dardanelle while it's a spectacular selling point for Hamp.

Dardanelle and her husband, Marvin Scott, who leads a society band currently on the southern hotel circuit, spent their whole Christmas vacation together collaborating on stuff for Hampton, originals like *Gold Braid*, *Head Work*, and *Blues, One*; and arrangements like *I Should Care* and *This Heart of Mine*. Once when Milt Buckner was sick, Lionel had Dardanelle sit in at piano on a recording date. That's her playing bass figures to Lionel's treble in the Decca recording of *Beulah's Boogie*.

**DOWN BEAT'S DECISION:** Dardanelle's versatility adds up to a good commercial draw, though her special talents would be better displayed in more hip locations than the Sheraton.—got

#### Dardanelle Replies

*Although I do not intend to imitate Lionel Hampton's work, I do admire his artistry greatly, and I honestly consider Down Beat's comment as a compliment rather than an injustice. Regarding my "rushing from one instrument to another", I can only bring out the fact that conditions on the small stage where I was reviewed were*

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not ideal for use of both piano and vibraphone. I hope that Down Beat will feel differently when it sees me on a larger stage. But don't get me wrong... especially after this review... I LOVE Down Beat.

### Webster Back On 52nd Street

New York—Tenorman Ben Webster, onetime sparkplug in the Duke Ellington reed section, unveiled his quartet at the Three Deuces late last month.

Combo includes Big Sid Catlett, drums; John Simons, bass, and Al Haig, piano.

Coupled with the Webster gang will be Slam Stewart, bassman, with Jimmy Taylor, piano, Harold West, drums. Guitarist wasn't set at press time.

Added innovation at the Deuces is a one-hour local air-shot Sunday nights from 11 to midnight over Station WHOM. Irv Alexander and Sammy Kaye, 222 ops, told *Down Beat* at press time.

The show, to be handled in variety format featuring Deuces talent and visiting guests where contracts permit, will be emceed by Symphony Sid of WHOM.

### Fiddles Are There, But Still Nowhere

(Jumped from Page 12)

ster should realize by now that dance music is here to stay, and that it deserves as much study as playing Vivaldi. Plus the fact that there are enough good men available to staff tens of dance orchestras with some intelligent 'time' playing.

"There are guys, particularly one sounding off with scads of notes and articles in New York City, right now, who feel that the more notes you play, the better you are. That doesn't go for strings any more than for brass or reeds—and that kind of screwball conception is what has given the catgut men a bad rep in the business.

#### Nobody Knows

"Tommy Dorsey had strings, as did Artie Shaw. Harry James, and the Benke outfit still have them. I worked with the old Shaw big band and Harry's pres-

ent crew. They are excellent bands with fine string men. But because nobody in this business, from the fiddle players right up through the arrangers, the critics, the public, and James, Dorsey, and Shaw themselves have ever really attempted to handle strings the way they could be, we still are way, way out in left field. And we'll stay there until there is a general huddle, and people wake up to the fact that strings are musical instruments, just like all the others in a dance band, not glorified musical scenery, to be hauled on and off just for laughs.

"The crux of the problem is getting men together in a section who play time right. No leader in his right mind would hire a Goldman band soloist for a second trumpet chair, no matter what his technical ability. How about taking some of the good string men, both on the east and west coasts, who know jazz, play with a beat, and have the instinctive sense of phrasing necessary for dance band work, and give them, the bands, and the arrangers a new string on life?"

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# REYNOLDS

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## RAY ROBINSON

### MEL-O-WAH MUTES

AT YOUR DEALERS

### Through The Looking Glass!



(as reflected by got)

This is the first of a series of musical celebrities, pictured in the intimacy of their own dressing rooms by the camera of Bill Gottlieb, *Down Beat* staffer. Billie Holiday is his first subject, with the looking glass reflecting such items as pancake makeup, the fresh pineapple for the singer's throat and her pet Boxer.

## My Band Is Not Slipping, Duke Exclaims

(Jumped from Page 4) they tossed out during the round-table discussion. "Duke is expected to compete with an illusion . . . to surpass an idealized memory of his past."

"There are other tough things to back," someone added. "How can you expect to keep sounding completely fresh when other orchestras are so quick to pick up the band's innovations and wear them thin. Top orchestras today are playing what Ellington played years ago, though without catching the subtleties of voicing and mood. When we come along and play the same thing, which is an Ellington invention in the first place, I suppose the band is accused of being stale while the imitators are called modern."

"By and large, most of our li-

brary is made up of the same kind of music we used in the past, with some changes due to maturity of conceptions and to alterations to fit changing personnel . . . plus certain new departures, of course. We can't be expected to come out with a completely new and revolutionary set of books every year. Startling new devices are too far apart.

#### 'Comparisons Odious'

"Take the use of Kay Davis' voice on *Translucency*. She doesn't sing words but takes an obligato part like an instrument. It's not entirely new. It was done by the Duke on *Creole Love Call* years ago. But the way it's handled on *Translucency* is far more advanced. It opens up a wider field of tone color. That little item, to list just one, is certainly not evidence of the band's losing its leadership in the creation of new ways in musical expression!"

"This whole matter of comparisons is odious," said Billy Strayhorn. "In something as subtle as music, it's futile to compare one band with another or one band with its older self . . . unless, of course,

you limited your comparisons to specific, isolated points and had each of the bands being compared playing similar music under constant conditions. How can you compare, for example, a number that once featured Ben Webster and now features Al Sears? The two play differently and the material is revised to fit the peculiarities of each. You may, as an individual, prefer Webster's style to Sears'. But you can't, therefore, state that the Ellington orchestra featuring Webster is better than the one featuring Sears.

"Nor is it possible, in words, to enumerate the details by which the Ellington orchestra is ahead of this or that band, even if you wanted to. What the Duke does to his music can't be written down any more than the amazing things he does can be imitated by others, even when they use the same instrumentation, the same tunes and, for that matter, the same arrangements."

"Then Duke put in the last words. "These people who say we're slipping are being very complimentary. I know how good the band is now. We must have been hell in the days they're talking about."

### Trombone

Composed by TOMMY PEDERSON

*First tempo*

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Columbia 36908

I'VE GOT A GAL IN KALAMAZOO

Columbia 36622

SERENADE IN BLUE

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CARNIVAL

Columbia 36827

THE MORE I SEE YOU

Columbia 36794

I WISH I KNEW

Columbia 36794

I HAD THE CRAZIEST DREAM

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# SINGLE SLANTS

## The Ray Perry Trio Heard at the Spotlight Club, New York

Violin and alto: Ray Perry  
Bass: Ted Sturgis  
Piano: John Lewis

Ex-Boston boy and Hampton-Perry now playing straight rather than electric violin comes on with some of the most fantastic ideas and unusual conception heard recently on Swing Street. His beat is fine, his phrasings rugged, his choice of tempos good. During the show, played by the new big Gillespie band, he used a lot of its figures as take-off points for brilliant solo ideas.

However Perry's bowing seems a shade forced, and his left hand held at an unusual flat angle that cramps his technique. Therefore as he goes into the higher positions on the instrument, he sticks rather closely to consecutive fifths. All of these are things which Perry with his solid conservatory background could iron out easily, and their elimination would make him a really superb musician.

**DOWN BEAT'S DECISION:** One of the few men who play real jazz correctly on a violin, needing only a little more attention to detail to make him commercially and musically a big drawing card.—cap & mix.

### Perry Replies

It's true that the lowered position that I hold a violin in isn't correct.

## Manhattan Shop Auds New Talent

New York—Aspiring musicians and vocalists, forever seeking outlets to drum their wares, have found a vent for their talents in the Show Shop, where they can audition before interested eyes and ears.

The Show Shop, located at the Sutton on East 58th street, offers undiscovered artists an audition followed by a two-week training period should they prove worthy. During this period those thought to have talent by a group of judges receive brush-up hints and are showcased frequently before talent seekers.

A recent Shop discovery, Edmund Heard, is reported to have been featured June 1 with the Tex Beneke band on the *Matinee at Meadowbrook* Saturday show from Frank Dalley's New Jersey nightery.

Shop ops say treatment comes at no cost to the talent.

## A Holdover From War Days



New York—Vocalist Clyde Burke (at the steering wheel) got to like the bumps of a jeep so much during his years in service that he bought one for civilian use and picks up some of his boss, Blue Baron's, men every night on his way to work. Blue and his boys (ten with him are his original boys, all of whom have served in the services) are back at the Hotel Edison. Blue is seated (left).

I learned the correct way of playing, but I couldn't get the effects the way I desired. My playing position looks cramped to the accomplished violinist, but it's very relaxed and free for me. I use a short bow for full effects similar to the saxophone and piano style of playing. Never having had the chance to play with expert violinists, I accumulated a style of phrasing and bowing of my own.

# who, dat

## ANTONIO PESTRITTO

This is the true name of this singing, sax-playing band leader, who was born in Middletown, Conn., in 1907. He began playing sax in high school and his first professional job was with Irving Aaronson. In 1930 he organized his own band and spent four years in a Hartford night club. Later he played with Joe Venuti, Vincent Lopez and Artie Shaw. He became a band leader again in 1940 and has been hitting a good stride for six years, featured on Cosmo records and in the leading theaters, hotels and ballrooms. He and his band recently completed an engagement at the Eastwood Gardens in Detroit and you know this popular leader as:



Tony Factor

## 'All the Cats Must Be On!', Cries Woody

(Jumped from Page 1)  
stars on the chaps who blew that last chorus pretty good. And I've witnessed some characters, who seem to be always 'on', giving better performances in bars and apartments than they do on the stand.

Switch On Trompet  
"This loose talk about all of my stars walking off the band is just that. Chubby Jackson is leaving to form his own band, and he has the showmanship to make it a success. Ralph Burns, whom I will nominate to you as a true musical genius, long has planned additional study, but that does not mean complete termination of our relationship. We may lose a man now and then, all bands do."

Only other change contemplated in the Herman Herd at press time was the replacement of Irving Markowitz in the trumpet section by Cappy Lewis, former member just released from service. Woody, who says he plans three months of solid concerts to start in the fall, is delighted by the decision of Igor Stravinsky to personally conduct the Herd's recording of *Ebony Concerto* soon on the west coast.

# ABOUT GARBER'S

by SHARON A. PEASE

Lyman Gandi, Kay Kyser's pianist, in addition to being a unique stylist, is one of the best sight-readers in the business. His ability as a sight-reader enabled him to land his first job. Back in his home town, Uniontown, Pa., the local burlesque theater lost their pianist to a traveling dance band. Auditions were held to find a replacement capable of cutting the pit band's book and Lyman, then 14, got the job. His chief worry was not reading the pit scores but keeping away from the burlesque girls who delighted in embarrassing him by chasing him around backstage with their (.) (.) exposed.

Mitt Raskin is living in Hollywood and keeping busy with radio assignments, recordings and occasional jobs. . . Ditto Al Lerner. . . Al Stella out of the navy and back in his Los Angeles teaching studios. . . Dick Kane, formerly with Woody Herman, is out of service and working with the Gene Sargent Trio in Burbank.

Robert Crum continues his piano portraits at the New Horizon Room, Hotel Continental, Chicago. In addition to nightly appearances he is also featured in Sunday afternoon concerts. . . Joe Vera, who heads the band in the same room, played for a lot of soldiers during the four years he was in the army including Gen. McNarney, Gen. Eisenhower and Marshal Zhukov. . . "Two-Ton" Baker's 7-year-old son "Jughead" is expecting a little brother or sister next month. . . Dick Hoylman's solos featured at Iabell's on 51st St. Jimmy Rowles out of service

## Garber's Daughter Ready for Chirping

Los Angeles — Janice Garber, 18-year-old daughter of band-leader Jan Garber, made her professional debut as a singer with her pop's ork during last two weeks of Avodon engagement.

Youngster, using name of Kitty Martin, shared vocal duties with Garber's regular bird, Jean Carroll. She may join band following her graduation from Beverly Hills high school.

and back to the keyboard assignment with the Herman Herd. . . Step Wharton has returned from an eastern tour to play his third engagement at McCarthy's Elbow Room in Milwaukee. . . Philip Jackson, who was a friend of Pinetop's and played boogie piano on Chicago's south side in the prohibition era, now owns the Silver Grill Bar-B-Q in Rockford, Ill.

(This News Mail for Sharon Pease should be sent direct to his teaching studios, Suite 716, Lyon & Hoagy Bldg., Chicago 6, Ill.)

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## Little Spot Has Big Music

Philadelphia—Billy Kretchmer's Jam Session, one of the original local temples of the small combo jive style, has just redecorated.

Up on the platform Freddie Thompson hits the 88, Ed Gehringer picks at his guitar, Johnny Neri sits in with his trumpet, and Billie, veteran of 24 years in the business, formerly a key man with those old solid combos like Ben Pollack, and Red Nichols, makes the kids yell with his clarinet. It's a rare evening when some good man does not sit in and add to the doings. It's on a little street (Ranstead) and it's a little spot, but it plays big music.

Roger Kortland sheds his uniform after July 4, when his terminal leave is up, and till then, he's reorganizing his band. . . . Bert Lemisch, who put aside the music biz for the last four years, reorganized his outfit and is now at Hopkins' Rathskeller, here. . . . Kay Karol is the name of that new girl vocalist with the

## Stars Of New Summer Musical



New York—When you've got a new radio program, you've got to make sure the music comes out right! So the King of the King Cole Trio discusses the musical merits of a broadcast with Eddy Duchin. Eddy's piano and crooning and the Cole Trio are the features of the summer Music Hall ailer over NBC.

George Sommer's combo, playing | is set with his new combo at the in this territory. . . . Lou Chaiken | River Drive Terrace, here. . . .

## A Jazz Purist Guilty Of Collecting Re-Bop!

San Francisco—Phineas R. Bloopley, sometime record collector around these parts, was recently found guilty of "insincere and fraudulent" disc collecting in a trial that has had jazz fans agog for a week.

### Sabby Lewis Takes Octet On Road Tour

New York—Sabby Lewis has finally been persuaded to take his eight-piecer out of Boston to hit Atlantic City's Paradise club for 10 weeks starting June 28. After that Lewis, now recording for Continental, will move into the Club Baron here. Lewis is best remembered for an octet at Kelly's Stables some years ago which excited musicians but never quite hit the pay dirt.

### WLW Scale Goes Up

Cincinnati—Effective June 1 a new scale was put into effect at station WLW here. Scale is now \$129 for 24 hours (five days) from the old \$112.50 for the same hours and six days.

Bloopley, who for the past two years had been professing that he wouldn't be caught dead with anything but a Kid Ory or Mutt Carey record, was trapped in his basement listening to a number by Coleman Hawkins and his Bean Shooters. The raid of the Bloopley residence was staged at night by secret service men of the Jazz Era Record Collectors Society, a potent little group that was formed here about nine months back and is open only to persons of one year experience or less in the field of collecting.

### Collected All Kinds

Spearheading the prosecution for the JERCS was Hellum "99.50" Snidely, collector of five months and noted plunger in record auction, who pointed out that Bloopley had not only gleaned his own righteous discs by toiling in various second-hand stores since 1934, but also had seen fit to buy up the peralicious re-bop stuff as well, and cover it over with phony Kid Ory labels.

Bloopley did not help his own case much when he said he had been enjoying pure jazz and re-bop at a time when the JERCS were following Peter Van Steeden.

### Even Bix & Benny!

A staggering number of discredited platters were found buried in Bloopley's cellar including stuff made in the mid-thirties by Red Norvo, Teddy Wilson (featuring the black-listed Goodman), Wingy Manone (with non-musical Eddie Miller) and an extra large cache of Bix Beiderbecke reissues, the latter a reactionary cornetist of the Coolidge administration.

Despite pleas for clemency, Bloopley's entire library will be laid out on the VanNess avenue car tracks tomorrow and ground to powder by the H car, with Snidely himself at the controls. A righteous New Orleans band, made up of JERC members, will play funeral marches on the rear platform under direction of Oswald Guff, reformed Dave Rose collector.

—Ace Ballie

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Stan Kenton Orchestra. Your inquiries are invited both for the Ampeg or distributor franchise. Our representative will demonstrate without obligation. . . . Address correspondence to Dept. D. B. Michael-Hull Electronic Labs., 804 Clinton Ave.—Newark 8, N. J. Phone Essex 2-7744. Watch DOWNBEAT for further news on string instrument amplification.

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## Mixed Cast Musical Play Lasts Four Nights

Los Angeles—Mike Stuart's *Voodoo Island*, a musical drama with a score by Sammy Scott based on Haitian ritual chants Calypso songs and American blues, closed after a four-night stand at the Wilshire-Bowl theater here.

Serrita Camargo, specialist in primitive dance forms, was the leading performer. She was backed by cast of Negro and white dancers and singers.

## ARA Records Sign Page Cavanaugh Trio

Los Angeles—Page Cavanaugh Trio, newest entrant for honors among small combos, has signed to wax exclusively for ARA. Members are Cavanaugh, piano; Al Viola, guitar; Lloyd Pratt, bass.

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# Jazz Grows Up To BG And Woody

(The second of two articles in an outline history of white jazz)

Preceded by Jean Goldkette and followed by Glen Gray though he was, Ben Pollack was the outstanding white leader in that pro-swing big-band era which extended from 1926 to 1934. Better than Whiteman at his best, Goldkette lost some

of his finest men to Paul: Venuti, Belderbecke, Rank, Trumbauer, Brown, and both Dorseys. Jean also used Murray, Polo, Lang, Morehouse, and many other famous jazzmen. Bill Challis was top arranger back then.

A few years later Gray came along with Dunham, Hunt, Hutchinsider, Davis, Hall, and the rest of the Casa Loma boys. Gene Gifford was their arranger for a long time, Larry Clinton later. Both Goldkette and Gray often came close to swing, but Pollack consistently came closer.

When drummer Ben left the New Orleans Rhythm Kings to form his own band in 1926, he built around McPartland, Teagarden, and Goodman. Others with Pollack during this period were Bose, Rodin, Binyon, and Harry Goodman. Eventually this group dissolved, but by 1933 Pollack was back with another unit featuring Matlock, Miller, La Mare, and Bauduc. When these boys left, he turned up in 1936 with a third crew including James Sherock, Squires, Cates, Fazola, Matthews, and Slack. A year later he was fronting an entirely different bunch, his last fine band, headed by Spanier, Jack Stacy, and Bob Laine. Pollack was unquestionably the greatest star-maker and band-builder of his day!

### King E. C. Himself

Swing as such was ushered in by ex-Pollack clarinetist Goodman in 1934. It was based at first on the Harlem arrangements of Fletcher Henderson and Jimmy Mundy, to which were soon added the Kansas City orchestrations of Count Basie and Mary Lou Williams, and then those of men like Eddie Sauter. Benny's earliest successful band included among others Berigan, Harris, Mondello, Art Rollini, Jess Stacy, Reuss, Harry Goodman, and Krupa.

Since that first outfit dozens of star soloists have passed through the Goodman orchestra: Griffin, Eiman, James, Bose, Butterfield, McEachern, McGarthy, Brown, Mole, Bivona, Musso, Matthews, Rusin, Auld, Freeman, Froeba, Guarneri, Powell, Van Eps, Tough, and many more. Krupa and Stacy are only two of the many Goodman alumni who have gone on to fame as band-leaders in their own right.

### The Fabulous Dorseys

Fugitives from the Goldkette and Whiteman bands, stalwarts of the Original Memphis Five, Tommy and Jimmy assembled the Dorsey Brothers' orchestra in 1934 and disbanded the following year. Partial personnel: Thow, Spivak, Yuhl, Jack Stacy, Herfurt, Bobby Van Eps, Kaplan, and McKinley. Their recordings of *Milenberg Jags*, *Weary Blues*, and *Eccentric*, contrasting sharply with the Harlem-Kansas City pattern of Goodman's discs, showed what might evolve from the early Dixieland. When the brothers broke up, Jimmy kept this band practically intact, while Tommy organized anew.

### The Dorseys Split

To this group Jimmy at first added only Camarata, Byrne, Frazier, Livingston, and Taft. Later he took Cherock, Squires, Matthews, and Slack from Pollack. Since then he has had many stars including Kazebier, Lee, Haymer, Lippman, and Schuts.

Jimmy has never lived up to the Dixieland promise of Washington Greys, preferring to concentrate on first-rate balladry and second-class swing. Orishoots from his band number Bobby Byrne, Will Bradley with Slack and McKinley, and the bands now led by the latter two.

Tommy's first bands contained

such jazzmen as Bose, Kaminsky, Berigan, Irwin, Lawson, Jenkins, Dixon, Mince, Freeman, Maestren, and Tough. He too began on a Dixie kick—*Weary Blues*, *Royal Garden Blues*, *Jags*, *That's A Plenty*, *Maple Leaf Rag*, etc. Dean Kincaide turned out some of his orchestrations.

Finally he got arranger Sy Oliver from Lunceford, and went Harlem altogether. He began hiring men better suited to this type of swing: Elman, Castle, Bean, Herfurt, Lodice, Babe Rusin, Bushkin, and Rich. Berigan, Castle, Freeman, and Rich left Dorsey to become big-name bandleaders themselves.

### Big-Band Dixieland

The first orchestra really to give Dixieland a big-band try was Bob Crosby's with a nucleus of ex-Pollack stars mostly from New Orleans—Matlock, Rodin, Miller, La Mare, and Bauduc—plus Lawson, Smith, and Haggart. Later on such men as Spivak, Butterfield, Bose, Spanier, O'Brien, Fazola, D'Amico, Zurke, Sullivan and Jess Stacy came and went.

Spivak, Miller, Bauduc, Spanier, Butterfield, Zurke, and Sullivan finally started up bands of their own, most of them with a decided emphasis on Dixieland. Nothing has come along since the Crosby crew that could compare with its particular kind of music, arranged as it was by Kincaide, Matlock, Rodin, and Haggart.

### Three Popular Idols

Soon after B. G., T. D. and J. D. popularized white swing as we know it, three other bandleaders hit the top in turn—Art Shaw, Glenn Miller, and Harry James.

Artie first attracted attention (1936-1937) with an orchestra featuring strings and clarinet, a group including Castle, Pastor, McGrath, Lippman, Wayland, Sam Weiss, and Wettling. Later (1938-1939) he discarded the strings in favor of a more conventional set-up, adding Peterson, Best, Vesely, Robinson, Auld, Sid Weiss, Leeman, and Rich. Still later (1940-1941) he returned to strings with a band built around Butterfield, Jenney, Brown, Jerome, Guarneri, and Patool. Ray Conniff did much of his arranging.

Since then Shaw has been in and out, off and on, hot and cold. He has led some good bands, had some star soloists, but added nothing unusual in the last five years. Jenney was a leader before he joined Shaw, while Pastor and Auld organized their own bands after leaving Artie.

### The Glenn Miller Band

In 1939-1940 the late Glenn Miller, trombonist-arranger, was the sensation of the nation with a band including Best, May, McIntyre, Bemeke, Babe Rusin, Caccare, Hackett, and Partill. Glenn's scoring for saxophones, his full treatment of sweet tunes, and his use of simple riffs on hot numbers established his reputation.

In Europe during the war he directed the most famous of service swing-bands. Tex Beneke is now leading what's left of the Miller aggregation. Hal McIntyre with the aid of Dave Matthews' arrangements proved the most promising bandleader to leave the Miller fold, coming closer to Ellington than any white band with the possible exception of Charlie Barnet.

In 1941-1943 Harry James was the toast of the country with a band that featured such stars as Squires, Musso, Cornelius, and Gardner. It was Harry's trumpet that had such a commercial appeal, but arranger Dave Matthews was responsible for his

(Modulate to Page 23)



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- 17  **Who**  
Jerome Kern • Otto Harbach • Oscar Hammerstein II
- 18  **Easy to Love**  
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# DIGGIN' the DISCS WITH MIX

Missed a lot of fine ten-year-old records because of over-seas duty, or neglect? None of the major companies whose catalogues include that hard-to-get wax are announcing plans. But since they are facing tough competition in the jazz and swing fields, it seems reasonable to suppose that sometime this fall and winter they are going to start a "smothering" campaign to rid themselves of the independents by turning out large quantities of good jazz at lower prices than the smaller companies can meet.

I hope they do it. But I hope they don't succeed too—because then there will not only be a lot of good reissues, but the chance of having some good current music as well.

### Hot Jazz

**Sidney DeParis**  
 \$\$\$ Who's Sorry Now  
 \$\$\$ Ballin' The Jack

This is good competent jazz by men who have made better. DeParis, Vic Dickenson (trumpet), James P. Johnson (piano), Jimmy Shirley (guitar), and Edmund Hall (clary) all get solo shots with Vic probably coming out on top on *Now*, and DeParis on *Jack*, with Hall giving him a good run. (Blue Note 41)

**Shorty Sherock**  
 \$\$\$ It's The Talk Of The Town  
 \$\$\$ Meanderin'

*Town* is all Corky Corcoran's

tenor sax and is one of the best he has engraved. The tune of course has always been considered Coleman Hawkins' pet preserve, but the Cork, while observing the tradition, gets away with some ideas that are strictly his own. *Meanderin'*, likewise cut on the coast, is a concertino for pianist Arnold Ross, and besides soloing, has good figure ideas worked out against theme carried by Sherock. Ross plays the "locked-hands" style piano with restraint, a welcome switch from the beat-it-to-death boys. (Signature 28113)

### Perky Freeman Trio

\$\$\$ Tiger Rag  
 \$\$\$ Boogie Woogie Boy

This record has raised more fuss around the office than anything in recent weeks. There's been a hot controversy as to whether Freeman was playing an electric banjo, a four string guitar, or one of the new trick Hawaiian deals. We finally got guitarist Bill De Arango out of bed to listen to the record over the phone, and like me, he leans to the banjo theory. This record you gotta have—there's been nothing like it since Peabody. It rates two eighths out of sheer historical interest. *Boy* will likewise fascinate you. (ARA 133)

dig affairs with everyone taking be ashamed of these surfaces—there is that little shellac in them. (Victor Album HJ-8)

### Esquire's Hot Jazz Album

\$\$\$ Long, Long Journey  
 \$\$\$ Snafu  
 \$\$\$ The One That Got Away  
 \$\$\$ Gone With The Wind

The primary objection to these sides is that by and large all-star dates, particularly of the 12 man variety, usually fail to jell as ensemble efforts. The success of great stars is reflected not only in their own solos, but in the way in which they fit with the men with whom they play. It is a very rare occasion, favored only by Lady Luck, when a group of musicians, no matter how expert, can get together for the first time and turn out the tremendous jazz that their reputations lead you to expect. In addition, as this album's notes make clear, there was a sense of hurry and pressure, that made the sides fall short, save in spots, of what you would hope for from a group numbering Armstrong, Byas, Ellington, Hamilton, Hodges, Jackson, Norvo, Palmieri, Shavers, Strayhorn, Greer, and Hefti as members.

Then too, despite the fact that *Snafu* has some clever figures written by Leonard Feather, it seems to me that the men on these sides deserved more considered and complex arranging and tunes than the sketches they got on Feather's three originals and *Gone With The Wind*.

*Journey* has the Armstrong trumpet and blues vocal high-spotted, with some pretty Palmieri guitar and Byas sax backing. *Snafu* starts on a unison riff with Armstrong filling in the gaps and then going on to take a good chorus. Hodges plays a delightful split chorus with Don Byas—listen for Don's entrance—it's so fluid and light that it is difficult to distinguish where Rabbit leaves off, and he begins.

*Away* has something which will amaze you: raggedness from the usually impeccable Norvo and Palmieri in playing the unison figure at the opening. Jimmy Hamilton's following clarinet goes well, but Charlie Shavers' chorus seemed a little strident without his usual effectiveness.

*Wind* has some lovely Byas tenor and Hodges alto, but once again, as in all these sides, you hear some sterling jazz, but nothing that cohesively justifies the banded talents listed on the label. Victor by the way should

### Swing

**Gene Krupa**  
 \$\$\$ Lover  
 \$\$\$ Boogie Blues

*Lover* is played a lot faster than Dick Rodgers ever thought it would be. Treatment is alike, however a peculiar studio enhancement takes a lot of fullness away from it and Krupa's stick technique displayed with it. There's a lot of similarity in feeling here to Gene's first Brunswick date and *I Know That You Know*, and Ventura's sax and Leon Cox's trombone show for solos, the latter with some amazing lip slurs. *Blues* is a re-do on one of Gene's best-known numbers. Anita O'Day sings up a storm, while the trumpets get up to a fine walk on the last chorus. (Columbia 36986)

**Slim Gaillard**  
 \$\$\$ Buck Dance Rhythm  
 \$\$\$ Carne

How this little combo swings! It has that tight, infectious beat that has all but disappeared in the past six years. Dodo Marmarosa on piano takes solo honors along with the Grimes guitar. Get the hilarious take-off on Kenny (Casa Loma) Sergeant's *For You* ending in the middle of the disc. *Carne* is a spoof on the Latin tunes which have flooded the market lately. (4 Star 1070)

**Les Paul Trio**  
 \$\$\$ Dark Eyes  
 \$\$\$ Blue Skies

Paul is a very fast man on anybody's guitar—but most of the group ideas you have heard before with Tatum and Cole. *Skies* is at a good, relaxed tempo and Paul plays some ear-able phrases till once more the pace goes up. (Decca 23553)

**Louis Armstrong**  
 \$\$\$ No Variety Blues  
 \$\$\$ Whatta You Goin' Do

These are very disappointing sides, considering how well Louis himself sounded recently in New York. Main reason is inferior tunes, and sloppy balance. Louis plays no horn on *Blues*, and almost none on *Do*. What is the sense of having a Louis Armstrong if you don't give him the things to do which are his specialty? (Victor 20-1891)

**Raymond Scott**  
 \$\$\$ Enchanted Forest  
 \$\$\$ Toonerville Trolley  
 \$\$\$ Mr. Basie Goes to Washington  
 \$\$\$ Magic Garden

These are all tunes which every GI has heard many times, because they were used by Scott on his CBS show which was recorded for the AFRS. *Forest* was the show's theme, and *Trolley* a riff tune stemming from Raymond's "Luncheon Period". You'll find the famed salt peanuts scattered through *Washington*, while *Garden* is a pretty tune for the too-rarely heard Milt Yaner alto. The sides are well-played and recorded and show the punch which men like Charlie Shavers (trumpet), Johnny Guarneri (piano), and Cliff Leeman (drums) can give a band. (Savory 3003, 3008)

**Woody Herman**  
 \$\$\$ The Good Earth  
 \$\$\$ Surrender

*Earth* is the Neil Hefti screamer the Herd teed off on in Carnegie Hall before tackling Stravinsky. Recorded here, it reflects some excellent arranging ideas and the tremendous section vis- (Modulate to Page 19)

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### Dexter Gordon Quintet

\$\$\$ Dexter Digs In  
 \$\$\$ Long, Tall Dexter

Another Teddy Reig direction, both these showcase riffs of the sort Prez Young has been playing on tenor. Balance is better, organization cleaner, and ideas more fertile than on most of The Street dates lately. Over all these lies the benign grin of the Dizzy. *Long* is the better of the two sides if only for a more interesting riff figure, a more intense Gordon solo, and good trumpet bit by Len Hawkins. (Savory 603)

**Flip Phillips Flitpet**  
 \$\$\$ Sweet And Lovely  
 \$\$\$ Bob's Belief

Recorded with the old Herman rhythm section (Burns, Bauer, Jackson, and Tough) plus Bill Shine on clarinet, this is 12 inches of very pretty music. Flip broke it up with this one at Carnegie Hall, and he does again here. Note Ralph Burns' sensitivity to accompaniment, how he follows Flip right around on some of his figures. *Belief* is one of these light and polite dig-a-

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## Diggin' the Discs—Mix

(Jumped from Page 18)

Mostly of the Woodrow trumpets there are times when they take the beat right away from the rhythm. *Surrender* is in the style of *Sorrento*, with Woody taking a big vocal backed by flute, and the Blue Flames. Listen for the trombone-baritone passage with Norvo's vibes. (Columbia 36985)

### Lucky Millinder

- ♪♪ Shorty's Got To Go
- ♪♪ Some Day

Shorty will unquestionably be a menace in every soda fountain of the USA shortly. It's the case of the muscling third party brought up to date. The Millinder band gives it proper novelty treatment, though the rhythm section could have walked more.

## Dance

### Bob Stanley

- ♪ Girl Of My Dreams
- ♪ Till We Meet Again
- ♪ Carolina Moon
- ♪ Meet Me Tonight In Dreamland

Waltz music as conceived in Vienna was to be played with life and sweep, for people to dance to, not to be saccharine murmurings at twilight. This is unfair to Mutual Broadcasting's Stanley since practically every American dance band commits the same kind of mayhem upon this dance form; but since he is a specialist, you would hope for better from him. Or is three-quarter time to remain for all time the retired business man's bounce? (Sonora 3009, 3015)

### Ted Fio Rito

- ♪ Now That You're Gone
- ♪ Two Silhouettes

A very off-center pressing makes the flutes and Gloria Wood wobble badly on *Gone*, the old Fio Rito tune. Very listless drumming doesn't help on either side. *Silhouettes* sounds better, though it is certainly not distinguished. (4 Star 1077)

### Kay Kyser

- ♪ All The Time
- ♪ Love On A Greyhound Bus

Muted brass in two sections and tinkle-finger piano make it a little difficult to concentrate on Michael Douglas' *Time* vocal. Rhythm doubles up fairly clumsily for the next chorus, only to go back to that piano. *Bus* has a clever effect opening, bus-horn split between brass and voices. Vocalist Lucyann Polk is another of the O'Day-Christy styled singers, and helps make *Bus* the more successful dance side of the two. (Columbia 36979)

### Al Donahue

- ♪ It Couldn't Be True
- ♪ And Two Is Eight

Nothing much happens on *True*, except for an out-of-tune alto solo on a wrong change. Penny Piper's vocal goes well. *Eight* adds up something like

*One, Two, Three, Four, Jump*. Both the alto and the band hit it off better on this side. (4 Star 1081)

### Tommy Tucker

- ♪ Pin Marin
- ♪ Ashby De La Zoucho

*Marin* has some of the best balanced and recorded piano around lately. The lyrics for both songs confuse me slightly, with *Marin* the better dance side. (Columbia 36980)

### Vaughn Monroe

- ♪ Who Told You That Lie
- ♪ It's My Lazy Day

*Lie* has a good touch of guitar against trombones, but the band itself sounds a shade heavy for what it is trying to do. *Moon Maids* get some good changes in the last chorus. *Day* suffers from the same sense of pushing by the band. (Victor 20-1892)

### Guy Lombardo

- ♪ All The Time
- ♪ Love On A Greyhound Bus

This may be good dance music, but not for me. Unsteady beat, heavy tempo, lugubricity in all the sections—this band is strictly a legend for the middle-aged. Its claims to playing sweet melodies certainly don't stand up to the delightful *straight-tune* recordings bands like Brown, Thornhill, and Brooks turn out all the time. (Decca 18873)

### Jimmy Dorsey

- ♪ Doin' What Comes Naturally
- ♪ All That Glitters Isn't Gold

*Naturally* has an Arkansas Traveler beginning and a Dee Parker vocal which is a little over-drawn in its bid for comedy. Much the same criticism holds for *Gold*—it's not easy to forget the skillful job Dinah Shore did on both these tunes. (Decca 18872)

### Ethel Smith

- ♪ Dinorah
- ♪ Toca Tu Samba

There has been much kidding about Ethel Smith and how corny she is. But the fact remains that she is one of the few people I have ever heard who could get a dance beat out of a Hammond organ, especially on something like a Samba. The gal does have technique and does know how to use it, and you can't laugh it off. (Decca 23549)

### Don Pedro

- ♪ La Paloma
- ♪ Chiqui-Cha

Not as chi-chi, but these are rhumbas with a beat and some of the gourd work required. Drummers working with bands requiring some occasional South American tunes ought to dig this man. He's soft, light, and effective. (Decca 18868)

### Lecuona Cuban Boys

- ♪ Mama Ines
- ♪ In Sacando

A re-do on the famous ma-ma whose been around for almost 20 years now. If you think the "locked hands" piano style started with the Lionel Hampton band, listen to a few of the pianistics that go on here. *In-sacando* winds up and really goes with a section between solo trumpet and drums referable to Mr. James. (Victor 23-0270)

## Now Boys, What'll We Do?



New York—The darnedest things happen around a piano these days! Take this instance, when these well-known band leaders gather around Hildegarde, who stars in NBC's *Penguin Room*, for a little "jam session." heaven forbid! That's Guy Lombardo, at the left, of course, with Ted Lewis, Catalino and Carmen Cavallaro forming the balance of the group. Or does this group even have balance?

## Vocal

### The Modernaires—Paula Kelly

- ♪ Jake Box Saturday Night
- ♪ Salute to Glenn Miller

This was a fine idea, and it probably will coin a small mint. *Night* is a copy of the famed Miller disc, taken at a brighter tempo. *Salute* is a medley of *Moonlight Serenade*, *Elmer's Tune*, *Don't Sit Under The Apple*

*Tree*, and *Chattanooga Choo-Choo*. Helen Miller can be proud of the fact that she was married to a man in whose name salutes seem natural and deserved, rather than mere empty gestures. (Columbia 36992)

### Billy Eckstine

- ♪ You Call It Madness
- ♪ Tell Me Pretty Baby

Eckstine sings a good song, but he still doesn't have the right type of band back of him. Gil-

lespie-like brass figures are fine for Dizzy but not for Billy. (National 9019)

### Ella Fitzgerald—Louis Jordan

- ♪ Stone Cold Dead In The Market
- ♪ Pasootie Pie

Ella singing calypso! Likewise Jordan! What comes won't Decca get next! *Pie* is the more usual suave Jordan to which we are accustomed—and what a fine foil to Ella he is. Get the scat chorus she sings—Fitzgerald has gotta move over to nobody. (Decca 23548)

### Ray Block with Bobby Doyle

- ♪ They Say It's Wonderful
- ♪ Cynthia's In Love

Doyle sings a conventional, but well-intoned ballad. It isn't very different, but on the other hand it doesn't suffer from the horrible trickery that so many singers affect these days. Given good songs, he will do alright by himself on discs. (Signature 15021)

### Four King Sisters

- ♪ Chiquita Banana
- ♪ Pin Marin

The sisters, even with the aid of Buddy Cole and band, miss the calypso feeling that made the tune successful originally. *Marin* shows up another of the quartet's faults: they don't vary their dynamic level—everything coasts along at the same volume. (Victor 20-1884)

### Monica Lewis

- ♪ Blue and Melancholy Mood
  - ♪ I Got The Sun In The Morning
- Mrs. Thiele has improved greatly—(Modalate to Page 20)

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## Diggin' the Discs—Mix

(Jumped from Page 20)

John Niles seem to get the proper spirit for these ballads. (Decca Album 451)

### Perry Como

More Than You Know  
Surrender

Previous decision still holds here: Como sings adequately and well everything he does—but there is still a touch of coldness to his phrasing and conception. (Victor 20-1877)

### Gleny Simms

They Say It's Wonderful  
What Could Be Sweeter

Much the same criticism that comes to Como goes for Miss Simms, though on *Wonderful*, her vibrato seems wider than usual, a technical defect from which she doesn't usually suffer. (ARA 139)

### Jimmy Dorsey

Green Eyes  
The Breeze And I  
Annapolis  
Marie Elena  
Yours  
Always In My Heart  
Brazil  
At The Crossroads

If you liked the Eberly-O'Connell team, this album will be your meat—at slightly increased prices. *Breeze* incidentally shows better vocal quality than I have heard from Bob lately. However those cool and limpid green eyes will probably wander on for many years yet—and believe it or not, before Helen joined the Dorsey band in 1939, she sang like Bailey! (Decca Album 427)

### By the Cast

Sing Out Sweet Land

This is the Theater Guild production using a musical score made up of American folk songs. There's everything from *Frankie and Johnny* to the *Blue-Tailed Fly* on the 12 sides with Burl Ives, Juanita Hall, Alfred Drake, and the rest of the original cast doing the singing. (Decca Album 464)

### By the Cast

Show Boat Selections

So you have an overture, Jan Clayton and Charles Fredericks singing *Only Make Believe*, Kenneth Spencer on *Old Man River*, Carol Bruce, Helen Dowdy, and Kenneth Spencer doing *Can't Help Lovin' That Man*, Carol Bruce singing *Bill*, and the rest of the songs from the famed score. The recording is excellent, the production good. Spencer doesn't get heavy on *River* as do so many bass baritones who try it, while Fredericks has a surprisingly easy and unaffected moor for a show lead. Helen Dowdy of course is the woman who did the wonderful *Strawberry Song* in the last production of *Forry and Bess*. Carol Bruce does much better than you would think her light voice capable. All in all, an album to have, with the warning that it suffers from the slight heaviness that any show music does taken off-stage. (Columbia Album MM 611)

## Novelty

### Henri Rene

Concerto For Squeeze Box  
Emile

This sounds more like a concertina than an accordion. But whatever it is, Rene is a fast boy on it. The ideas aren't overly enthralling, but at least rhythmically, he is far superior to most of the people who wield the family of groaning or moaning boxes. *Emile* is a polka. (Victor 25-1061)

### Carson Robison

Square Dances

This isn't the best square dance music recorded by a long shot, nor the best selection of tunes, but the album has some dance diagrams with applied terms that will keep you tied in knots for hours if you tend at all to this sort of thing. I am still trying to figure out what an "Allemande To the Left" is. (Victor Album P-155)

### Argentinita

El Amor Brujo

This is the famous dance suite, *Love The Sorcerer*, by the Spani-

## BEST BETS

### Hot Jazz

Sweet And Lovely  
by the Flip Phillips Flapjacket (Signature)

### Swing

The Good Earth  
by Woody Herman (Columbia)

### Dance

Toca Tu Samba  
by Ethel Smith (Decca)

### Vocal

September Song  
by Marie Green (Signature)

### Novelty

Imperial March  
(from the *Lute Song*) by Raymond Scott (Decca)

ard, Manual De Falla, from which comes the *Ritual Fire Dance* which you hear radio-sized every so often. Argentinita is of course a magnificent flamencolista, and in this album proves it, not only by her heel and castinet work, but by her singing. (Decca Album 390)

### Mary Martin

Lute Song

These are selections from the

musical play. Raymond Scott wrote a delightful score and conducts the orchestra on these sides. Unfortunately, Miss Martin doesn't seem to get at the heart of these songs, and they remain just that, instead of having the delightful flavor which Scott got into his original score. (Decca A-445)

### Andre Kostelanetz

Exotic Music

This was a program idea to give Kosty a chance to do *Poinciana*, *Flamingo*, *Lotus Land*, and *Song of India*. Just to check my memory, I played over some of his '37-'38 recordings, and there is no question that there is a tremendous difference. Kostelanetz today is the leader of a large lush organization devoted to syrupy sounds, whereas eight or nine years ago he had a band capable of playing good dance tempos of all types, with real instrumental virtuosity, and a staff of arrangers who weren't afraid to try new ideas. There have been Kostelanetz records in the past two years which ranked well musically, but by and large his output has been a miserable insult to people who once admired his ability. (Columbia X-264)

## Firm Faces Fight For Record Label

Los Angeles—Another interesting battle over rights to a record label looms in threat of Paramount Pictures Corp. to bring suit against the Cascales brothers to force them to change the tag of their new Paramount record company.

Present controversy recalls case in which Eddie and Leo Mesner, after ringing up their first major hit (*Be Baba Leba*) with their Philo label, were forced to switch to Aladdin by the Philco radio company.

## Buys Jazz Masters

Los Angeles—Marill Morden has purchased the masters and catalogue of the Jazz Man record company from Dave Stuart. Included are the first Bunk Johnsons, recorded by Stuart in New Orleans; some of Jelly Roll Morton's last waxings and first Yerba Buena Jazz Band (Lu Watters) recordings.

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New York—We should be so lucky!

In Rio de Janeiro Brazilian production has dropped off critically as a result of the rising popularity of a local samba dance craze, while in Kazan, an AP report from the Russian province reveals, J-bugs are jumping around the local dance-circles—cigarettes in hand, they say—without removing so much as their coats.

What, no shortages?



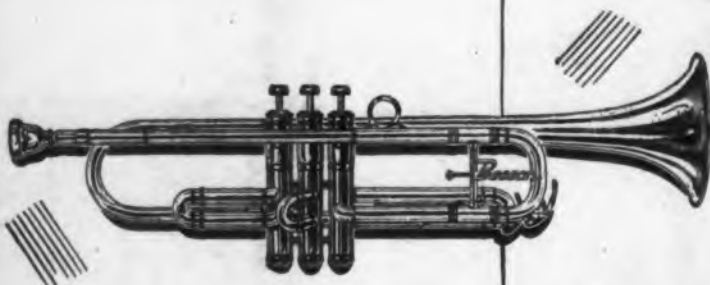


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