

NYC, Chicago Locals Hike Scale

DOWN BEAT

CHICAGO, SEPTEMBER 9, 1946 VOL. 13—No. 19
(Copyright, 1946, Down Beat Publishing Co.)

Ops Yelp, Threaten To Blackout Music

by Don C. Haynes

by Bill Gottlieb

Chicago—A 20 to 33 percent raise in musicians' scale was put into effect here by AFM Local 10 on Labor Day. Immediate reaction to the scale boost was the cutting of personnel of many bands, with several relief or rumba bands in the leading theater-restaurants and hotel rooms being put on notice.

The new scale, which sets hourly rates for musicians at \$3, \$2.50 and \$2, means a fifty-cent an hour increase in each of the three nitery classifications. All downtown hotels as well as the Drake and the Edgewater and the major theater-restaurants, such as the Chez Paree, Rio Cabana and Latin Quarter, are class "A" spots. Class "B" clubs compromise practically all Loop bars employing entertainment. Class "C" covers the smaller out-of-the-Loop clubs and bars.

Nitery and cafe operators were unanimous in their complaint against the new scale. While a majority of the bandleaders *Down Beat* contacted here in the Class "A" spots were found not to be in favor of the raise, most of the working musicians found the added \$15 or \$20 a week they would pocket as a necessity against the current high living expenses.

Bad Timing Condemned

Main protest—this from bandleaders and operators alike—concerned "bad timing" in putting the increase into effect at a time when business was at its lowest volume here since before the war. Many thereby felt it would do everyone concerned more harm than good right now.

The Chez Paree, one of the largest clubs in town, was practically the only spot that did not (Modulate to Page 4)

New York—Broadway was thrown into a small panic the end of last month when night clubs and hotels threatened to shutter the city's night spots rather than accede to pay hikes sought by Local 802 of the American Federation of Musicians.

Nearly all the 41 members of the powerful hotel association of New York City, as well as several small non-members, gave two week notices to those bands making less than the proposed scales, and that included all but a few of the very top names. Entertainers, dependent upon music, were also given notices, thereby putting AGVA in a dither.

On Thursday, August 29, shortly after press-deadline, the employers and the union were scheduled to meet before the state mediation board to see if an amicable compromise could be reached. Since an immediate settlement is unlikely, the union has gone ahead with plans to hold a mass rally at the City Center auditorium the following day. Prominently placed notices advise all 802 members that all WILL attend this meeting, a precaution taken to combat the lethargy of New York musicians who have fallen in previous meetings this year to pull even a quorum.

Exact Rate Unknown

Because of the myriad differences among locations in classifications, work-hours required, etc., it is impossible to arrive at the exact percentage raise sought by 802; but something slightly under 25% is considered to be the average all-round wage boost sought, plus an added 25% of the present base figure for those major spots carrying large floor (Modulate to Page 4)

Texas Beauty Waxes Songs



Hollywood—Polly Ellis, the blonde Texas oh-my-goodness who copped the Miss California title, waxed four sides here for World Wide records. Dig these titles: *It's Not That I'm Such A Wolf, It's Just That You're Such A Lamb; That Man, Van; If You're Never Gonna Give It To Me, Take It Away and Local To Cheyenne*. Polle-eee!

Stovall's chair with Allen

Dave Rivera is the new pianist with Cab Calloway, replacing Benny Payne, who is concentrating on scoring. . . . Georg Brunis has discovered a 13-year-old trombone sensation, Mickey Gravine, in Jersey City. . . . Sherry Sherwood, 18, blonde office worker from Washington D.C., copped the nationwide contest to select a vocalist for the Tommy Dorsey band. She'll be seen in *The Fabulous Dorseys* film, too.

With Maxine Sullivan penciled in, the opening of the Onyx club on Swing Lane has been set back from September 5 to 12. . . . Bing Crosby, signed with Philca, will transcribe his shows at his own convenience and will be heard over more than 500 stations, a flock of independents in addition to a complete network, probably ABC. . . . Saziel Bud Green left Bud Mohr to join Lawrence Welk.

Will Bradley is going to try it again, after three years of slush-pumping in the radio studios. He will build his new ork on the west coast and it will be managed by Van Tonkins, probably booked through GAC. . . . Kid Ory, 56, traditional tramist, will have a spot in *New Orleans*, the United Artists flicker featuring Louis Armstrong and other jazz greats. . . . Song alley is still talking about the Woody Herman switch of asking plugger Juggy Gayles to vacation with him.

That Ellington tour of Texas was cancelled because of fear of racial friction, but also because Duke's band told him very amicably that if he went to Texas, he'd be doing a solo. . . . And Willie Smith is so dragged by the James band projected tour of the same state that he's thinking of leaving. . . . When Tony Pastor's album of seven of his songs comes out, Willard Robinson gets a little of the recognition due him for writing songs 15 years ahead of time.

NYC musicians are raving about the Bob Crosby band at

New Chick In Les Brown Vocal Slot

Hollywood—New singer with Les Brown, replacing Doris Day, who left at close of Brown's recent engagement at the Palladium, is Pat Flaherty, 18-year-old Milwaukee girl, making her first appearance with nationally known outfit.

Bandleader engaged youngster on strength of audition recordings brought to his attention by Bullets Durgom, talent agent.

Lou Fromm Back To James

Hollywood—Harry James will bring back drummer Lou Fromm into his band, once the musician is released from county jail. Fromm was serving sentence, which was reduced, on a narcotic law violation.

Froman Records

New York—Majestic records has set a September release date for the Jane Froman cutting of *For You, For Me, For Ever*, one of the George and Ira Gershwin tunes to be featured in the film *The Shocking Miss Pilgrim*. The pic reportedly will be released in November.

the Strand theater, claiming it is a full-toned, modern-styled band with all the trimmings. . . . Chubby Jackson, his big band plans blocked by backers with 105% vision, is joining the Lennie Tristano trio on bass, and will take the unit to Swing Lane under his own name. . . . Joe Mooney's quartet moves to the Town & Country club in Caldwell, N. J., on September 23.

Shaw Splits With His Ava

Hollywood—Long rumored and frequently denied rift between Artie Shaw and his present wife, actress Ava Gardner, was confirmed with the movie cutie's filing for divorce.

Shaw blamed failure of this marriage, his fourth or fifth, on his wife's working days in studios while he was forced to carry on his profession at night. Actually Shaw has played only one night club engagement since he got out of the navy and that was last fall.

Among Shaw's previous wives were Betty Kern, daughter of late composer Jerome Kern; Lana Turner; Margaret Allen, a dentist's nurse in New York, said to be his first. Somewhere along the line, probably when Artie was with Austin Wylie, there were rumors about a bride in Ohio, but details are hazy.

Bailey, Kyle Return to Kirby

New York—Two former Kirby men were back with bassist John when he opened opposite the Buddy Rich crew late last month at the Aquarium.

Buster Bailey is back on clarinet and Billy Kyle on piano. Others in the combo are Lem Davis, alto; Clarence Brereton, trumpet; Billy Beason, drums, and Kirby, bass. Kirby replaced the Ed Wiggins combo at the Seventh avenue spot.

400 Reopens With Three Orks

New York—Randy Brooks, Louis Jordan and Machito's rumba band were docketed to open the 400 club's fall season last Friday night (Sept. 6) as *Down Beat* went to press.

The spot, shuttered for the summer months due to lack of an air cooling system, will run through the fall and winter months billing name bands and units.

Randy Brooks, who's booked for four weeks with an additional two weeks option, will feature two new vocalists—Harry Prim, a recently-discharged service man, and Kay Allen, ex-Jerry Wald thrush.

Buddy Morrow On the Cover

The chap on the cover behind bars (of his own trombone) really isn't as unhappy as he looks. For Buddy Morrow, known as Moo Zudicoff when he was Jimmy Dorsey's star sideman, has just left the Hotel Pennsylvania in New York, which is a great spot for anybody's band, and has previously had two long and successful engagements at Broadway's Roseland ballroom. The band, which features Buddy's sweet toned bone, of course, is currently on tour.

STRICTLY NO LIB THE SQUARE

Cosmo just won't say whether it has a contract with Charlie Barnet and he ain't talking, either. But release of two discs by him with their label (*Cherokee* and *New Redskin Rumba*) would seem to indicate that the papers were signed. . . . Look for By Oliver to open at the Zanzibar (NYC) with a new 18-piece band, playing trumpet again and, of course, doing his own vocals.

Two (count 'em) super-powered press agents were sent out ahead of the Elliot Lawrence band on the one-night tour which opened September 1 in Connecticut, to lay down a barrage of publicity all along the route. . . . For-saking the large band - small combo policy after the Buddy Rich and Louis

arian engagement, Ben Harrison, operator of the Aquarium in Manhattan, said he would try two large name units, George Patton and Andy Kirk, starting September 12.

Charlie Ventura started an extended engagement at the Palladium on Broadway the latter part of August with his new band, hoping to shake down to a solid basis and iron out his booking grief meanwhile. . . . Red Allen cuts out from Kelly's Stable on 52nd Street with his combo to fill a date in Washington, D. C., and Red Saunders, fresh from the Garrick Lounge in Chicago, will replace him on September 13. Harold Singer took Don

We Hope So!



Sylvania, Ohio—This pretty chick is Karen Rich, vocalist with the Bobby Byrne crew, we hope. Reason for all these hopes is that in the May 6 *Beat* we ran a photo of the Byrne band with a singer we called Jeanne Berkeley. It was the wrong photo with the right name or vice versa, or the chick had quit the band, we forget which. Hope we're right this time. Bobby and his boys, with Karen, were at the Centennial Terrace here until September 5.

Stravinsky And Woody Cut 'Ebony Concerto'

By CHARLES EMGE

Los Angeles—Two musical trails, both laid out by musical pioneers, which have been heading for the same place by slightly different routes, met here in Hollywood's CBS Playhouse, as they were destined to meet, and as all but the ignorant knew they would.

That thought came to me as I sat in the CBS Playhouse and watched members of Woody Herman's band assembling for a recording session that was to make history.

They sat around gabbing, ribbing, practicing a bit in the seemingly aimless fashion that these musicians "warm up" for a session. Some munched sandwiches—it was a 4 p.m. call—drank soft drinks, ate ice cream from paper containers. None of them seemed to be concerned about the "special occasion" atmosphere.

Woody arrived, looking no more concerned than the others, but reminding me for some reason of a kid about to be presented with a prize of some kind. Well, he was.

Stravinsky Unpretentious

Who's this little man who has just bustled in? Wears a comfortable, wind-breaker jacket, unpressed khaki trousers. He certainly isn't a big shot around here, at least he doesn't act like it. Maybe it's the guy who straightens up the studio, or a piano tuner. Yeah, he could be a piano tuner, for all the fuss that is made over him. But he isn't. It's Igor Stravinsky, just one of the world's greatest musicians of all time.

It seems Stravinsky thinks dance orchestras are not so bad. He thinks some of them are pretty good. He thinks Woody Herman's is so good that he has written a piece of music especially for the orchestra. They had played it on the Columbia Workshop program the day before and now they are about to record it—with Stravinsky conducting.

Rehearsing the orchestra, which is the regular Herman unit plus harp and French horn, he treats the members like fellow-musicians. It is obvious that he respects the musicianship of these men as they respect his.

Complete Understanding

As far as I could tell he worked only to get across conceptions of phrasing and interpretation. In a resonant voice, explains intricate passages by "singing" them in what is almost a basso. Everything proceeds smoothly. No tension apparent anywhere. There is complete understanding between the conductor and the musicians.

Stravinsky works over some passages with the brass—he wants a little more accent here, a little less there; throws his arm around pianist Jimmy Rowles as he coaches him on the interpretation of something in the piano part; then he works with Woody on his clarinet solo part. A bit of drilling for Woody is followed by expressions of obvious approval from Composer-Conductor Stravinsky. They are ready for the first "take" by around 4:45.

"Language Of A New World"

I found myself paying more attention to Stravinsky than to the music. I don't try to evaluate music on the first few hearings, anyway. Stravinsky, in his *Ebony Concerto*, was speaking in the language of a new world and I was willing to let it go at that for the time being.

Stravinsky used no baton;

Igor, Woody Work On 'Concerto'



Hollywood—Igor Stravinsky, one of the world's foremost composers, helped make musical history recently when he conducted the Woody Herman band on his *Ebony Concerto*, on the Columbia Workshop. CBS experimental radio theater. With Stravinsky are William Robson of the *Workshop* and Woody. Next day they got together to record the nine-minute number for Columbia Records.

Jitterbugs Immoral, Even On Roller Skates

New York—"It's bad enough," the strikers complained, "that the old fogey doesn't use hot records and expects us to get in the groove with pipe organ music . . . but now he won't permit low dragging!"

The strikers were young roller skaters who had thrown a picket line around Nicholas Mekosh's Skateland in Camden, N. J., because he had tossed out a group of them for "low dragging," a kind of skating that Mekosh considers immoral.

The kids say low dragging is just jitterbugging on skates. Placards carried by pickets carried the protests "We Want Low Dragging" and "Mekosh Unfair To Draggers." The bitterest cry, however, came from one youth whose message read "This Is Camden, Not Philadelphia."

Basie Opens Own Pub Firm

New York—Following negotiations for the last six months, Count Basie opened his own music publishing company, Sterling music corporation, a firm that will be a subsidiary company of Burke-Van Heusen. He broke off with Bregman, Vocco and Conn after a relationship of more than seven years.

Sterling will publish all Basie originals, material by members of his band and his arrangers. Count and his manager, Milt Ebbins, are toying with the idea of expanding to publication of outside material.

Mutton Leg, Wild Bill's Boogie, Hob Nail Boogie, Stay With It and Get Goin' Blues are first numbers to be pubbed by Sterling, with a new recording, *The King*, also set.

Ten Years Ago This Month

September, 1936

802 drive was on for live talent and music in theaters, with musicians in several scrapes picketing New York theaters. Several were arrested. Jack Rosenberg, late prez, then secretary of 802, led the drive.

Artie Shaw was doing a short stint at the French Casino, an odd place for a swing band. . . Benny Goodman opened at the Hotel Pennsylvania and Tommy Dorsey was due for four weeks at a Boston location.

Chicago spots found an abundance of good bands, what with Casa Loma, Louis Prima, Cugat, George Olton, Roger Pryor and Ted Fiorito on hand. Gray and his Casa Lomans had opened the ultra Casino Room in the Congress hotel. . . Staff Smith was going strong at the Onyx club in NYC, but Billie Holiday was bounced in a week's time because of jealousy between the two.

Sarah Vaughan Switches to Kelly's Stables

New York—Sarah Vaughan left Cafe Society Downtown last night after a six month run and opens at Kelly's Stables in a few days. Owner Barney Josephson gave her her notice after Miss Vaughan had requested that she go to the Uptown wing of his nighteries with J. C. Heard's band.

Principal reason for her wish was that her fiancé George Treadwell plays trumpet for Heard, and that she considers the Heard band and pianist Jimmy Jones better support than the Bill Hall band which is moving Downtown.

Josephson, despite the fact that he considers her singing excellent, a belief shared by his customers who have given Downtown cafe comparative grosses topping not only Uptown, but way over most of the town's other boltes, felt that her gowning stage presence were not yet smooth enough for his swank eastside emporium.

Josephson evidently now thinks that good music talent of the type that made his name and money for him is no longer in fashion. His new fall show includes comedian Bernie West, singer David Brooks, and comedienne Patricia Bright—an extraordinarily hip group.

Business at Uptown Cafe has been bad enough earlier this summer to consider closing for a month, the owner finds himself in further trouble since the nightclub columnist for a large New York daily won't give the Josephson enterprises any publicity since Barney auditioned and refused to hire his friend.

However all this grief is mitigated by the sale of the play *Barnaby Rudge* to Hollywood for \$100,000 to Hollywood. It must be wondering if producing isn't a better racket.

Capitol Begins Race Series

Hollywood—Dave Dexter, back with Capitol after a flier at the publishing business, is setting up a race catalogue.

Lead-offs in series are writings by Jesse Price, former J. McShann drummer who had turned into promising blues singer; Geechie Smith, a lounge boy who will also play trumpet on his discs; and Julie Lee, who came in by plane from Kansas City, bringing her own drum set, Baby Lovett.

Opens Press Office

New York—Jack Perlis, formerly associated with Freddie Stengel, has opened his own press agency here. Stengel now is the Randy Brooks account.

Red Nichols Fined By Frisco Union

San Francisco—Red Nichols did five hundred scoots worth of sitting in with the Lu Watters band at the Dawn club here. That's how much Red was fined by local union, which took this way to discourage members from jamming for free. The fine was later suspended.

—Dave Houser

New AAF Ork

New York—A symphony ork made up of former professional musicians is being formed by the AAF under direction of Maj. George S. Howard, commander and conductor of the 100-piece band.

Girl Subs On French Horn



New York—When Anton Ryva, French hornist with the Ed Lawrence band, fainted from an attack of flu ten minutes before broadcast time at the Hotel Pennsylvania, Zoe Morris, wife of Charlie Morris, oboe player, took over the chair and played the book perfectly, although she had never seen it before. Zoe studied the book at Curtis Institute, where she met Charlie originally. She filled in for Tony the rest of the week, her first dance band experience.

Prima Chirp May Be Queen



New York—The new girl singer with the Louis Prima band may be the next Miss America. She was selected as Miss Newark and will compete in the Atlantic City beauty pageant this month. Judy Lynn is her name and she is 5 feet 6 inches tall, weighs 118 pounds with a 35 bust, 24 waist and 35 hips in her favor. That's Louis here with her, in case you're not still admiring Judy.

Posin'

by Bill Gottlieb

(Editor's note: While on vacation, Got fell asleep under the hot sun and we came up with "the burn.")

THE POSER

What do you think of Bill Gottlieb, the Re-Posin' columnist?

THE POSERS

Just folks, here and there.

Filed our way, as Got always says, here and there and while caught in a subway turn-tile fumbling for a slug, met Theresa Tonoli, the all-girl vocalist.



Theresa

"Bill Gottlieb is a fine guy. He is really one of the nicest guys I know. I like the way he doesn't do his hair, and the string he wears for a belt. He has a pretty smile and a 42 inch waist. He's well-educated and besides that he knows a lot. Nevertheless, in spite of all this, I don't like him."

And so, on our way down the tube where we accented Tame Bill Daviddaughter, the all-guy trampeter. We had forgotten the question so asked The Tame One what he thought of the mouthpiece as a whole.



Tame Bill

"Gal vocalists are not here to stay," he replied directly. "I doubt if they'll ever replace the hoarse — tones, that is. If the present-day chanters don't look to their laurels, who the dickens do they think will? For years and years I've been saying this and I don't intend to change it now, and so I repeat: Who the dickens do they think will? Yes," he continued as he swept the cracker crumbs from his couch. "Gal vocalists are not here to stay."

Warmed our way out of the tube and into the side door of the RKO

Video Venus



Washington, D. C.—When NBC begins television operations here late this year, Jeanne Warner will be seen as well as heard singing. Jeanne was born in Iowa in 1922, moved to Texas with her parents and first sang on radio stations there. She won a talent contest in Dallas entitling her to a movie chance in Hollywood, but her parents wouldn't permit her to accept it. So they sent the second place winner. Her name was Linda Darnell. Jeanne is featured on station WRC here.

Herbie Fields Cuts Platters



New York—This is a view of the recent Herbie Fields session at Victor studios. Herbie is slightly in the background here, but who wants to look at him when you can watch his vocalist, Maryann Duane?

Pee Wee Erwin To Stay In NYC With New Band

New York—An 18-piece band, in rehearsal here for the past two months, is about set to showcase its wares—but only in New York. It definitely will not go on the road.

That's the way it was explained to Down Beat when band Gateway restaurant where, in the confusion, we were bumped in to by Joe (I'll get - my - slice - if - it - means - the - death - of - my - client) Joseph. After apologizing and just in the spirit of friendliness we happened to remark "What's new?"



Joe

"So, what should be new? ... That thing whom calls himself a bandleader whom I am handing thinks all I have got to do is to... Before I forget it, I have got to call Jane. She promised that... Did you see what happens at the track today? I am ruined... And if GAC thinks he can do to me what I think he thinks he has been doing, he has got another think..."

We escaped and waded our way to the cavernous cavern below the RKO building where cogens in his cozy cave our glabberous friend Three Bee. The king of the telephone booth being out merchandising his new agent's fountain pen (fill it with water and it writes under ink), we checked his uncle Two Pay, well-known track star.



Two Pay

"Gottlieb? Gottlieb? Who? Ah yes, have read his me-panderings. Let Down Beat know his column of corn and calumniation is a journalistic outhouse; the more you use it, the more it stinks."

Omaha Summer Is Void of Name Bands

Omaha, Nebr.—Hal McIntyre ended a long dearth of name bands at the Chermot ballroom here. BG plays a one-ner here in October for the Ak-Sar-Ben Coronation dance.

Bob Berkey opens the Music Box, followed by Will Back and Anson Weeks. Most of the local jobs are being handled by Paul Moorehead, Web Feierman and Morton Wells, with some new territorial names like Mickey Bride showing up.

—Art Olsson

Tilton Takes Whiting's Sept. Capitol Date

New York—When Margaret Whiting signed for the Eddie Cantor show this fall she nixed her late-September stage date at the Capitol theater here on Broadway, resulting with the theater ops ticketing Martha Tilton to fill the empty slot. Whiting, it's said, will appear at a later date. Tilton will share the bill with Paul Whiteman.

Sherman May Lose Lease On Garrick Spot

Chicago—Joe Sherman, garrulous operator of Randolph street's Garrick Bar and Downbeat Room, is still denying rumors that he will be forced to vacate his club when the lease expires in mid-October.

Sherman's story is that he is still dickering with the Balaban & Katz theater chain, owners of the building, and that he wants them to take part of the expense of a \$25,000 scheme to completely remodel the club. Story persists, however, that the new lease tossed Sherman's way includes a percentage of the profits clause and other highly unsatisfactory stipulations.

May Walk Out

The colorful Sherman further complicated the story by admitting he "might get sore at those guys... blow my top and walk out on 'em." Which could well happen if the Downbeat Room impresario found himself running second in the deal.

Value of the club is indefinite and based in part on its location right in the heart of the Loop's "Great White Way". Sherman and his brother and co-partner tried to peddle the spot months ago for a cool hundred grand and never had takers over 75 gees.

The club has long featured a name jazz policy and Sherman has regularly employed at least five bands to work his two rooms. Joe, an ex-pug and one of the shrewdest and fastest double-talkers in the business, claims credit for discovering Dorothy Donegan and Dinah Washington. Red Allen's band worked there more than two years; currently Red Saunders is featured.

Convert Into One Room

Plans to remodel include making the downstairs Downbeat Room and street level Garrick Bar (in which doorway barkers all but yank in patrons off Randolph st.) into one huge affair, with the bar remaining upstairs but on a balcony and all entertainment downstairs. Joe, to whom dough sticks like glue, figures this will enable him to cut down the number of bands as

Old Victor Pact Stymies New Shaw Album

New York—RCA-Victor threw a monkey wrench into the Musiccraft wax-works when it uncovered an old Artie Shaw contract that forbids the ex-Victor star from cutting *Begin the Beguine* for any other firm. *Beguine* was one of the sides of Musiccraft's long-anticipated Shaw album of Cole Porter tunes.

Twenty thousand copies of the album had already been printed by the time Musiccraft found it was no dice. At present time, tentative plans were made for Musiccraft to give Victor its share of the profits on the 20,000 copies of the disc in question, with the provision that no further pressings of *Beguine* be made. Since Shaw did not cut any extra tunes at the initial recording session, further album production will be delayed until Shaw can recut a new Porter composition, unless Musiccraft chooses to run one side blank. (Victor used to do just that when long symphonies ran through an uneven number of sides.)

There are several rubs to Shaw's recording another Cole Porter number. First, he does not have a regular orchestra and will have to first reassemble and rehearse a new (and very elaborate) unit. Second, Shaw is currently having considerable trouble with his teeth and is not playing his instrument.

The album was to have been aimed to capitalize on the play being given Porter's screen biography, *Night and Day*. But with Artie cutting teeth instead of wax, it will probably be three or four months before a corrected album can reach dealers' shelves.

Indirectly, Victor and Musiccraft found themselves at opposite ends of still another squabble, this time involving Duke Ellington. Ellington is still working out an RCA-Victor contract, though he has signed with Musiccraft, the latter pact to go into effect in November at the expiration of the Victor deal. Duke has 12 sides to go with Victor and wants the Camden company to get with it.

well as operating expenses. Sherman recently returned from a long sojourn at the Mayo Clinic, where he underwent a serious operation. Since his return a month ago he has spent far less than his customary time at the Garrick. His health may prove a deciding factor in the future of one of the town's most colorful and famous jazz hang-outs.

Chicago—Following a swing through the south on a series of one-nighters, Milt Larkin takes his 16-piece band into Chicago's Rhumbogie.

Trio Tours With THE Miss Russell



Chicago—Outfit on tour with Jane Russell in several theaters and night clubs was the Joe Barton trio, local group that had been featured for a long time at the Tailspin here. The luscious Miss Russell posed with her boys, being Master Burton, and his aides, guitarist Benny Weeks and bassist Bill Holyoke.

Jazzmen Starred At L. A. Youth Bashes

Los Angeles—Under sponsorship of a group of youth organizations, a series of concerts featuring star jazzmen was launched recently at Compton Junior College.

Ralph Bass, recording director for Black & White, is in charge of the series, which he plans to stage at other junior colleges and high schools.

Slim Gaillard, Dodo Marmarosa, Red Callendar, Howard McGhee, Irving Ashby, Lucky Thompson have appeared to date.

Blue Barron Signs For Year On Columbia

New York—Blue Barron has been chalked to a one-year recording contract by Columbia calling for 12 sides per annum.

First tunes probably will be *You Were Only Foolin'* and the novelty *Noseybody*, both published by Blue's firm, Barron music.

Russell Gets NBC Post

Los Angeles—Henry Russell, who has been handling music on the *Fitch Bandwagon* airshow for past two seasons, has been tagged as general music director of NBS's western division.

Chicago Spots Cut Bands In Scale Fight

(Jumped from Page 1)

put their relief band on notice. Both Gay Claridge's band and the relief, or rhumba, outfit were cut one man each. Claridge said he was in a panic trying to figure how to cut his 11-piece band without ruining his book, valued at \$8,000. Chez Paree bands work 43 hours a six-day week. The management there said the increase would cost them \$20,000 a year, and admitted that business was currently off some 30 to 40 per cent less than last year. The Rio Cabana, employing Cee

Davidson and a rhumba band, replaced the second unit with a pianist but kept Davidson's band intact. Spokesman for the place said the increase would have meant \$18,000 yearly.

Loop Chain Cutting

The Schwartz and Greenfield Loop chain of bars, which includes the Band Box among several spots using music, is dropping one of nine bands used and will cut all of the other eight. Cutting will be systematic, quartets for quintets, trios for quartets and pianists for trios.

Another nitery complained about the poor timing, coming when they had no recourse but to cut bands or the musicians in them. Another explained that operating costs had risen tremendously and they could afford no more, citing as example that dishwashers, who once labored for \$25 weekly, were now paid \$50. Some smaller spots, without

shows, were contemplating reducing the working hours for their combos.

Opinions on the wage scale raise of musicians, leaders and agents were widely divided. One leader of a north side trio explained his situation: "We're working over scale, new or old—this will mean we pay more into the union and pocket less ourselves."

Another, an agent: "It should mean harder work for us. Operators won't be as anxious to pay commissions along with the higher salary nut."

A combo leader disagreed, explaining that with higher costs involved, operators would be sure they got their money's worth and hire rehearsed combos through recognized agents.

Loss Of Job Seen

One of the bandleaders at a leading club, wishing to remain unnamed, said he had ap-

proached union officials with a plea to retract the raise and knew of a couple others who had done the same. He did this, he explained, only because he thought it would injure both clubs and bands.

This reporter was unable to find any instance of where the new scale resulted in adding of musicians to any band or at any club. There were cases of musicians not being handed notice, the club thus taking the added salary expense—this procedure was outnumbered by the number of bands on notice and musicians being dropped. Probable loss of work does not appear likely to reach a high percentage, though an overall pic of the situation had not yet clearly developed as *Down Beat* went to press.

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

New York Ops Meet To Appeal 802 Scale Hike

(Jumped from Page 1)

shows. Harry Suber, executive secretary of the union, told *Beat* the additional 25% figure would apply to only five or six very big night clubs, with probably all hotels excluded.

Broadway ops, abetted by the city's anti-labor press, spread clouds of fuzzy information that culminated in fantastic stories about 802 demanding 100% raises. (See editorial.) The papers pet hate, James C. Petrillo, AFM national head, was widely credited with dictating the musicians' terms when, as a matter of fact, AFM locals have complete autonomy in these matters. Papers also noted, with glee, that James C. would be locked out of his Waldorf Astoria apartment by the picket line that would presumably soon be found around the hotel, since it issued notices to most its musicians. Actually, Petrillo lives in Chicago, where he heads the Chi local, and only occasionally uses his New York residence.

Cops Publicity Spurge

The Copcabana, making hay while the fog sets in, got national distribution of photos showing Cops gals, properly stripped for the occasion, crying over their notice slips.

Hotels and radio stations, fearful that peace was a long way off, cancelled large numbers of remotes in anticipation of band dismissals.

Level headed observers felt that although the musicians' request came at a time when night club business was in a slump, it was in large part justified. Suber made the best case for the union when he pointed out that his musicians received only a 7 percent increase since the start of the war, much less than provided by the Carnegie Steel formula, which has, in turn, been exceeded in most other industries. Living costs, he said, have risen 46% since that small raise was granted by the War Labor Board.

Plenty Misunderstanding

Much of the conflict that characterizes this current wage situation arose from misunderstanding, deliberate or innocent, of the terms presented by the musicians. Most ops say they felt the new terms were issued as a positive, irrevocable ultimatum to take place Sept. 2 or else.

Dic McCann, the interim president who took over from the late Jack Rosenberg, claims he meant the terms to be considered the opening shot for negotiations.

Billy Rose, head of the night club group, seemed to accept the musicians' propositions in this latter light and added he thought the 802 men should get more money—but not for as much as they were asking.

Why PROFESSIONAL AND AMATEUR GUITARISTS PREFER THE

De Armond Guitar Microphone

1. Converts any regular guitar into an ELECTRIC without changing the instrument in any way.
2. Gives the guitar wonderful new musical qualities . . . more volume, more brilliant tone, more fully controlled tone.
3. Truly reproduces and amplifies the strong tones without any suggestion of pick noises, or any interfering noises.
4. May be used with practically all types of amplifiers. Comes complete with cord ready to plug in.
5. Strings may be changed without removing the mike.
6. Made for both round-hole and F-hole guitars.
7. Sturdily constructed for long life. Guaranteed for a full year, but should last a lifetime.
8. The De Armond actually enhances the appearance of the instrument to which it is attached. Heavily chrome plated and highly polished.
9. Each De Armond comes complete with clearly illustrated instructions so that anyone may attach it properly. It is not necessary to bore holes or change the guitar in any way.
10. The De Armond is sold strictly on its merit, not on the use of "big names" in the musical world, yet the list of those who use and recommend the DeArmond would sound like the "Who's Who" of world-famed guitarists.



FINGER TIP VOLUME CONTROL

The De Armond Volume Control is placed almost at the player's finger tips. Changes in volume can be made instantly, without interruption to playing. The new improved control is very sensitive, works smoothly, and maintains just the volume desired.

This better volume control is but one of the many advantages that makes the De Armond outstanding among guitar pick-ups.

Your Dealer Can Supply You

Dealers everywhere have the De Armond in stock or can get it for you on short notice. Don't accept something "just as good" that may be offered you. Once you see and try the De Armond you'll never be satisfied with anything else.

ROWE Industries ELECTRONICS DIVISION
3120 MONROE ST.
TOLEDO 6, OHIO

Saxophonists!

See Page 19



CURRENTLY—BOULEVARD ROOM STEVENS HOTEL—CHICAGO ON WBSN & CBS NETWORK

NOTES between NOTES

By Michael Levin

I feel a little better this morning. The butterfly convention convened in my innards has called it a day and staggered off to make life unbearable for some other silly soul. All of this as a result of re-reading that Joe Mooney piece in the last issue.

I read it over. I knew I had heard the band and written the article, and I got very, very scared. Nobody, positively nobody, can be that good. There were no more superlatives left to use. A couple of musicians came into the office, read the proofs, looked at me sympathetically and walked out.

Remember when you were a kid and somebody dared you to climb a tree and you had to, no matter how scared you were? That's about the state I was in about Mooney's band. I had heard it, believed it, and yet didn't dare read about it.



Mike

Naturally, everybody included had heard me raving and just as naturally were sitting on their hands. They didn't believe it could be that good anymore than I did.

We got out there, and first crack out of the bucket, Mooney breaks the F# key on his accordion—which annoys him and ruins the set. Between that, the beginning of the evening, and the grim looks all around me, I began desperately looking for a friendly hole in the woodwork.

Three hours later everyone was sitting wearing callouses in their hands applauding. I was sitting trying to push an "I told you so" across the teeth.

Never in some long years of reviewing have I felt as on trial as I did that night. This was the first musical unit I had ever heard which gave me a tremendous musical kick on all counts, after the Ellington-Norvo-Lunceford era, and included four of the best soloists I have heard in years.

If the crowd that went out there hadn't liked that quartet

as obviously enthusiastically as they did, I don't think I could have ever done another review.

You can say all you want to about reporters being indifferent characters who are concerned only with putting their own opinions on paper. But there are a lot of writers who honestly want to feel that what they find to be good, other people do too—and when they fall off a limb, they want to feel they are in a congenial group.

I have heard the Mooney Quartet seven times since that night. My respect and admiration for their musicianship grows by each time I hear them. Not only are they an unending source of good jazz and pretty music, but there is marked improvement and development in what they do. Nothing is ever left constant, but constantly refined and reset to be even better.

Then, too, things like Mooney's piano left hand, Jack Hotop's wonderful guitar tone, and Gate Frega's unerring accuracy in his bass become more apparent. Andy Fitzgerald right now (and this is a very considered opinion backed up by some good reed men) can sit down and bat them back and forth with Mr. Goodman any day. His tone, conception, and technique are that good.

Some months ago, *Down Beat* ran an editorial about not being able to get things in the sheet by paying for them. Well, if I weren't a working newspaperman, I sure would like to own about 15% of Joe Mooney right now. If I have ever seen a lead pipe cinch to make dough and lots of it, this combo is it.

The outfit is strictly unfair to the rest of the music business—bring so completely commercial and so astoundingly musical at the same time. Rod Keller, who operates "big Jersey place, was into see about getting the band the other night, and was arguing with George Moffett about paying \$1250 a week for them. In the same breath that he told Moffett he was crazy, he leaned over to me and said, "Look at those people at the bar applaud—why this man's playing a concert—and they love it!"

Joe was thanking me the other night for the write-up. Thank me? Why, I should be buying him drinks. This is the first genuine musical kick I've had in three years, and he's thanking me!

I only hope all of you get a chance to hear him real soon. I promise you you'll like it—and also that it will make you strongly dissatisfied with most of the other things you're hearing.

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

Trumpeters!
See Page 19

Polka Wax Firm Waxes Jazz

New York—Harmonia records, a company which has featured a foreign catalogue of polkas and the like, turned to jazz recently when it cut eight sides with the Gene Sedic combo. First date chalked up *Baby Baby Blues*, *Sed's Blues*, *Chicago Woman's Blues*, part 1 and 2.

Lonely Moments, *Bootin'*, *Forget It and Music to My Sorrows* were the sides recorded on the second date. *Moments* is the Mary Lou Williams number that has become so popular in Sedic's book.

Personnel on the date were:

Lincoln Mills, trumpet; Freddie Jefferson, piano; Danny Settle, bass; Slick Jones, drums, and Sedic on tenor and clary.

Victor Signs More Names

New York—RCA Victor Records announced the signing recently of pianist-composer Mary Lou Williams and Dardanelle and Her Men of Music as well as the previous inking of Herbie Fields and his band.

Both Mary Lou and Fields have recorded their first batch for Victor, with Dardanelle, vibrate star and singer featured at the Copacabana recently, slated for an early session. Miss Williams will have an album of her stuff released in the near future.

Take a bow... WITH A KAY BASS VIOL!



KAY 5 STRING BASS VIOL

KAY "MAESTRO" MODEL

\$385.

\$220.

BASS VIOL STAND

BASS VIOL COVERS

KAY BOW BUTLER MODEL

\$16.50

\$18.00

\$25.00

\$12.00



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

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

.....KAY 5 STRING BASS VIOLKAY 4 STRING BASS VIOLBASS VIOL STAND
.....BASS VIOL COVER (Buttons)BASS VIOL COVER (Zipper)BASS VIOL BOW

NAME.....

ADDRESS.....

CITY..... ZONE..... STATE.....

PATTI CREATION

BEAUTIFUL IN DESIGN, TONE AND CONSTRUCTION THE CHOICE OF ARTIST AND AMATEUR ALIKE

PATTI BROTHERS ACCORDION MANUFACTURING CO.
2050 NORTH THIRD STREET • MILWAUKEE 12, WISCONSIN

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Bands-About-Town and stuff. Harry James set to follow Mr. G. at Meadowbrook Oct. 10. . . . Palladium at writing was uncorking heavy build-up on Tex Beneke-Glenn Miller crew, an expensive item (some \$7500 per week) that will have to pay off against competition from aforementioned Mr. G. at the Meadowbrook, Jimmy Dorsey at the Casino Gardens, Jan Garber (yeah, he's a draw here and no kiddin') at the Aragon, Billy Butterfield, doing better than expected, at the Avodon and Lionel Hampton at the Trianon.

We overlooked advent of Joe Norman, a Chicago boy with a good little crew (five saxer, one trum-

pet, three rhythm) as alternate band at the Aragon. . . . Boyd Raeburn ended engagement at Morocco as spot changed owners. His next local appearance will be at Million Dollar theater week of Sept. 17. . . . Billy Eckstine hits coast for first time in quite a while with a week at the Lincoln starting Sept. 17. Another Lincoln highlight will be Count Basie Oct. 15.

Emil Coleman opened coast's newest el swanko spot, Charlie Morrison's California Cabana club in Santa Monica. . . . Leighton Noble holding bandstand at Cocanut Grove while Freddy Martin and his bandmen take a four weeks' vacation. . . . Carmen Cavallaro due at Ciro's starting Sept. 18. . . . Mocambo, which has been dark, was slated to reopen Sept. 11 with Eddie Oliver on the bandstand. . . . Matty Malneck has been held over again with new show at Slapsy Maxie's. Rose Murphy expected to join show there.

Live Jottings
Much talk in swing circles, and

understandably, about Paul Smith, pianist who bobbed up in the Les Paul Trio when unit opened at the Rounders' Club. If you are one of those who regarded Les Paul as not much more than a skillful trickster, you haven't heard him recently. He's dropped most of the tricks in favor of pure music and it's really something. By the way, Les and his trio (includes Cal Gooden, rhythm guitar; Paul Smith, piano; Bobby Meyer, bass) will probably be a feature on the new Bing Crosby airshow.

Vivien Garry, her trio temporarily inactive, is doing vocals with Buddy Baker ork on Exclusive platters. . . . Vido Musso, whose new band is now in rehearsal, has switched managerial connection to Harry Stein (handles Ella Mae Morse, Dinning Sisters, Dave Barry). GAC setting first dates for band. . . . New combo at Susie-Q, sharing stand with Ray Bauduc band (Errol Garner in sudden departure), has an arresting title—"The Black-Smith Trio"; and they're not

Spike Jones disciples, either.

Notings Today
Drummer Karl Kiffe, ex-Canteen Kid who joined Jimmy Dorsey here immediately upon his graduation from high school last year, is doing a great job in that anchor spot. His old pals here, many of them still in high school, were on hand to give him a big welcome at the Casino Gardens.

Visiting notables in Hollywood at this writing included Eddie Condon, Rudl Blesh. . . . Joey Preston, juve star (drums) at many jam sessions hereabouts, has a part in Wizard of Oz stage presentation at Greek theater here. . . . Bob Ziegler celebrates nine years as ork leader at Oro ballroom this month, and still going strong.

Hollywood—List of authentic jazz performers slated for playing-acting roles in the Jules Levey picture *New Orleans* grew with signing of Kld Ory, Barney Bigard, Zutty Singleton and Bud Scott.

Petrillo Opens Drive On Indie Movie Makers

Hollywood—AFM's James Petrillo, as expected for a long time, has finally opened campaign to place independent motion picture producers under over-all blanket agreement covering employment of musicians similar to that recently negotiated with the major companies. The fact that the independents, once a negligible segment of the industry, now account for a sizeable percentage of pictures turned out, would be no secret to Petrillo.

Petrillo's opening demands, made via the Society of Independent Motion Picture Producers, included premium price of \$75 for a three-hour recording session (considerably higher than rate for majors) and maintenance of year-around staff orks by companies making more than two pictures a year.

Later item brought immediate cry from indies that it would force them to limit their output to one picture a year and charges that it was instigated by major companies attempting to reduce competition.

BG Show Will Star Band With Borge

Hollywood—Producers of the Benny Goodman airshow, which goes into a new cycle tonight

(Sept. 9) with entry of Victor Borge, are mulling a problem caused by the unexpected success of Goodman's high rating summer. 55-in. Goodman was hired as the summer replacement with Borge supposed to

take over as the main star. Now producers feel they cannot subordinate Benny.

Borge, who holds a 44-week contract and controls show, has insisted that BG be given equal billing. Publicity men have been instructed to refer to show thusly: "the Victor Borge show starring Benny Goodman". Which is a long step in the right direction in cracking radio's long established indifference to dance bands on major commercials.

Raeburn In Line For NBC Airing

Hollywood—Boyd Raeburn given a crack at an NBC Commercial as network's production department put him on a show which was given two successive airings Aug. 26 and 27 for the benefit of prospective clients.

Other musical features on show were Mel Torme and "Meltones" and Patsy Bell, juvenile singer and daughter of Raeburn's manager.

Johnny Richards has taken over spot of chief arranger of Raeburn. He replaced Gene Handy, who left after disagreements and is now free-lancing with first assignments coming from Woody Herman.

Pianists!
See Page 19

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

JO JONES...
sparks **COUNT BASIE'S** Rhythm Section
with his new post-war
GRETSCH BROADCASTER OUTFIT

A terrific rhythm man with a tremendous drive, Jo Jones and his GRETSCH Broadcasters have, for many years, set the beat for Count Basie and his high-riding band.

DEALERS are now getting good deliveries on our new post-war equipment, so ask your Gretsch Dealer to show you the world's "Tops in Drums", or write us today for the name of the Gretsch Dealer in your town.

The FRED. GRETSCH Mfg. Co.
Musical Instrument Makers Since 1883
218 So. Wabash Avenue, Chicago 4, Ill. 60 Broadway, Brooklyn 11, N. Y.



By Charles Emge

As a picture *Centennial Summer* wouldn't warrant comment in this column were it not for the fact that it was the late Jerome Kern's last movie song-writing assignment. It is unfortunate that under such circumstances 20th-Fox couldn't have turned out something better.

What's wrong with *Centennial Summer*? The trouble lies, as usual, in the failure of the picture's makers to catch a proper balance between musical and dramatic interest. The picture just comes to a complete halt when the characters break into song because the singers are never important enough as such to justify their intrusion. The only passable singing voice in *Centennial Summer*, aside from an unidentified male in the "magic lantern" sequence is that of Louanne Hogan as vocal double for Jeanne Crain.

To be successful a film musical should have at least one singer of established reputation. For Jerome Kern's last picture, 20th-Fox just forgot to hire a singer.

Sound Stage Siftings

Jule Levey has sent an entire crew to New Orleans to shoot background for his "jazz picture", which now bears the title *New Orleans* and which starts in that city's

Puppetoons To Use Duke

Hollywood—What may mark a decided advance in use of motion pictures as a musical medium is seen in a forthcoming George Pal *Puppetoon* which will feature Duke Ellington and excerpts from his *Perfume Suite*.

Ellington will be the only "live" character in the short. His band will record the entire sound track.

Also signed for a similar type of picture is Louis Armstrong and Woody Herman. Also interested is Artie Shaw, as are several others in the opportunity for fuller musical expression through this medium.

Anita Finds New Club Location

Hollywood—Site of Anita O'Day's nitery, originally located on Riverside Drive in the San Fernando Valley, will instead be in Hollywood in the swank "Sunset Strip" section. Construction will begin as soon as building material shortages permit.

Their former site was lost when section in which it was situated was condemned.

Singer is turning down all offers from bands and recording companies.

With Gervis Agency

New York—Former GAC booker Seymour Heller recently tied with the Bert Gervis agency. Latter agency was formed when Gervis split with Jean Wald to break up the Wald-Gervis company. Heller will continue managing his own stable of bands.

renowned and notorious Storeyville. Louis Armstrong and Billie Holiday have been definitely signed for roles. Sounds promising, hey? . . . Art Tatum is the latest musical personality to be added to the line-up in *The Fabulous Dorseys*. . . Universal's *Time Out of Mind* will have sections of *Ferde Grofe's* *New England Suite* as background score.

Congratulations to Dona Drake (remember when she was Rita Rio, the gal band leader?) on come-back she is staging as result of excellent work in *Without Reservations*. Dona's movie career, for which she dropped the baton, has been dogged by illness and tough breaks. Have we mentioned before that Bob Eberly and Helen O'Connell, former vocal stars with Jimmy Dorsey, are back with Jimmy as such for *The Fabulous Dorseys* picture? . . . Sonny Olivera, who has played drums with most of the better orks hereabouts, in new post as musical advisor at 20th Century-Fox.

Woody Herman is very serious, he tells me, about taking a crack at movie producing. Expects to make the shot next fall in a picture built around his own band, of course. Strong chance that Igor Stravinsky, who has turned down all movie offers, may work with Woody and appear in the picture.

Sings With BG



New York—Eve Young is the current girl vocalist with Benny Goodman, and doing very well at it. Her only previous singing was with Joe Reichman. By coincidence, she and BG's male singer, Art Lund, both started with the Tabernacle choir in Salt Lake City.

Wax Duel

Hollywood—Two identical-titled record releases of entirely different musical character has Victor record execs unhappy. Quite happy is David Selznick and his publicity staff, the benefactors of the by-play.

Capitol has just released an original jump opus by Bobby Sherwood, tagged *Duel In The Sun* for no obvious reason.

Victor will shortly release a *Duel In The Sun* waxing comprised of excerpts from Dmitri Tiomkin's score from the film of that name.

If you want the movie score—don't ask for Sherwood. The film score doesn't jump.

AFM 47 Signs For Masonic Location

Los Angeles—AFM Local 47 has engaged the Masonic Temple in Hollywood in which they will hold union meetings, abandoned during war years. With new spot, accessible to many active musicians, affairs may again take on a lively atmosphere.

BG, Crew Do Fast Cross Country

New York—After skimming across the country in a chartered plane, Benny Goodman and 20 members of his party were scheduled to land today in Los Angeles, pop the pressure in their eardrums, doctor any left-over air sickness still lingering and go to work tonight at Meadowbrook Gardens.

Following their take-off here last week, the BG crew dropped into Detroit where they played two concerts (Sept. 4 and 5) in the Motor city's Music hall, after which they enplaned westward.

Benny is still a holdout from *Carnegie Hall* film, according to his personal manager, Mark Hanna, who says, since he entered the figure for Benny's appearance, he's heard no word. If Goodman goes in it will be with his trio.

Goodman cut four sides for Columbia last month before leaving for the west. Numbers included *My Blue Heaven*, *A Kiss in the Night*, *Put That Kiss Back* (with a BG vocal), *For You, For Me, Forever*.

FRED WARING Presents Joe Sodja and his Gibson

The nimble fingers of Joe Sodja provide a real thrill for the Pennsylvanians' audience, with the smooth, scintillating music for which he's famed. Like all top guitarists, he prefers a Gibson . . . its flexibility, easy response and rich tone. For proof of these qualities, try a Gibson at your dealer's.

Gibson INC. KALAMAZOO, MICHIGAN

SELMER VALVE OIL

Fast action. Long lasting. Will not gum. Special formula prolongs life of valves.

25c PER BOTTLE

SOLD AT LEADING MUSIC STORES EVERYWHERE

ens
ndie
kers
ames Pe
a long
amed cam
dent mo
ers under
nent com
musicians
y negoti
ompanies
independ
segment
account for
f pictures
o secret to
denants
of Inde
e Produc
e price of
recording
higher
and main
and staff
king more
ear.
immediate
it would
eir outpu
id charge
by major
to reduce
ill Star
orge
ers of the
ow, which
le tonight
t. 9) with
y of Victor
ge, are
ing a prob
caused by
unexpected
cess of
odman's
h rating
me. Full-
odman would
as the
mer re-
cement
h Borg
posed in
star. Now
cannot sub
a 44-w
show, ha
given equ
have been
show the
show star
". Which
nt direct
ong estab
to dance
mercials
Line
irer
eapurn
B Comm
duction
on a se
en two
6 and
prosper
ures on
ne and
tsy Em
daughter
has tak
ranger
ced Ger
er diam
free-lan
nts com
.

Billy Eckstine Makes a Short

New York—Billy Eckstine recently completed a 25-minute featurette musical for the associated producers of Negro pictures.

Film features his entire band and songstress Ann Baker, was produced by Bill Alexander and directed by Maceo Birch.

Tagged for a September release date, the pic is reported to be clean of the usual corny dialogue, but instead just featuring the band and soloists in the presentation of their tunes.

Okun Opens Office For Disc Servicing

New York—Henry Okun, one-time road manager for many of the top names in the band biz, is tailoring a disc exploitation office to service disc jockeys, juke box ops, record dealers and distributors with tasty material.

Okun made an extended test-run of the idea recently exploiting Benny Goodman sides to the operators, dealers and jockeys.



Animosity of the Balaban & Katz theater chain towards location of bars within their buildings may mean the folding of at least two clubs in the Loop familiar to jazz fans. Elmer's, famous for the hatching spot of a long line of pianists and entertainers, is located in the State-Lake theater building—and might soon find itself confronted with the same fate as Joe Sherman's Garrick bar, written about elsewhere.

The Civic Opera House has lined up a long list of pup concerts for their fall season. Of those of interest to jazz fans will be a second return performance of Norman Gram's Jazz at the Philharmonic, Oct. 24; Tommy Dorsey, Nov. 3; another Duke Ellington Down Beat concert, Nov. 10. There's a possibility that Woody Herman will be set for a Nov. 24 date.

Freddie Slack follows Andy Kirk into the Band Box, first 'fay

band for the Randolph street spot. Art Belasco, club manager, says they had been dickering for Les Brown, and are certain to bring that band in, as well as several other good names before the end of the year.

Henke, June Davis Starred Pianist Mel Henke is now at the Airliner, at State and Division. . . . June Davis, after leaving Giorgio Auld at the El Grotto, followed the band back into the club in the next show and is being held over with Johnny Otis' fine band and comedian Dusty Fletcher. . . . Lonnie Simmons' combo continues at the upstairs Pershing Lounge.

The Chester Beck combo continues at the Capitol, one of the very few outfits left in the Loop to recommend. Unit has Pat Altan, bass; Eddie Axlen, tenor; Tiny McDaniels, trumpet; Jack Neyring, drums, and the leader's piano. . . . Phyllis Gale, from the west coast, is Gay Claridge's new singer at the Chez Paree. Talk of Claridge leaving is somewhat premature, if it happens at all it won't be for a couple of months.

Ralph Blank, pianist who was with Tay Voyer's outfit last spring at the Capitol, and has been working at the Rio Cabana, is going on tour with Harvey Stone.

as the comedian's accompanist. Cee Davidson, Rio's leader, had his contract renewed for a third year.

On the duo list at the Oriental theater, which has come up with Tex Beneke, Duke Ellington and Alvino Rey in recent weeks, are the Eddy Howard and Frankie Carle bands, both popular locally. Solid septian show just finished up, starring the Ink Spots, but for kicks there were Eddie Vinson's band and singer Ida James.

For those who like their music sweet (squares!), we give you the hotel bands of Ted Straeter, Sherman Hayes, Clyde McCoy and Joe Vera; also Saxie Dowell replacing Del Courtney and singer Dottie Dotson at the Blackhawk middle of this month. And Art Kassel is at the Trianon, Dick Jurgens replacing George Olson at the Glass Hat has been replaced by the Milt Herth trio.

About The Loop Frank Cassi, out of the Eddie Wiggins outfit, joined the Tay Voyer trio on guitar at the 1111 club

. . . . Coco's quartet now at the Ball of Fire, with Mickey Galan; bass; Joe Lipuma, piano; and Heli Perry, drums, with Coco's clarinet featured. . . . Floyd Campbell band at the Rhumboogie, which features the Berry brothers currently. . . . Stanley Williams' Six Brown Cats continue at the Sky Club. . . . West Wharton at Paolella's, on West Chicago st. . . . Dick Costello augments Arthur Lee Simpkins in the new Latin Quarter show.

Booking agents have it tough in this town. Take the incident of a well-known booker, who desired to put one of his bands into a leading club here, and wanted an "inside" line to work the deal. First he had to contact one of the political bigwigs, the guy who handles the town's gambling concessions. He was shuttled to a couple of the racketeers, who passed his story on to their boy at the club. After all this routine, he found the band place!

Arnaz-Thornhill Mix-up

The Dest Arnaz date at the Hotel Sherman, mentioned here last issue, was cancelled out in a somewhat involved booking scramble concerning Claude Thornhill's follow-up date at New York City's Hotel Pennsylvania. Thornhill, who took over four-weeks of Stan Kenton's cancelled six-week date, could have had all six weeks, only that first two weeks conflicted with his last two at the Sherman. That was cleared by bringing in Des's Latin-styled band, which the Sherman management wanted in contrast to too many loud swing outfits. Then, for a last minute switch, Thornhill decided he'd do better after all with four weeks in each spot—throwing out the Arnaz two-weeker, and re-shuffling the Pennsy dates to bring in Buddy Morrow for two except Morrow couldn't get into New York in time for the opening, and Bobby Sherwood's band played Monday night, Sept. 2 with Morrow until Thornhill opens on the 19th. We said it was involved!

New combo at Pete Johnson's Jump Town is that of George "Davey" Davis, featuring the leader's alto sax; George Roti, drums; Don Lundahl, bass and Gene Friedman, piano. . . . Larry Grady trio, at the Steak House on Rush street, features Ray Kramer, accordion; Pete Johnson, bass and the leader on vibes and piano, two-fingered, that is.

Peters' 'Pipers' Back

Chicago—Pacific army band of Dom Peters, called the "Pipers" and a service favorite, is reforming for civilian work here this month. Dale Sloan, crack arranger, is back with the band, as are most of the army members.



"STEEL EBONITE"
THE PERFECT
MOUTHPIECE
RUBBER



JERRY WALD
POPULAR YOUNG BANDLEADER

Originals by
Woodwind

The Woodwind Company

441 NORTH AVENUE NEW YORK 17, N. Y.
MOUTHPIECE ORIGINATORS SINCE 1919

La PAGE TURKISH STYLE CYMBALS

"The Cymbals That Improve With Age"

Paper Thin—Medium—Heavy



Insist Upon "La Page." Look for the Name on the Cymbal

Used by the Army by the Thousands

VICTOR J. La PAGE
MANUFACTURER
3047-49 Main St.
Buffalo 14, N. Y.

BBC Big Bad Wolf In British Music Progress

There has been much said and written about the quantity and quality of English popular music in the past few months. English correspondents for some of our American trade journals have heaped adjectives of phenomenal praise upon the shoulders of men like Ted Heath, Kenny Baker, George Chisholm, Gerald, and others, while Yankee heels like myself have dismissed the entire subject with a great big blah.

It can be granted that these British musicians deserve an "E" for effort, but there are other factors which combine to deter and discourage progress in the English music business. Just as in any other business, the most important factor is economy in concept.

Music circles are generally agreed that radio and records are the most facile aids in the building up of orchestras and personalities. In England, radio boils down to BBC. Broadcasting in the United Kingdom is on a non-commercial plane and the British Broadcasting Company doesn't make an effort to develop or encourage talent.

BBC is government controlled and operated, and normally is the only radio agency in the country. It operates and pays for itself from the income drawn from taxes which are levied annually against owners of receiving sets. In other words, most of the people in the British Isles own a piece of BBC, yet they have nothing to say in the choice of the station's officials and its policies.

In scheduling programs, the BBC program committee has maintained a policy of limiting pop music, and more particularly, jazz music, to a minimum. Consequently, the situation is such that a top name band in England would consider itself fortunate to get two dozen air spots in one year. Of course, there are two or three exceptions. Bands like Gerald's, or Ambrose's, or Ted Heath's, those bands which have reached what might be called the British pinnacle of fame, are rewarded for their achievements with weekly half or three-quarter hour shows, but the other bandmen are ignominiously lost in the shuffle. A new band hardly stands a chance unless they know the right people at BBC, so that the overall picture is one that is discouraging for prospective talent.

"The music trade, and particu-

larly the musicians, would very much like to see the BBC take up a more progressive view of popular and jazz music", wrote a prominent English music world personality in a letter to this correspondent. In the letter, he also pointed out that though there are no Hooper ratings in England, he is quite certain that the American Forces Network, broadcasting from Munich, which features pop and jazz recordings in the majority, has as many, if not more listeners, than BBC. He said that this appears to be indicative of the trend toward better pop music in his country, and added that evidently BBC officials are not cognizant of the public's tastes.

The *Daily Mail*, Beaverbrooke's conservative sheet in London, said this June 1 about the BBC in its radio column: "The rattling of skeletons in BBC music cupboards is drowning the traffic in Oxford street. . . . Never has any one branch of radio won such an unenviable reputation among artists, musicians and band-leaders as has the Dance Music Section. . . . No one will take a stand for fear of being taken off the air forever. . . . A letter from a band leader, a man of undisputed integrity: 'I work', he writes, 'under dictatorship conditions. To produce a good program is impossible. I have no say in choice of announcers, not allowed to vet a script or say a word over the mike. If one of us has the courage to complain he is out.'"

The recording situation in the United Kingdom is a story in itself and will be treated on in another article in a later issue. It can be said, simply to help complete an already loused-up picture, that though there are a number of labels pressed in England, there are only two pressing factories on the island. With

maximum quotas assigned them, the disc firms must concentrate on established English names and on popular American names in order to be certain of producing a rapidly moving catalog. British Decca has been the most progressive label in building up a catalog of native jazzmen and pop artists.

Adding to this the fact that in 99 out of 100 cases musicians are sadly underpaid, the British musician is given little incentive to try to make attempts at progress. If he does try something progressive, he wants it to be heard, but if you can't get any air shots, you're not going to get very many choice bookings. If you don't get the bookings, you aren't going to hang around very

Martin Block Set For Coast

Los Angeles—Martin Block's long rumored association with Station KFWB is finally confirmed. However, the New York chatterer, who also holds emcee spot on NBC's *Supper Club*, probably will not come to the coast until some time in 1947.

Block actually started his career here in Hollywood on a long, because a guy surely isn't going to blow his horn on an empty stomach. And then—progress finis. —Hal Webman

cal station many years ago. When he established himself in the east he used the title "Make Believe Ballroom" for his show, the title popularized by Al Jarvis. At one time Jarvis filed suit against Block to restrain him from using the "Make Believe Ballroom" tag but later dropped the action and Block has been using it ever since. However, he will not use it when he takes up his new spot on KFWB.

KFWB tops said that signing of Block would not mean departure of Bill Anson, brought here with considerable fanfare to replace Jarvis, when latter rolled his records over to KLAC.

Down Beat covers the music news from coast to coast.

Small Orks! Small Orks! Small Orks!

Arrangements for Every Taste!

From the pens of the topnotch arrangers, these orchestration are skillfully designed to give smart effects, full-orchestra distinction, to the small combination!

THE LITTLE ORCHESTRA SERIES

INSTRUMENTATION: Trombone, Trumpet, Piano, 1st Eb Alto Sax, 2nd Bb Tenor Sax, 3rd Eb Alto Sax, Bass, Guitar, Drums.

- ALL THE THINGS YOU ARE
- THE BELLS OF ST. MARY'S
- CARIOCA
- EASY TO LOVE
- FALLING IN LOVE WITH LOVE
- I CAN'T GET STARTED
- I DIDN'T KNOW WHAT TIME IT WAS
- IF I DIDN'T CARE
- IN THE STILL OF THE NIGHT
- I'VE GOT YOU UNDER MY SKIN
- LOVE WALKED IN
- MAKE BELIEVE
- MEAN TO ME
- THE NIGHT WAS MADE FOR LOVE
- PEOPLE WILL SAY WE'RE IN LOVE
- ROSES OF PICARDY
- SMOKE GETS IN YOUR EYES
- THE SONG IS YOU
- STAY AS SWEET AS YOU ARE
- SUMMERTIME
- THEY DIDN'T BELIEVE ME
- WHERE OR WHEN
- WHO
- THE WORLD IS WAITING FOR THE SUNRISE
- YOU'D BE SO NICE TO COME HOME TO

50c each

DORSEYETTES

INSTRUMENTATION: Trumpet, 3 Saxes, Drums, Trombone, Bass (Guitar), Piano.

- ANOTHER ONE OF THEM THINGS
- LOOSE LID SPECIAL
- NOT SO QUIET PLEASE
- OPUS ONE
- QUIET PLEASE
- SWANEE RIVER
- SWING HIGH
- SWINGIN' ON NOTHIN'
- WELL, GIT IT
- YES INDEED

50c each

HARMS ORKATES

INSTRUMENTATION: 1st Alto Sax, 2nd Tenor Sax, 3rd Alto Sax, Bb Trumpet, Piano, Drums, Trombone, Bass-Guitar.

- BEGIN THE BEGUINE
- BLUE ROOM
- BODY AND SOUL
- DANCING IN THE DARK
- INDIAN LOVE CALL
- NIGHT AND DAY
- OH LADY BE GOOD
- SOMEBODY LOVES ME
- TEA FOR TWO
- ZIGUENER

60c each

REMICK ORKATES

INSTRUMENTATION: 1st Alto Sax, 2nd Tenor Sax, 3rd Alto Sax, Bb Trumpet, Piano, Drums, Trombone, Bass-Guitar.

- AVALON
- CHINATOWN MY CHINATOWN
- IN THE SHADE OF THE OLD APPLE TREE
- MADELON
- MY BUDDY
- OH YOU BEAUTIFUL DOLL
- PUT ON YOUR OLD GREY BONNET
- SMILES
- SWEET GEORGIA BROWN
- TILL WE MEET AGAIN

50c each

ORKYET SERIES

INSTRUMENTATION: 3 Saxes, 1 Trumpet, 1 Trombone, Piano, Drums, Bass-Guitar.

- GIN MILL SPECIAL
- I DREAMT I DWELT IN HARLEM
- JERSEY BOUNCE
- SLEEPY TOWN TRAIN
- SWINGIN' ON LENOX AVENUE
- TUXEDO JUNCTION

50c each

ORDER TODAY!

TIMES SQUARE

ORDER TODAY!

TIMES SQUARE MUSIC COMPANY

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

Enclosed find \$..... for which please send me the orchestrations checked above.

NAME.....

ADDRESS.....

CITY..... ZONE..... STATE.....

THIS AD IS YOUR ORDER BLANK!

Drummers!
See Page 19

SING WITH THE STARS



SO YOU'D LIKE TO SING WITH A BAND?

Here's your chance! Sing with these thrilling records by NEELY PLUMB AND HIS ORCHESTRA.

They are made for you — vocal accompaniments that will give you the satisfaction of singing with a professional band.

Neely Plumb's arrangements have been heard on the screen and radio in support of such famous singers as Andy Russell, Anita Boyer, Martha Tilton, and Connie Haines. His orchestra features Lon Raderman and the MGM strings!

These new and exciting RHYTHM RECORDS offer the first opportunity for amateurs and professionals alike to sing at home with a brilliant Hollywood orchestra.

(Key and range on labels)

JUST RELEASED!

Title (Red labels) Reverse

Embraceable You (C)---On The Sunny Side of The Street (F)

I'm In The Mood For Love (G) ---It Had To Be You (C)



If your dealer can't supply you write direct. Address Dept. D.

DOWN BEAT

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

BUSINESS DEPARTMENT ED. W. PARO, Advertising Manager ROBERTA V. PETERS, Auditor FRANK W. MILES, Circulation Manager

EDITORIAL DEPARTMENT Chicago Staff: DON C. HAYNES, SHARON PEASE, GEORGE HOEFER

New York Staff: MICHAEL LEVIN, BILL GOTTLIEB, EDDIE RONAN, DOROTHY BROWN, 2415 RKO Bldg., Rockefeller Center, New York, 20, N. Y.—Circle 7-4131.

Los Angeles Staff: CHARLIE EMCE—648 North Rampart Blvd., Los Angeles, 26, California

Subscription Rates: \$5 per year in advance. Same price to all parts of the world. Special Military Rate, \$4 per year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

The Press Howls at 802's Scale Hike

One of the most viciously unfair press campaigns yet waged against the musicians was running full blast as we go to press. Local 802, NYC, several weeks ago notified cafe owners and hotels of wage scale increases averaging 22% for all categories of employment, plus 25% extra for those places using large production-type shows.

The howl was enormous. Monte Proser, owner of the Copacabana, screamed it would cost him \$100,000 dollars a year and how could he pay it with OPA control. His press agent, incidentally, used the clamor to plant some of the season's lushest pictures of the Copa's soon-to-be-jobless chorinea.

The hotels said that with rigid price control, they simply couldn't afford it. They added that they had already granted wage increases recently but neglected to state that these were not to the musicians.

The facts are quite simple: 802 scales have gone up 15% in the past five years—less than any other craft we know. Class A salaries now average \$93 a week. This for a musician at the Copa, means he works from 7:30 p.m. to 3 a.m. six days a week, with no place to sit during intermission, with less earnings than any one in the place except the chorines and the kitchen help. The former of course figure it a good investment as a showcase for their legs. Hollywood-bound. Hollywood unfortunately doesn't hide horns.

In the face of wage increases granted every other employment group in the past year, 802, admittedly with a union election staring it in the teeth, came out with the increase demand, undiplomatically put as an order rather than a proposal.

Came the deluge. The New York Post, normally liberal daily, printed a column by its labor columnist, Victor Riesel, saying that Dick McCann, 802 prexy had dared to slam the phone down in his ear, and added that this was an example of "unlimited arrogance in action . . . preemptory . . . arrogant." He was furthermore shocked by McCann's statement that "I won't talk to you or any other newspaperman. I'm running this union. You newspapers keep out."

Mr. Riesel later advised us that his special source of information in music matters was a well-placed contact man (song-plugger). For his further information, he should know that the staffers of Down Beat with a small group of other newspapermen have been trying for some time now to get the American Federation of Musicians and its various locals to adopt a saner public relations policy.

Every time we try, we get something like this shoved down our throats. How can we persuade the union to do anything when the city's liberal newspaper proceeds to labor-bait in the best Peglerian style?

Undoubtedly McCann should not have told Riesel off as he did. Undoubtedly 802's putting its wage demands in the form of an order rather than a request for meeting was arbitrary and stupid.

But when you are faced with the onslaught of publicity that McCann had in his lap, such as Time's statement that "Music Czar James Caesar Petrillo imperiously directed Manhattan nightclubs to raise musicians' wages," which is untrue and mere usage of the pet Petrillo herring, you can hardly blame McCann for his abruptness nor 802's feeling that you can't mediate with the cafe and hotel people, you have to fight them.

The hotels can't raise their prices—they say. What is charging by the day but that? And all the wild tossing around of 55% and 100% increase figures in the press still does not reveal that the basic request, with the exception of about ten or twelve spots, is 22%, which the musicians rightfully have coming to them by anybody's figures.

As for these ten or twelve spots, they are the cream of the country's amusement industry—shouldn't a man who has to spend years in training and thousands of dollars for equip-

Press Stuff



New York — Above shot of Woody Herman and Jane Withers shows to what lengths press agents will go. We're told that Woody has been made President of the Anti-Superstition League of America and is acting accordingly. He's shown using an umbrella indoors and standing under a ladder. The press agent deliberately omitted black cats and broken mirrors. He didn't want to overdo it!

CHORDS AND DISCORDS

Showmanship Is It

To the Editors: Sandusky, Ohio

Just read Charlie Barnet's band breakup story. It brings out a lot of fine points, but puts the wrong light on others.

Sure, the ten brass will have to go, and while they're at it, du away with these vocal groups of five that do about one number in six. Admissions need to be cut, but I don't believe there is any need to change to a sweeter style music.

If people want to see Barnet and Herman just for dancing they would have refused the high tariffs long ago. People go to see these bands not only for nice

ment, feel he has the right to an extra royalty for holding down one of these jobs.

Would the group operating NY hotels and clubs care to compare their profits over the last five years with what the musicians are asking now? How do they justify their 100% increase in prices?

And when are people like Victor Riesel going to examine closely the structure of the musicians' union, realize its faults, and help those who are trying to correct those faults, instead of standing at the fringes uttering the usual impolite noises about Petrilloism.

A sample of this misinformation is that 802 officials informed Down Beat before the press clamour started that they did not think ANY hotel would have to pay the extra 25% production tax, since their shows were not big or long enough, and they added that they did not think there would be more than 6 spots in the city who would have to pay the higher scale.

Down Beat has criticized 802 many times in the past. We dislike some of their tactics in this present mess. But of their substantially correct position and of the complete bullheaded unfairness of their critics, there can be no doubt.

All these critics have succeeded in doing is turning us from the problem of trying to correct unnecessary evils to defending the union against the onslaught from without.

Or should we be weeping for the Latin Quarter, which last week chalked up a \$48,000 gross of which its musicians received slightly over 3%.



"A fine press agent—you get me in Winchell's column, a spread in Life—but you can't get me in this week's Down Beat Posin' column! Phooey!"

dance music, but for hot music which they want to see performed. They want a combination of entertainment and soft music, but they aren't getting it.

Band leaders act unconcerned and lazy, forget requests, stay off the stand too long, forget how to smile, let the band play sloppily—all this after a \$2.50 gate simply makes people refuse to come back for more.

If bands would put a little of the showmanship as that they put into a stage show, crowds would come back again.

Bob McCormick

Nanton Tribute

To the Editors: Monmouth Beach, N. J.

Pic used with article on Sam Nanton's death Aug. 12 issue was Sam's favorite. It was taken at the Royal theater at Baltimore, in 1942. Sam was not only a great tram man but one of the most modest and cooperative musicians in the business to interview or photograph. I and many more sincerely mourn the death of such a fine artist.

Buddy Howard

Slam's Still On Bass

To the Editors: New York City

For shame! I have come across an error in the Beat, the "Gets Gal On Bass" story in the Aug. 12 issue. It has Beryl Booker replacing Billy Taylor on bass in the Slam Stewart combo. If Beryl is on bass, what's Slam doing? Slam's Billy Taylor was the pianist and not the bassist. Since his departure Beryl has been doing a magnificent job on piano and some really knocked out vocals.

Gloria McCulley

If both Billy Taylors weren't such excellent musicians, we'd say there was one too many.

'Beat's' Symbols

To the Editors: Seattle, Wash.

What do the abbreviations at the end of the columns (meg, stan, got, mix, don, hoe, new) stand for?

Edward Hawkins

In order above, for Emge, Ronan, Gottlieb, Levin, Haynes, Hoeyer and Williams. The boss has a fetish for three-letter abbreviations.

The Extremes—Again

To the Editors: Los Altos, Calif.

Week after week the readers of your newspaper have to read the

RAGTIME MARCHES ON

PHILLIPS-WALKER—Andy Phillips, former arranger for Thornhill, Bergen and others, now freelance in pian and reed in Hollywood, to Trudy Walker, non-pret Cornland, N. Y., in Las Vegas, August 11. HUFFMAN-HAYE—William Huffman's Lillian Rye, GAC receptionist, Sept. 18 New York.

WOLIN-BARRETT—Morris Wolin, with Louis, to Lois Barrett, former band vocalist, August 18 in Brooklyn, N. Y.

FRITZ-EVANS—Johnny Fritz, with Bibi Catilone band in Pittsburgh, to Bessy Evans.

NEW NUMBERS

COOLEY—A daughter, Melody Faith, to Mr. and Mrs. Spade Cooley, Aug. 1, in Hollywood. Dad is handleader.

BRING—A daughter, to Mr. and Mrs. Lou Bring, Aug. 13. Mother is former Frances Hunt, vocalist; dad is a musical director.

ADLER—A daughter to Mr. and Mrs. Larry Adler, Aug. 10, in Santa Monica Calif. Dad is the harmonica player.

STAWL—A daughter to Mr. and Mrs. Harry Stahl, recently, in Detroit. Dad is superintendent of Eastwood park, Detroit.

WALKER—A daughter, to Mr. and Mrs. Aaron "T-Bone" Walker, August 18 in Los Angeles.

HOLYOKE—A daughter, Jill Dartan, to Mr. and Mrs. Bill Holyoke, August 1 in Chicago. Father is bassist with Joe Boston Trio, mother is former Joyce Crichton, vocalist.

FINAL BAR

BARAKET—Jamil S. Baraket, 24, band leader, recently in Waterville, Maine.

STAD—Ben Stad, 61, Philly musician and collector of old musical instruments, Aug. 18, in Gloucester, Mass.

same malarkey about the supposedly great bands of Boyd Reburn and Woody Herman, etc. While all this trash is written the truly magnificent band of Lu Walters is neglected. Yes, along with Condon's Mob, Bunk, Bechet and Kid Ory, this marvelous group at the Dawn Club in San Francisco plays the only real jazz in the U. S. today. In fact, Walters undoubtedly has the greatest band since Muggsy's Ragtime Jugglers. Joseph Marvin, Jr.

To the Editors: Los Angeles, Calif.

I've been enthralled by the Boyd Reburn band at the Mirocco club here for the last few weeks. It's the greatest thing musically I've ever heard! Those Handy arrangements! The wonderful beat, the inspired solo! The conception that band had!

Why don't you Beat-ers get on the ball—pitch with more gusto on this wonderful Reburn crowd. Eddie Bronson.

Who's in the middle? Boys, beat there's more than enough room with such a verile art form as jazz, past, present or future, for all its various styles, even extremes.

Dinah Shore

THE FIRST LADY OF POPULAR SONG

however you say " "

"ACES..." "TOPS..."

"SUPER..."

-Dinah's it!




LISTEN TO HER LATEST COLUMBIA HITS:

- You Keep Coming Back Like A Song
- That Little Dream Got Nowhere
- Two Silhouettes
- Doin' What Comes Natur'ly
- I Got Lost In His Arms
- (It's Gonna Depend On)
- The Way That The Wind Blows
- Come Rain Or Come Shine
- The Gypsy
- Laughing On The Outside
- Shoo-Fly Pie and Apple Pan Dowdy

Starting September 18th
THE DINAH SHORE SHOW
 Sponsored by the Ford Motor Company
 CBS 9:30 P. M. (EST) Every Wednesday

RECORDS EXCLUSIVELY FOR

Columbia Records

 Trade Marks "Columbia" and  Reg. U. S. Pat. Off.
 Columbia Recording Corporation  A subsidiary of
 Columbia Broadcasting System, Inc.



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

Sam Meltzer, well known New York collector of long standing, has gone into the re-issuing field. He is going to make available thirty or more of the rarest Paramount jazz records of the twenties. Even the most fervent discophiles in the game have not been able to corral all the items that he will release.

The October items include two sides as rare as "kicks" in the Sammy Kaye band. The Janie C. Cobb Home town band originally issued on Paramount 12382. This is the famous clarinet battle date that up to recently was listed as —unknown personnel—. The sides were *East Coast Trot* (2619-3) and *Chicago Buzz* (2620-3).

Junie Cobb, who is now appearing with Annabelle in a piano-singing duo in Chicago, tells the story: "The recording men down on Wabash ave. got into an argument on whether myself or Johnny Dodds was the better clarinet virtuoso." The story continues that Mayo Williams called up Johnny and Junie to both come down to the old Brunswick studio to make a record. Jimmy Blythe played the piano and a fellow by the name of Woodfork plucked the banjo. Both sides were clarinet duos with Dodds and Cobb each trying to outdo the other. Seasoned collectors will not have any difficulty in picking out Johnny Dodds.

Cobb Chi Jazz Vet

Cobb has been very active in Chicago jazz circles for many years. He has been a band leader with one of the top colored bands of 1929, following Art Kassel's *Kassels in the Air* into Al Tearney's old *Club Metropole*. He composed many numbers and is at present applying for membership in ASCAP, as well as playing piano, clarinet, tenor sax and even trumpet. One of his famous tunes is *I'm Gonna*

Have You And I Ain't Gonna Leave You Alone recorded years ago by *Albarta Hunter* on Paramount. For the past six years he has played piano accompaniments for the singer Annabelle.

Meltzer plans to release three rare records a month on the Century label from 737 Fox st. Bronx 55, N. Y. The first trio of sides are now available. They are two records by the Dixieland Thumpers featuring J. Dodds, Dominique, and Blythe. Century 3001 *Wearry Way Blues* and *There'll Come A Day* (original issue Para 12594). The third record in this group is Ike Rodgers trombone solo with Henry Brown on piano —Century 3003 *It Hurts So Good* and *Scream'n' The Blues* (original issue Para. 12816).

Two other records will be included in the October release: Morton's *Big Fat Ham* and *Muddy Water Blues* (originally on Para. 12050) and the famous *Jim Jackson's Kansas City Blues* and *A Little Bit Closer* both by Tiny Parham's *Forty Five* (orig. on Para.

Well, Can You?

New York — Cab Calloway's press agent has been bending the mailmen's backs with press releases about a surplus aircraft carrier that the Cab intends to buy and convert into a floating dine and dance hall. His partners in the naval stunt, say the releases, will be Harry James, Duke Ellington and Benny Goodman.

Although surplus carriers ARE for sale, agents of the Cab's supposed co-sailors said they knew nothing of the scheme. It was discovered, however, that Cab's press agent, Martin Ragaway, is a gag writer! . . . And to finish the item off, his biggest script is the show *Can You Top This?*

12586). In the future there will be such records as *The Windy City Rhythm Kings* doing *Piggly Wiggly* and *South African Blues*, *Mary*

Johnson with *Ike Rodgers* and *Henry Brown* singing *Keys To The Mountain Blues* and *Barrel-House Flat Blues*, the *Paramount Pickers* playing *Steal Away Blues* featuring Dodds, Edith Johnson vocals, the *Preston Jackson* *Paramounts*, and some by *Alice Moore* and *Lovie Austin*. It is also planned to make available the *King Oliver Southern Stomps*. This is a very worthy project and the Hot Box hopes the collectors will support to an extent that will make possible many more releases of the "very rare" items.

Jazz Band In Cleveland

Al Turk, well known Chicago band leader, has discovered a fine jazz band in Cleveland. It is the *Paul Kaley* band made up of many ex service men and an eighteen year old girl singer by the name of *Jo Furman*. The personnel is as follows: *Paul Kaley*, sax and vocals; *Bob Hilbi*, sax and clarinet; *Bert Carpenter*, sax and tenor clarinet; *Angelo De Nova*, clar. and sax; *Tony Lovano*, sax; *Ray Stone*, trp. and vocals; *Barry Elwood*, trp.;

Jersey Hot Club

New York—Originally organized in 1939, but inoperative during the war years, the Hot club of Trenton, N. J., reorganized last month with 25 members as a nucleus. Officers are *Walter P. Wilson*, president; *Harvey Seigle*, secretary, and *Dawes Thompson*, treasurer.

Tony J. Leta, trombone; *Robert B. Latsch*, piano; *Edward Knill*, drums, and *Ken Harper*, bass fiddle.

The *Art Hodes* Band that played at the *Stuyvesant Casino* is featured on eight sides recently released by the *Jazz Record* label. The band made up of *Henry Goodwin*, trp.; *Geo. Lugg*, trb.; *Pop Foster*, bass; *Cecil Scott*, clar.; *Hodes*, piano, and *Kaiser Marshall*, drums, play the old favorites *Chimes Blues*, *Organ Grinder Blues*, *Wolverine Blues*, *Someday Sweetheart*, *Sister Kate*, *Basin Street Blues*, *Ballin' The Jack* and *That's A Plenty*.

Y
H
M
P
R
I
N
T



By
Roy Maier
HOLLYWOOD
CALIFORNIA

- CLARINET 25c
- ALTO SAX 35c
- TENOR SAX 45c

who, dat

JOHN ALTWERGER

This saxophonist has played with many top bands and a few years ago started out with his own crew, one that has yet to click commercially. A musician's musician, he first played with *Benny Berigan*, then hit the top with *Artie Shaw's* great band. He tried unsuccessfully to take over the *Shaw* band when *Artie* walked out, but when this failed he went with *Goodman* and was featured on several *Sextet* records. His present band records for *Musicaraft*. You know this musician and band leader as:



George Lund

Clarinetists!
See Page 19

Exclusive Photos!
BANDS IN ACTION!
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded.
25c each; 5 for \$1
ARSENE STUDIOS
1585-D Broadway, New York, N. Y.

"ON THE SPOT RECORDING"
Anywhere — Anytime
— ORCHESTRAS —
Capture Your Choruses Permanently
10 inch record — both sides . . . \$3.00
12 inch record — both sides . . . \$4.00
DISTANT RECORDING COMPANY
381 Georgia Ave., Brooklyn, N. Y.
Ask About Our Copy Service

Maier Reeds Cost 5 cents more and Deliver Dollars Worth of Extra Satisfaction At

Delaunay Escapades With Gestapo Related

By BILL GOTTLIEB

In 1941, some months after the Germans occupied France, Charles Delaunay received permission to cross into the unoccupied zone on urgent, personal business. While away from Paris, the hot discographer came across an artist who had been his first employer. (Before jazz became all-consuming, Charles had been a painter. His father, Robert Delaunay, is the early cubist whose paintings hang in the Museum of Modern Art in New York.)

The ex-employer turned out to be the leader of one of the several French underground groups. He asked Delaunay for help and, as a result, Charles returned to Paris to establish the French Hot Clubs as

house. The cellar is a large, sound-proof rehearsal hall. Upstairs are various record rooms, Delaunay's office and a library with current magazines and books on jazz.

During the Occupation, hundreds of people milled about the building each day talking, listening to records, reading, or holding jam sessions. Strangers, including British soldiers disguised as Frenchmen, could mix freely with a minimum chance of detection. In fact, on nights when agents weren't busy making mayhem, they came to the Hot Club just to listen to the music.

In October 1943, the Germans "dug" the set-up and the Gestapo moved in, picking up British military men and Hot Club officials. They were dragged to the Fresnes Prison, kick-off point for the German hell-camps. Madeleine Gemaine, a Club secretary and a lieutenant of the artist who led their underground movement, was subsequently murdered in a gas chamber, as was

the president of the Marseille club.

Delaunay was kept in Fresnes for a month. One day he was interrogated for five and one-half hours.

"It was my grandest day," Charles recalls. "They wanted to know where to find our leader. I was fortunate enough to understand enough of the German that was spoken preparatory to each question to have time to work out the best possible answers. Never have I talked so much or so well."

Much to everyone's surprise, Delaunay was released, though presumably so that he could be tailed to the hiding place of the leader. But the artist had secretly flown from France as soon as he learned the game was up. He is now a commercial artist in New York.

Even as Delaunay languished in jail, the galleys of the fourth (1943) edition of his *Hot Discography* were lying on his desk at the Hot Club, waiting to be

proof read.

Delaunay had been prompted to undertake the new edition by some Belgian jazz fanatics who assured him they could get enough black market paper.

At the time, the Germans permitted the publication of scientific reference books, provided no more than 500 copies were run off. Delaunay needed, however, 2500 copies, 1000 of which had to go to the Belgians. He got around this obstacle by juggling with the numbering of the books. One set, for example, was marked from A-1 to A-500, another from a-1 to a-500, others in italics and so on.

Help From Many Sources

Through contacts with Swedish and Swiss jazz groups, Delaunay was able to get a surprising number of additions to his previous edition. A German officer, Delt-rich Schultz, who is now in a prisoner-of-war camp, also helped. He was an old jazz fan and was in constant contact with Scandinavian jazz publications.

The grapevine was sufficiently effective for Delaunay to learn the personnel of all the records made by Duke Ellington up through 1942! He had Armstrong, Goodman, Bechet and others covered through 1941.

He was also able to learn of important news events. He knew of Fats Waller's death within a month.

Relatively speaking, Charles Delaunay's fifth edition will be written under ideal conditions. Now in this country for the first time, Delaunay had to compile his first edition by carrying on voluminous overseas correspondence, by talking to a handful of American musicians who chanced to get to Europe and—most incredibly—by listening so long and so intently to records that he could identify who was playing lead trumpet and who second trumpet after hearing a bar or two of the music!

Check First Hand Here

In America, he'll be able to check, first hand, with musicians, record companies and the dozen or so discographers who have followed in his footsteps and expanded facets of the broad field that he first explored.

Since Delaunay does not consider himself a critic, he feels free to speak harshly of what he calls America's failure to produce one full-blown critic of its own distinctive art form, jazz.

"Instead of having a creative critic who can view the whole field of jazz with deep insight and clairvoyance, America has only a collection of superficial historians or narrowly biased partisans. Where there should be a broad discussion of the esthetics of hot music, there is only hair splitting.

Jazz Combines Extremes

"Jazz is more than just dixieland or just re-bop. It's both of them and more."

Delaunay also feels that lack of real criticism is partly responsible for the lack of greatness in new bands. He feels they are not aware of a growing, developing course that art should follow. Instead, they move in hit or miss fashion, each by himself.

The whole situation makes Charles Delaunay shake his head. It makes those of us who know his work shake our heads, too. It's our art. Yet the two greatest students of jazz, Panassié and Delaunay, are Frenchmen!

Reed Satisfaction



The increased satisfaction you can count on from my reeds originates with a stack of blueprints.

I made those blueprints—designed every last part of my machines that make reeds by a unique method.

TOUGH PROBLEM SOLVED

You see, I had found that former ways of making reeds often injured the delicate fibres—squeezed or pressed the "bounce" right out of them. I knew that to build a better reed I had to work out some way of cutting the reed without crushing the fibres.

It took a lot of thought and effort to lick this problem. But finally I worked out a machine using diamond-sharp cutters operating with a motion that cut the cane clean and left the delicate fibres with all their original life.

REED IS A MACHINE, TOO

After this problem was solved, I had to work out the best shapes for my reeds. This isn't as easy as it might seem at first glance.

I designed a special instrument that shows every minute detail of a reed's cut. Actually the cut of a reed is

quite complex—involving hundreds of measurements, each one of which has some effect on performance.

A reed really is a machine for chopping a stream of air into regular pulsations. If the design isn't right, it can't do the job right.

My Roy J. Maier reeds of today are the result of thousands of tests to determine the one best combination of measurements for each size and strength reed. I believe that my cut patterns, my cane, and my method of making reeds will make it possible for you to get the maximum power, the ideal tone color, and the snappiest response possible from your instrument.

Try some Maier's this week. Although dealers are selling more than ever before, I'm increasing production all the time. If your dealer doesn't have them on hand, ask him to order from Selmer.

Roy J. Maier

NOW AVAILABLE FOR ALL WOODWINDS

- E♭ Clarinet 25c
- Soprano Sax 35c
- C-Melody Sax 45c
- Baritone Sax 60c
- Alto Clarinet 35c
- Bass Clarinet 45c

NOW AVAILABLE IN 8 STRENGTHS

- 1, 1½, 2, 2½,
- 3, 3½, 4, 5.

Try the new 1½ and 3½ strengths. Packed in silver boxes of 25.

NEW ROY J. MAIER SIGNATURE MOUTHPIECES

This mouthpiece incorporates some of the tone production principles I ran across in years of reed research. The interior cavities and facings are built for the maximum power requirements you need for modern playing. Try them today at your dealer's—four wonderful facings. Available for clarinet, alto sax, and tenor sax.

Guitarists!
See Page 19

HOLTON
ELECTRIC OIL

AGAIN AVAILABLE WITH DROPPER APPLICATOR

ASK for always-dependable HOLTON Electric Oil. Lubricates, reduces wear, prevents corrosion and valve setting. 25¢ at your music dealer's, or 35¢ by mail.

HOLTON FRANK HOLTON & CO., Elkhart, Wis.

At Your Music Dealer's • Distributed by Selmer, Elkhart, Indiana

THE CARNATION KID



In this slightly screwball music business there are four beautiful young girls named Hutton. All of them sing, some better than others, each of them has become fairly famous and has found a profitable top niche for herself in the entertainment world. They are two pairs of sisters, not related to each other—and none of their names is Hutton!

I am referring of course to Betty Hutton, the film star; her sister, Marion, a single singer in clubs and theaters; Ina Ray Hutton, the band leader, and her sister, June, a member of the poll winning vocal group, the Pied Pipers.

Alex Hyde Started It
It all started back in the summer of 1934, when a chap named Alex Hyde, who had considerable success with all-girl band units in vaudeville in those pre-Spitalny days, approached Irving Mills, a music publisher who also

knew something about dance bands, being the mentor at the time for Duke Ellington, Cab Calloway and others.



Betty

Alex wanted to build an all-girl dance band for Mills. With his knowledge of girl musicians and Irving's contact with arrangers he figured it would be a mutually profitable venture, if

Lovely Life

New York—Barry Wood has exactly what the Groaner, and others, dream about (though at a lower loot level). He lives on a 72 acre farm in Connecticut and comes to New York about three afternoons a week to cut a week's worth (5 days) of transcriptions for *The Barry Wood Show*. That's all he sees of the Hectic Life. His \$1,500 weekly check is mailed to him.

they could find the right personality to front it.

After a thorough search of night clubs and musical shows, and scores of auditions for unknowns, the choice settled on a curvaceous little tap dancer from George White's *Scandals* named Ina Ray. She was not a schooled musician at the time, but she was the daughter of professional woman pianist named Marvel Ray.

She Had Everything

"Anyhow, she's certainly got rhythm," Hyde and Mills told each other, "—and everything else!"

Her real name was Odessa Cowan, but she had taken her mother's professional name, Ray,

and tacked Ina in front of it. Mills wanted to make a further change, thought Ina Ray wasn't long enough for a band leader, and the problem fell on my desk for solution.

My theory about a good commercial name for anyone in show business is this: if you can see it when you hear it, and hear it when you see it, it's good! Names with trick spellings, which you cannot mentally visualize when you hear them on the radio, for example, are not commercial.

That summer one of the richest young women in the world was having some marital difficulty and her name was prominent in the newspapers daily, and in a lot of conversations. The name was Barbara Hutton, and she continues to make the papers frequently. Hutton seemed to qualify under my name test, so that's how Ina Ray Hutton got her name.

Band Was Success

She got her band, too, the Melodears, and if it wasn't the hottest dance band in the biz, it definitely was the most attractive one. It played theaters from coast to coast, made movie shorts—and a lot of money. In 1941, Ina Ray switched the gals for a male band, is playing spots in Texas currently.

Ina Ray's sister, June, actually her half-sister because they had the same mother but different fathers, sang with the band for a time, but didn't click then. They wouldn't let her use the name Hutton, but when she became a Starduster with Charlie Spivak in 1941, she adopted it. She joined the Pied Pipers, ex-TD unit, in 1944, replacing Jo Stafford, and has helped the vocal group win two consecutive *Down Beat* polls.

Vincent Lopez visited Detroit in January of 1938 and discovered a singer named Betty Jane in the Continental cafe who seemed to fit the style of his new swing band (even Vince was on an early re-bop kick after the success of Benny Goodman). Her

Band was Success
She got her band, too, the Melodears, and if it wasn't the hottest dance band in the biz, it definitely was the most attractive one. It played theaters from coast to coast, made movie shorts—and a lot of money. In 1941, Ina Ray switched the gals for a male band, is playing spots in Texas currently.

June, actually her half-sister because they had the same mother but different fathers, sang with the band for a time, but didn't click then. They wouldn't let her use the name Hutton, but when she became a Starduster with Charlie Spivak in 1941, she adopted it. She joined the Pied Pipers, ex-TD unit, in 1944, replacing Jo Stafford, and has helped the vocal group win two consecutive *Down Beat* polls.

Vincent Lopez visited Detroit in January of 1938 and discovered a singer named Betty Jane in the Continental cafe who seemed to fit the style of his new swing band (even Vince was on an early re-bop kick after the success of Benny Goodman). Her

Band was Success
She got her band, too, the Melodears, and if it wasn't the hottest dance band in the biz, it definitely was the most attractive one. It played theaters from coast to coast, made movie shorts—and a lot of money. In 1941, Ina Ray switched the gals for a male band, is playing spots in Texas currently.

June, actually her half-sister because they had the same mother but different fathers, sang with the band for a time, but didn't click then. They wouldn't let her use the name Hutton, but when she became a Starduster with Charlie Spivak in 1941, she adopted it. She joined the Pied Pipers, ex-TD unit, in 1944, replacing Jo Stafford, and has helped the vocal group win two consecutive *Down Beat* polls.

Vincent Lopez visited Detroit in January of 1938 and discovered a singer named Betty Jane in the Continental cafe who seemed to fit the style of his new swing band (even Vince was on an early re-bop kick after the success of Benny Goodman). Her

Band was Success
She got her band, too, the Melodears, and if it wasn't the hottest dance band in the biz, it definitely was the most attractive one. It played theaters from coast to coast, made movie shorts—and a lot of money. In 1941, Ina Ray switched the gals for a male band, is playing spots in Texas currently.

June, actually her half-sister because they had the same mother but different fathers, sang with the band for a time, but didn't click then. They wouldn't let her use the name Hutton, but when she became a Starduster with Charlie Spivak in 1941, she adopted it. She joined the Pied Pipers, ex-TD unit, in 1944, replacing Jo Stafford, and has helped the vocal group win two consecutive *Down Beat* polls.

Vincent Lopez visited Detroit in January of 1938 and discovered a singer named Betty Jane in the Continental cafe who seemed to fit the style of his new swing band (even Vince was on an early re-bop kick after the success of Benny Goodman). Her

Band was Success
She got her band, too, the Melodears, and if it wasn't the hottest dance band in the biz, it definitely was the most attractive one. It played theaters from coast to coast, made movie shorts—and a lot of money. In 1941, Ina Ray switched the gals for a male band, is playing spots in Texas currently.

Doc Evans Back With New Band

Minneapolis—From war-time obscurity, the wondrous lift of the old Paul "Doc" Evans band is again being felt. Evans has partially reassembled his old crew, with Harry Blins on tenor and clarinet; Don Thompson, the valve trombonist who power and tone drives the band so well; and Eddie Tolck, drummer and vibe man.

New pianist is Tommy McGovern, who has already shown a superb feeling for Evans' type of music. As yet the bass slot is not filled, no suitable musicians being found.

Playing at the Boulevard Cafe on the outskirts of Minneapolis, on Sunday nights only, the band's commercial status is yet unknown. If they don't get a steady spot at the club, Doc will probably take the band on the road.

true name was Betty Thornberg, but Lopez changed it to Betty Hutton after he hired her and his press agent tagged her "The No. 1 Jitterbug."

Lopez Had Own System
Vincent tells me that he wasn't

influenced by the names of either Barbara Hutton or Ina Ray Hutton in his selection. He says he picked it because "it vibrated better to fit her personality and attracted success numerological-ly." Well, I agree with him, anyhow, it is a good name.

Marion Hutton, Betty's sister, got her's the same way, since she worked with Betty for Lopez on the Ritz Carlton Roof in Boston. Later she joined the Glenn Miller band and won success as a member of the original Modernaires. When the band went to war and the group left, she became a single attraction.

Betty, as everyone knows, left Lopez eventually, went to Hollywood, made a hit in Paramount pictures and recently cut her first sides as a Victor recording star.

So that's the story of five famous Huttons, only one of whom was born a Hutton. She is in Paris now, the papers say, living alone and saying that she likes it!



Ina Ray



Marion



June

REYNOLDS

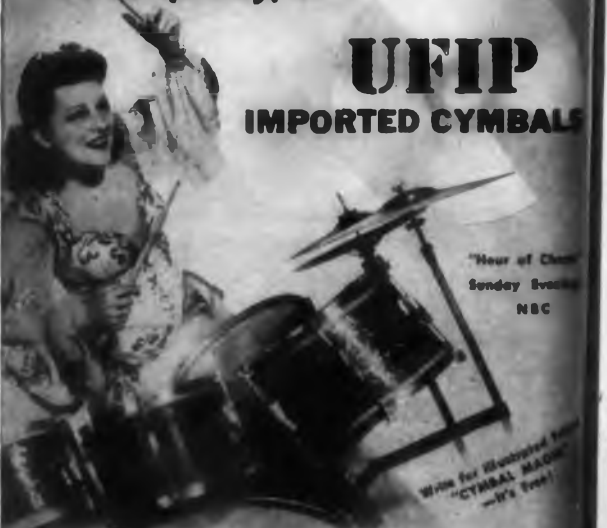
BAND INSTRUMENTS OF Distinction

Be in the "spotlight" with a Reynolds!



F. A. Reynolds COMPANY, INC.
2849 PROSPECT AVENUE • CLEVELAND 15, OHIO
Division of Scherl & Roth, Inc.

Viola Smith, DRUM STAR WITH Phil Spitalny, USES



Treat yourself to a new cymbal set-up. For improved tonal brilliance, greater carrying power, try "UFIP" Cymbals... hand-spun by European craftsmen for American use. Ask for "UFIP" Cymbals today. **BUEGELEISEN & JACOBSON, Inc. Dept. A 96** 5 Union Sq. New York 3 • In Toronto: 480 University Ave.

Cl
K
B
a
wit
syn
T
of
the
the
for
the
be
orig
R
men
mem
for
tion
orka
E
and
poli
slic
hear
R
vili
wood
harp
gent
and
dru
Bu
Ma
Ne
rece
on p
dires
soun
techn
to be
abroa
mont
The
was c
In ad
sic an
Joe
Vries
for th
Bus
compi
for an
spon
drink
right
The
showi
gener
thirty
Band
Ohms,
Kamin
Davis
and B
handl
Spor
Pond's
and T
YOU
PE
Nov
JIMM
At th
INTE
7
LOS
Give
slide
action
formal
corrosi
life of
el
casings.
SOLD AT LEA
STORES EV

Kern Melodies Take A Beating From Dizz

Hollywood—What has become of those records made here a while back for the new Paramount label by Dizzy Gillespie with an orchestra under Johnny Richards consisting of a sympho string section and rhythm section?

The answer: Max Dreyfus, head of the publishing interests that own the Jerome Kern melodies used on the discs, has refused permission for release of the records because the treatment of the numbers is, he charges, a "distortion of the original melodies".

Richards, who did the arrangements, is regarded as one of the top men in his field with reputation for doing excellent work for motion pictures, radio and dance orks.

He is asking for a re-hearing and will request Dreyfus to appoint a group of well known musicians of his own choosing to hear the records again.

Richards backed Dizzy with six violins, two violas, cello, four woodwinds, French horn and harp, plus Dizzy's own contingent consisting of Al Haig, piano; Ray Brown, bass; Roy Hall, drums.

Bushkin Combo Making Movies

New York—Joe Bushkin, who recently joined Benny Goodman on piano, is working as musical director and band leader for the sound-track for a series of six technicolor commercial movies to be shown in the states and abroad within the next few months.

The first pic, *Fashion Horizon*, was completed earlier this month. In addition to directing the music and leading the jazz combo, Joe penned with Johnny DeVries the tune *Teenager*, theme for the film.

Bushkin and DeVries have just completed *Howdy, Have a Coke* for another in the series of films sponsored by Coca Cola. The soft drink firm has bought film rights for the tune. Bushkin said.

The pictures, aimed at school showings, fashion shows and general exploitation use, run thirty minutes.

Band used on the first film: Freddie Ohms, Lou McGarity, trombone; Max Kaminsky, trumpet; Joe Dixon, clarinet; Davis Tough, drums; Jack Leisberg, bass, and Bushkin, piano. Arrangements are handled by Bushkin and Dean Kincaid.

Sponsors for the series include Pond's Cold Cream, Coca Cola and TWA.



YOU GOTTA PET MY PUP!
New novel song hit as featured by **JIMMIE GRIER AND HIS ORCH.**
At the Biltmore Bowl, Los Angeles
INTERNATIONAL SERVICE
Publications Division
708 N. La Cienega Blvd.
LOS ANGELES, CALIFORNIA

SELMER SLIDE OIL
Gives lightning-fast slide action. Special formula prevents corrosion, prolongs life of slides and casings.
25c PER BOTTLE
SOLD AT LEADING MUSIC STORES EVERYWHERE

Partying At The Copacabana



New York—Della Norell (Mrs. Russell), Lila Seaman, a model, manager Buleto Dargoni and Andy Russell were caught by the camera at Monte Proser's Copacabana here.

'Caldonia' Suit Hearing Soon

New York—The Leeds music-Louis Jordan suit, filed in supreme court here recently, is expected to come up for settlement within the next couple weeks. George Levy of Leeds told *Down Beat* at press time.

Leeds is seeking some \$400,000 from Jordan, Berle Adams' Pre-view music and Edwin H. Morris music, who, the causes of action in the case assert, had no right to publish Jordan's *Caldonia* and other compositions.

Noble Martin Sub

Los Angeles—Leighton Noble ork has been signed to fill in at Coconut Grove for Freddy Martin when Martin and his bandsmen take a one-month's vacation starting Sept. 8.

YOU'RE BUYING THE BEST *when you buy*

BRAND NEW ROBBINS RHYTHM HITS FOLIOS

- For the first time in folio form!
- The Greatest Stars...
- Their original interpretations of 10 favorite standard hits!

HARRY JAMES

HARRY JAMES RHYTHM HITS
for TRUMPET with piano accompaniment
Never before in one folio... the peerless trumpet style of Harry James coupled with ten outstanding successes.

- If I Had You*
St. Louis Blues
Sleepy Time Gal
That Old Feeling
Autumn Serenade
- I'm Always Chasing Rainbows*
The Young Man With A Horn
I Don't Care Who Knows It
Sweet And Lovely
Just You, Just Me

BENNY GOODMAN

BENNY GOODMAN RHYTHM HITS
for CLARINET with piano accompaniment
Ol' King Clarinet presents ten great hits faithfully transcribed off his best-selling records.

- Tiger Rag*
One O'Clock Jump
Don't Be That Way
Stompin' At The Savoy
The Darktown Strutters' Ball
- Taking A Chance On Love*
The Wang Wang Blues
Vibrations Blues
Sing, Sing, Sing
Whispering

ARTIE SHAW

ARTIE SHAW RHYTHM HITS
for CLARINET with piano accompaniment
When it's Shaw it's clarinet law. Follow his unique style in these skillful arrangements of ten great standard favorites.

- If I Had You*
I Never Know
I Cried For You
My Blue Heaven
Just You, Just Me
- I'm Coming Virginia*
Back Bay Shuffle
At Sundown
Whispering
Rose Room

Price \$1.00 each

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y.

I enclose Please send the following Folios at \$1.00 each.

- HARRY JAMES RHYTHM HITS
- BENNY GOODMAN RHYTHM HITS
- ARTIE SHAW RHYTHM HITS

Name Address

City State

Concerts And Artistry Album For Stan Kenton

Chicago—Stan Kenton, who has just sneaked out of his six-week date at the Pennsy in New York to go back to Hollywood for more recording work, is planning to do a series of concerts this fall. Dates will be tied in with the release and exploitation of Kenton's forthcoming *Artistry* album for Capitol.

Gene Rowland, veteran Kenton arranger, is now back with the band, and undertaking a Latin American jazz series to be waxed later this year. Titles will be named after South American countries, with one of the first being *Ecuador*.

The *Artistry* album is figured to be Kenton's bid as purveyor of more serious jazz. Those who have heard some of the sessions say that the band leader, who has never been satisfied with mere commercial success, has a good chance of achieving his aim.

Selections will mainly be originals by Pete Rugolo, including a concerto-like piece for Eddie Safranski, star bassist; a bolero and a study in Latin-American percussion featuring Shelley Manne on drums. *Artistry In Boogie*, forerunner of the series, has already been released.

Marion, Mass.—Kemp Read, former ork front, is now at the Steak and Chop House here, with his piano. Jerry Perkins, ex-Hallett vocalist, is a "singing waiter" there, with Pat Healy's ork.

Here's Double Rhythm Band



Jantzen Beach, Oregon—After winding up second only to Stan Kenton as a draw at the Rainbo Randevu in Salt Lake City, King Guion and his much discussed band recently completed a similarly sensational engagement here. Guion, a tenor player himself, has two drums, two guitars, two basses, one piano, six brass and six reeds.

TIPS FOR DRUMMEN

By GEORGE WETTLING

Several fine drummers were in New York City recently. The Cafes Society Uptown and Downtown were lucky, with Jimmy Crawford at one and J. C. Heard at the other. Both are marvelous drummers and Jimmy, now with Harry James, is really a standout. Of course, you know J. C. Heard has his own outfit, and it's really something knocks me clean out. And then there's my powerful little friend, the Tough Dave, at Eddie Condon's. I can't say enough about Dave, as he's been one of my favorites. We were both brought up in Chicago.

Another favorite also from Chicago is Big Sid Catlett, playing at the Three Deuces in Swing Alley. I never get tired hearing and watching Big Sid.

Over at the Aquarium you could see and hear George Jenkins romping on down with Charlie Barnet. George is the cat that was with the Hamp so long. Joe Jones is back with Basie and started rocking the Aquarium when Charlie left. And Krupa and Rich are duo in town any day now, followed shortly by Ray McKinley, so you can see the drummers are treating NYC okay.

Ran into my old friend Bill West recently. Bill is one of the better drum instructors in New York. Naturally, we got to talking about drums and got on the subject of those new steel drum sticks. I thought they would be a bit heavy after a few minutes of practising and the hand and arm muscles would get too tired. Bill, who is making these steel sticks, had me try a pair. I can say that they made me feel like starting my practise routine all over again (which I have been neglecting lately). They are really great and not too heavy. Bill did a lot of experimenting before really putting them on the market. He hit upon an ideal weight which is six ounces per stick.

The model is also the standard of a regular hickory stick which keeps your grip the same. Did I say hickory stick? Whatever became of the good old hickory? They are scarcer today than hen's teeth.

Some of the boys who use Bill West's steel stick for practise and get results. There's Krupa, Louis Bellson, Morey Feld, Irv Cutler, Dave Tough and Dick Shanahan.

The Saxophone Sensation of All Time

YOUR BUESCHER DEALER WILL HAVE DISPLAY INSTRUMENTS SOON

Made by Masters. Played by Artists

PERMA-CANE
THE PLASTIC COATED CANE REED

IT'S NEW **IT'S BETTER**

1st Choice at NBC—CBS—Mutual!

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

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

Sold by all leading dealers or write to:

PERMA-CANE
Dept. DB
5490 DORCHESTER AVENUE
CHICAGO (15), ILLINOIS

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

diggin' the discs with MIX

(Jumped from Page 17)

Reeds. Good trombone section before the Basie piano. Count can and should play more ideas than he does here. He's established his ability to play with pretty tone already. Last part of the record runs wild with tenor sax (Buddy Tate?) romping for three choruses. Don't think this a bad disc because of the above; but because it is Basie, there should be the best. (Columbia 37070)

Jack LeRue's Quartet

- ♪ Specially When I'm In A Lovin' Mood
- ♪ Dark Eyes
- ♪ Oh Baby Blues
- ♪ Baby I'm Gone
- ♪ Jammin' The Boogie
- ♪ Ringside Boogie

There's nothing here you haven't heard before. Mood is sung completely a la Holiday by Jimmy Young while LeRue accompanies by playing constant

treble figures behind him, enough to distract even a Billie. Eyes goes through the usual slow and doubled routine, adding a skat chorus by Mr. Young. Guitarist Charles Cook for no reason plays amplified harmony for the last eight bars of his chorus. General impression of all six sides is not so much bad jazz, but simply things that have been done too often. Balance is bad especially on *Gone*. (*Aladdin* 134, 135, 136)

BEST BETS

Hot Jazz

You're Driving Me Crazy by Lester Young (*Aladdin*)

Swing

Serenade In Seventh by Ray Linn (*Encore*)

Dance

Under The Willow Tree by Claude Thornhill (Columbia)

Vocal

Love Me Or Leave Me by Kay Starr (*Lamplighter*)

Novelty

Hora Staccato by Ralph Mendez (*Decca*)

Andre Previn Creates A Stir



Hollywood—A 17-year-old pianist, Andre Previn, is creating a stir in music circles here. He is seen here on the set of Frank Sinatra's picture, *It Happened In Brooklyn*, with Johnny Green and Sinatra. Young Previn's album of Duke Ellington tunes as just been released by Sunset, and he will be featured on Sinatra's radio shows when they return to the air on September 11.

Dance

Artie Shaw

♪♪♪ Cole Porter Melodies

This is the album containing the *Begin The Beguine* which Artie forgot to tell Musicraft his old Victor contract wouldn't let him record. Actually, the side with strings added, is the old arrangement with a new introduction. This whole album though is certainly the best recorded, probably the most tastefully arranged, and most danceable of all the Cole Porter collections out in recent months. Concert master Harry Bluestone keeps the strings in line, and Messrs. Shapiro, Fatool, Raskin, and Barbour give Artie the best rhythm he's had on wax with Musicraft. Mel Torme sings *Get Out of Town*: good tune, seldom but here well sung. His Mel-Tomes get on some good figures in *What Is This Thing Called Love*. One corny note: oboe-bassoon doubled octave figure at the opening of *You Do Something to Me*, while he runs his old theme song, *Nightmare* into *My Heart Belongs to Daddy*. (Musicraft 82)

Claude Thornhill

♪♪♪ Under The Willow Tree ♪♪♪ Twilight Song

Tree is an English tune by Billy Reid, author of *The Gypsy*, and the first post-war Thornhill band side out. Lots and lots of color here, but all of it very skillfully and smoothly woven into the up-tempoed as a whole. Thornhill very definitely has not only not lost his touch, he's improved. There are all sorts of fine ideas used, but you never get your nose rubbed in them—they're here for the hearing, but not for the boring. If all ballads were done this way, what a pleasure it would be to be a reviewer. *Song* is more familiar Thornhill with the lead piano. Get the brass sforzando leading into French horns just before the vocal: a fine effect. The obvious question of comparison with Lawrence forces me to say Thornhill is suaver, more colorful, and with more commercial knack to his ballad selling. (Columbia 37065)

Hal McIntyre

- ♪♪ This Is The Night
- ♪ Mabel Mabel
- ♪ Should I Tell You I Love You
- ♪ I'd Be Lost Without You
- ♪ The House Of Blue Lights
- ♪ I Got The Blue Lights On

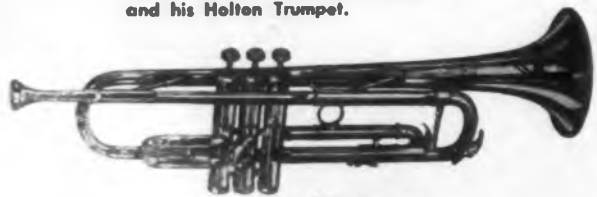
Story with the Blues is that Cosmo meant to get *House* and came back with permission to do *On* and after they got it straightened out, decided to both of them. *Lights* has been boogied



sends them away singing The Swing is to Holton

* On tour now since closing at the Paladium, Hollywood. Booked at the Capitol Theater, New York, next month.

New Columbia record "High On A Windy Trumpet" features Jimmy Zito and his Holton Trumpet.



FRANK HOLTON & CO.
ELKHORN, WISCONSIN



**IN STRINGS
AS IN INSTRUMENTS**

**GIBSON
STRESSES
TONE
AND
QUALITY**

Gibson

Learn to Arrange!

See Page 19

3 REASONS MILTON G. WOLF

Lektro Guitar Picks

- ARE THE PICKS FOR YOU
1. Do Not Cling to the String
 2. Give Faster Pick Technique
 3. Produce Much Finer Tone

Order Now! **7 FOR \$1.00**

YES SIR!

YOUR DEALER
CAN SUPPLY

SEND 7 LEKTRO PICKS \$1.00
All Prices Retail—Add 10c for Postage and Handling
MILTON G. WOLF
1220 Kimball Bldg. Chicago 4, Ill.

by Slack and Ella Mae Morris, which gives Nancy Reed tough competition. She does handily, and McIntyre takes his alto entrance with as good quality tone as you'll hear from a reed. On has some resurgences of "the McIntyre sound" Hal was arguing about last issue. Good to hear it. *Night* with a Frankie Lester vocal is no let-down. Both Yours good ballad treatments; Hal seems to be playing more solo alto than he used to. (Cosmo 494, 491, 486)

Louis Prima

- || Fout Cowboy
- || Mary Lou

Louis Prima plus Foy Willing and the Riders of the Purple Sage. You gotta hear Prima come out with "San Antionoreney"! The only thing this disc is short is Ethel Smith's samba-organ. (Majestic 5003)

Johnny Long

- || Blue Skies
- || In A Shanty In Old Shantytown

These are remakes on two of Long's most famous sides. For my ears, a little heavier and less danceable than the originals. If you are going to do unison skat choruses, do 'em. The shift between the two-beat vocal and the full ensemble effects confuses the issue slightly. (Decca 32622)

Tiny Hill

- || I Had Someone Else
- || The Darling Song

This is the sort of record that trips reviewers. It looks pretty useless from the label, but Tiny rang in a good two-beat Chicago band on *Else* that plays cleanly and in tune, plus a much better trumpet takeoff man than you hear in bigger name outfits now. (Mercury 6011)

Vocal

Frank Sinatra

- || Begin The Beguine
- || Where Is My Bess

Beguine is taken at jump tempo. Somehow Sinatra doesn't seem quite as comfortable with it as he usually is. *Bess*, a fave tune of mine from *Porgy*, needs a heavier voice than Frank's, though he sings the tune with real intelligence and feeling.

Kay Starr

- || Sweet Lorraine
- || Love Me Or Leave Me

Kay Starr's rough-edged Bessie Smith attack may be fine on some tunes, but *Lorraine* has always been a wonderful piano tune, adapted for delicate phrasing. Seems to me that she misses too many of the nuances possible. Calvin Jackson, the pianist-arranger for MGM, plays a chorus with some ear-worthy stuff, but a shade too florid also. The Teddy Wilson big band disc of this for Columbia is still the standard for the tune. There's some Ray Linn trumpet at the opening you should catch. *Me*,

much more suited to Miss Starr's voice, gets bootied along by the Red Callendar bass. Willie Smith whisks through a deee-lightful 32 bars, and comes more Lynn. Latter lad deserves to crack a lot of polls this year. (Lamplighter 110)

Ma Rainey

- || Blues The World Forgot (1&2)
- || New Bo-Wocoll Blues
- || Moonshine Blues
- || Slow Driving Blues
- || Gone Daddy Blues
- || Blues Oh Blues
- || Oh Papa Blues

It's too bad that these Paramount pressings of records that Ma made back couldn't have been repressed with better surfaces and fidelity. She was after all, the oldest of the well-known blues singers, and ranks with Bessie Smith as the best. Unlike the Queen, she sings in a simple, almost harsh style that will seem to you an acquired taste for liking. Be that as it may, here is genuine folk singing of a type hard to find now—it's well worth hearing as the root stone of later inspiration. (Paramount (new) 1-8)

Monica Lewis

- || Should I Tell You I Love You
- || Put The Blame On Mame Boys

Miss Lewis sounds better on *You* than she has heretofore. Only fault noted was a tendency to "swoop" for tones a little too much. *Mame* overdoes the torchy warble used, and she flats "low-down" once. Most of Monica's mistakes on the wax she has made so far stem from one thing: trying too hard. If she will loosen up and stop worrying about the way she sounds, her singing will achieve a quality of naturalness it lacks now. (Signature 15029)

Novelty

Ralph Mendez

- || Hora Staccato
- || Flight Of The Bumble Bee

You have the horrible impression that this man is so fast on his instrument that he gets impatient with the band and starts rushing. That's how phenomenal (Modulate to Page 20)

Young Leader Shows Promise



Hollywood—The recent Black & White record session by the new band of 21-year-old Earle Spencer is causing lots of talk at Hollywood and Vine. Here's Earle with his vocalist, Annette Warren; Les Robinson on alto in the background and bary saxman Hy Mandel viewed under Spencer's arm. Other sidemen on the date, but not shown, were Tommy Todd, Jackie Mills, Ralph Lee, Jackie Marshall and Red Callendar.

BOOKS THAT EVERY MUSICIAN SHOULD OWN!

CAPITOL'S OUTSTANDING JAZZ PUBLICATIONS

PIANO



**NAT "KING" COLE
PIANO SOLOS**

For the first time in one fell swoop... Nat "King" Cole's piano solos of his famous Capitol recordings: "Gas Baby, Ain't I Good to You?," "I Can't See Per Looking," "Jumpin' at Capitol," "Rockin' at the Capitol," "Easy Listening" Blues, "Easy Listening" Blues.

PRICE 50c



**JOE SULLIVAN
PLAYS BOOGIE WOOGIE AND THE BLUES**

The first piano collection of boogie woogie and the blues by the master who played and recorded with such great artists as Benny Goodman, Tommy Dorsey, Glenn Miller, Jimmy Dorsey, Louis Armstrong, and Red Nichols. He was the original pianist with the Bob Crosby band.

PRICE 50c



**PIANO HANDBOOK
ON BOOGIE WOOGIE,
BLUES, AND BARRELHOUSE**

Three books in one! A short, easy way to learn to play and understand the three "Big" of American jazz piano. A complete method with exercises and solos for each style... written by an expert and one of the oldest exponents of jazz piano.

PRICE 50c

CAPITOL INSTRUMENTAL STYLE SERIES

GUITAR

**BLUES
FOR GUITAR**



5 Solos by "Neppy" LaMora, former Bob Crosby Bobcat guitarist and an outstanding instrumentalist... for Spanish Guitar (chords and single, string technique).

PRICE 50c

**OSCAR MOORE
GUITAR SOLOS**



Modern solos by the No. 1 guitarist in Down Beat's 1946 Poll, and member of the King Cole Trio. Book contains "Easy Listening" Blues," "Jumpin' At Capitol," and three other solos transcribed from the original King Cole Trio Capitol Records.

PRICE 60c

DRUMS

**AMERICA'S GREATEST
DRUM STYLISTS**



Drum solos by George Wettling in the styles of 22 great drummers... Dave Tough, Roy McKinley, Buddy Rich, Zutty Singleton, Ray Budger, and many others. By the writer of the famous "Tips for Tubmen" column.

PRICE 1.00

**PROFESSIONAL
DRUM STUDIES**



Emphasizing the new rhythms, these intensive studies prepare the drummer for dance, radio, and stage work. Written by George Wettling, world famous drum authority, and Brad Spilney, formerly with Leopold Stokowski and now with the Mutual Network.

PRICE \$2.00

SAXOPHONE

**TENOR
SAXOPHONE
STYLES**



Tenor saxophone solos by 5 stars - Coleman Hawkins, Lester Young, Don Byas, Eddie Miller, and Dave Matthews. With piano accompaniment. Edited by Sam Donahoe.

PRICE 50c

TRUMPET

GREAT TRUMPET STYLES



The Trumpet Book of the Year Edited by Billy Butterfield The first of its kind! The styles of these famous trumpet players with piano accompaniment for each solo. Louis Armstrong... Harry James... Billy Butterfield... Rex Stewart... "Dizzy" Gillespie and many others.

PRICE \$1.00

CLARINET

GREAT CLARINET STYLES



The Clarinet Book of the Year Edited by Dave Dexter, Jr. The first book of its kind! The styles of these famous clarinet players with piano accompaniment for each solo. Woody Herman... Artie Shaw... Benny Goodman... Edmund Hall... Hank D'Amico and many others.

PRICE \$1.00

FIRST ARRANGEMENT

By Van Alexander

Any musician can arrange with this book!!! This book endorsed by these famous arrangers - Les Brown, Gordon Jenkins, Axel Stordahl and Paul Weston. See this book for a sensational new plan. Van Alexander will personally correct scores by mail.

PRICE \$2.00

AT YOUR DEALER OR DIRECT

**WOULD YOU
PAY... \$1.00?**

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

The Lightning Arranger is the only musical device in the world that will do ALL THIS! It is colorful, durable and fits into your vest pocket.

DON'T DELAY To get our New Model, inquire at your local music dealer or send only \$1.00 now to the

Lightning Arranger Co.

Allentown, Penna.
If for \$1.99 we will send you our "LIFETIME" CELLULOID MODEL. Money Refunded If Not Satisfied.

Diggin' the Discs—Mix

(Jumped from Page 19)

is the technique of MGM trumpet start Mendez. Would love to have Harry James and Jimmy Dorsey hear these two sides, and try to stay with him. Victor Young's backing is awful. (Decca 23640)

Frank Froeba

♪♪ *Back Room Piano*

Album notes say "Frankie's fond interpretations twang with the irresistible rhythm of the old time player-piano or pianola." This about a guy who played piano for BG, worked at the Absinthe House in New Orleans, and hung out in the original Onyx Club. But since the piano he's using here has one of those man-

dolin attachments, guess this is one album you'll have to check off. I like to get nostalgic about the music, not have it weep beery tears on me. (Decca A-448)

Slim Gaillard Quartette

♪♪ *Drei Six Cents*

♪♪ *Minuet In Vout*

Put here 'cause if that jive ain't novel, I don't know what is. They work over lox and ahish kabab on this one. But the beat never stops and Dodo's piano usually has something. *Vout* is an instrumental, with bassman Tiny Brown and drummer Zutty Singleton getting all tied up in notes for a couple of bars. (Atomic 230)

Jimmy Durante

♪♪ *C'Wan Home Your Madder's Callin'*

♪♪ *There Are Two Sides To Every Girl*

Callin' is selling up a brisk breeze, quite understandable in

Travel Easy

New York—Here's a musical unit with no transportation problems . . . and it involves a hundred men, yet. It's the B & O Choir, a huge male chorus sponsored by the B & O railroad. The backers of the choir, which began as a barber shop quartet in 1914, see to it that their boys, most of them railroad men, get wherever necessary, with the best accommodations.

The choir, formerly featured at various music festivals, has been signed by ARA records. Oh, yes! The B & O Choir's director, British-born Stanley Chapple, proudly calls himself a "railroad conductor."

view of the fact that Durante can still sell a song in the time honored busking fashion, besides being a great gagster. (Majestic 1059)

Sigmund Romberg

♪♪ *Semper Fidelis*
♪ *Gold And Silver Waltz*

Toscanini's *Stars And Stripes Forever* rated the SWING section last month because it had a fine beat and good execution. Not so here, though as march music goes, there has been lots worse. The Hollywood production ending leaves a bad taste. As for the Lehar waltz, Romberg knows better—this sounds like a German street band chugging. (Victor 11-9221)

Pittsburgh Symphony

♪ *Carousel—Waltz*

As Woody Herman says, everybody wants to get on, and conductor Fritz Reiner just couldn't keep his hands off this score. Anybody who will play a waltz with legato tubas had just better stay in his own symphony hall as far as I am concerned. This is a novelty all right but not a good one.

Maurice Rocco

♪♪ *In The Shade Of The Old Apple Tree*

More of that nice Cole (drums) and Taylor (bass) rhythm for friend Rocco on piano. This column has printed some harsh things about him, but after some of the boogie woogie that has appeared on wax lately, Maurice is strictly a Tatum. (Musicraft 368)

Ethel Merman And Cast

♪♪ *Score Of Annie Got Your Gun*

Miss Merman's voice has always seemed harsh and unpleasant to me, but her stage presence makes up for it. Unfortunately that doesn't come on the records. However confirmed fans will have good enough imaginations to get by. What a score though: *They Say It's Wonderful*, *Doim' What Comes Naturally*, *I Got the Sun in the Morning*, *Who Do You Love I Hope*, and *I Got Lost in His Arms*. (Decca A-468)

Russell Bennett

♪ *Broadway Hits Of Yesterday*

Some time ago, I commented on how badly the arranging of *Oklahoma* stacked up against *St. Louis Woman*, even though the former's tunes were better. Former were done by Russell Bennett, known as the dean of Broadway's arrangers. I don't mean to disparage age, but he should retire, as casual listening to this album will show you. The arrangements are dated, inept, and in a word, boring. With a lovely song like *With A Song In My Heart*, you get performance that makes it sound like a military march. Granted all of Hollywood's faults, but if this is the best Broadway can produce, I'll stick in the camp of men who at least steal from composers working in the last 30 years. Compare this show-scoring to what Leonard Bernstein did for his show *On The Town!* (Sonora MS-474)

Al Jolson

♪♪ *Songs He Made Famous*

You may not like Jolson's singing—point remains that he is one of the greatest showmen ever to tread the boards—and if you have ever seen him work in person, there'll be no argument. Interesting thing about people like Durante and Jolson is that when they work a song, they may overdo phrasing and even get corny, but there is always the feeling of intense personal salesmanship that keeps you listening regardless. Guess that's what years of experience does for you. (Decca A-469)

"BRILLIANT" IS THE MUSIC OF WOODY HERMAN

AND

Brilliante

IS HIS CLARINET

Yes, America's foremost leader and instrumentalist prefers the New "Brilliante" because it has distinctive, tested improvements possessed by no other clarinet, domestic or imported!



New features give more power and beauty of tone and make the "Brilliante" easier to play than any clarinet on the market. The ring-key tone holes are carved out of a solid piece of fine Grenadilla wood. This exclusive process definitely gives you a

better clarinet than one with inserted ring-key tone holes. New, simplified one-piece design keys are made of a lighter, stronger alloy perfected during the war. . . . In every part of the "Brilliante" you'll find this same designed perfection!

Bb Boehm system . . . 17 keys—6 rings, two barrels, one tuned to A-440, the other slightly higher, to meet varying conditions.

NOTE: The pitch and intonation of the "Brilliante" are guaranteed on a basic tuning standard of A-440 at 70° Fahrenheit.



Agencies are available for Brilliante Clarinets and other Penzel-Mueller Products—Write for details—
PENZEL, MUELLER and CO., Inc., 36-11 33rd Street, Long Island City 1, N. Y.

"I THINK THE RECORD-OF-THE-MONTH CLUB IS A GREAT IDEA!"

TOP Recording of the TOP hit of the month in unbreakable VINYLITE DELIVERED TO YOUR DOOR

Realize the excitement of owning the top hit of the month in unbreakable Vinylite. The top hit is determined on the basis of B.M.C.'s national poll, plus the reports of other leading national polls. Then, B.M.C.'s impartial board of experienced critics, writers and authorities select the top recording of that month, which is placed in the original in long-lasting Vinylite. B.M.C. members receive literature and regular Club bulletins, record hit lists, advance information on music and artists. Members may select a free record for every 10 records purchased.

RECORD-OF-THE-MONTH CLUB
Dept. DB-9, 6912 Hollywood Blvd., Hollywood 28, California

I enclose \$12.60 for a year's subscription postpaid.

I enclose \$6.60 for six months postpaid.

I enclose no money. Please send me literature describing Record-of-the-Month Club.

Name _____
Address _____
City _____ Zone _____ State _____



TRADE TATTLE

Jack Smith has switched from Majestic to Capitol. Jack Leonard will start with Columbia early in September...

M.G.M.'s new record subsidiary is in a sweat looking for "names" big enough to be in keeping with the firm's film rep. So far, only Kate Smith has been inked.

LOCATIONS

Ins Ray Hutton may go to Mexico City for a club date at nearly 5 G's a week. Duke Ellington will be getting just that amount...

Donahue Parts With Manager

New York—Sam Donahue and his personal manager Willard Alexander have parted company, though Alexander still retains a cash interest in the band.

GAC's Art Weems, on the other hand, claims that such was never the case, that GAC has nothing but respect for Alexander and that he had been nothing but helpful with Donahue.

total about \$7,500.

Roy Ross, who handles the orchestral backgrounds for Decca singles (Jean Sablon, etc.), has been named music director...

PUBLISHING

Jerry Johnson, professional manager of Bourne music, is switching several of his contact men from ABC Music, a Bourne affiliate...

of local offices of Maurice music, the English publishing house. Mickey Golden's Criterion music will become the first music pub to issue a book...

PIANOS

Two new pianos have the key-thumpers talking to themselves. One is a new invention in which each key actuates a lamp by means of a hammerless action.

The performer has perfect control over each note. He can accent it, diminish it, swell it; he can control it much as a violinist can his instrument.

Coast Danceries B. O. Battle—Line Up Names

Hollywood—Outcropping of the old grudge between Tommy Dorsey and the Palladium is seen by some in announcement that Tommy's band will share the bandstand at the Casino Gardens with brother Jimmy for a couple of weeks starting Sept. 13.

Casino associates are making no bones of fact that Tommy is out to give the Palladium stiff competition against heavy draw Palladium was promising with Tex Beneke and the Glenn Miller band, which took over Sept. 3.

The other piano is a new lightweight, 16-pound job with a range of slightly more than three octaves, resting on a tubular aluminum frame, with moving parts of die-cast metal and a case of fiberglass.

Alloy reeds replace strings, eliminating the instrument getting out of tune. The piano has a constant A-440 pitch. Added gadget is a mute, operated by a button, to keep the operator's thumpings from driving nearby non-music-lovers out of their tin-eared minds.

Music business is in biggest box-office battle ever staged in this locality, helped along with Benny Goodman at the Meadowbrook and Lionel Hampton at the Trianon.

Avodon is making its own heavy play by bringing in Woody Herman for two weeks starting Oct. 1. Also in on taste will be Jan Garber at the Aragon, a consistent puller in this territory.

But, says Vine street, "Somebody's bound to get hurt before it's over."

—meg



GEORGE AULD featured artist on MUSICRAFT RECORDS, using the Micro shockproof strap on a recent engagement with his all star band.

SHOCK ABSORBER plastic neckpiece—exclusive feature of Micro shockproof straps.

A new sax strap that "gives", too!

There's no jar when you hitch your alto or tenor to this new Micro sax strap! The neckpiece is made of a special plastic that gives—just the right amount of "give" to ease the weight of the instrument.

MICRO Shockproof SAX STRAP

PRICE \$1.00 AT ALL LEADING MUSIC STORES

MICRO MUSICAL PRODUCTS CORPORATION • 10 West 19th Street, New York 11, New York

George M. Smith

RECORD ALBUM

Guitar Solos

Six Original Guitar Solos with String Quartet and Rhythm Section

SOPHISTICATED FLAMENCO - SWING

GEORGE M. SMITH

3 Record Guitar Album \$4.50 Add 25c for Postage 35c West of Rockies

AVAILABLE TO DEALERS

MILTON G. WOLF 1220-R Kimball Bldg. Chicago 4, Ill.

McIntyre Thrush Has Some Unusual Talent



New York—She reads, she writes, she plays, she sings: one of the very few in captivity is Nancy Reed, 18-year-old singer for the Hal McIntyre band.

Coming to New York's Juilliard School from Pittsburgh in 1945, she was studying harmony and theory when arranger Johnny Watson heard her after-hours piano-doodlings at the Cafe Umbrigo in Newark.

Ray Perry and Webster in NYC

New York—The Ray Perry trio and a four-piece combo under direction of tenorman Ben Webster at press time were banned to unshutter Minton's New Playhouse in Harlem. Openings was set for Aug. 29.

Perry, formerly featured violinist with the Lionel Hampton crew, has Leonard Gaskin on bass and Dense Thornton at the piano.

The club has been remodeled completely and, according to manager Teddy Hill, will be one of the more plush spots uptown.

WE FOUND

BRONSON (Red) FREEMAN, tenorman, at 3166 Chadbourne rd., Shaker Heights, Ohio
RUSS TAYLOR, working at the Old Mill House, West Yarmouth, Mass.
JAMES BEATE, Belmont Plaza hotel, New York City
RALPH BLANK, pianist, through Chicago Local

WHERE IS?

JOE HALL, former Glen Gray pianist
NICK DE LUCA, saxist, formerly with Johnny "Scat" Davis
JOHN ANDREWS, tenorman, formerly with Sherry Sherock
ELAINE TRENT, vocalist, formerly with Sherry Sherock
BUDDY BALBO, saxist, formerly with Dean Hudson
ANIO "AI" RISI, pianist, formerly with Wally Price
DONNA JEAN, former Blue Barron vocalist
BOB ANTHONY, vocalist, formerly with Bob Chester
JOHNNY VOHS, trumpet, formerly with Hal McIntyre
BERNIE COLLINS, pianist, who had own band in New York state
EDDIE DAVIS, tenorman, formerly with Cootie Williams and Andy Kirk
CRUCK GENTRY, alto, formerly with Shaw, James and Jimmy Dorsey
BARRY NADELL and ALBERT SANDY, violinists, formerly with Russ Morgan
VERNE STRAIT, pianist, originally from Flint, Mich.

Key Spot Bands

AQUARIUM, New York—George Paxton, Andy Kirk
AVODON, Los Angeles—Billy Butterfield
BAND BOX, Chicago—Freddie Slack
CASINO GARDENS, Santa Monica, Cal.—Jimmy Dorsey
400 RESTAURANT, New York—Randy Brooks, Louis Jordan
MEADOWBROOK, Cedar Grove, N. J.—Elliot Lawrence
MEADOWBROOK GARDENS, Culver City, Cal.—Benny Goodman
PALLADIUM, Hollywood—Tex Beneke
PENNSYLVANIA HOTEL, New York—Buddy Morrow; Opng. 9/16, Claude Thornhill
ROSELAND BALLROOM, New York—Ray Anthony
SHERMAN HOTEL, Chicago—Claude Thornhill; Opng. 9/13, Louis Prima
STEVENS HOTEL, Chicago—Clyde McCoy
TRIANON BALLROOM, South Gate, Cal.—Lionel Hampton
ZANZIBAR, New York—Cab Calloway

tarist Walt Ulmer. She admits the latter arrangement, with strong St. James Infirmary influences, had a "real bad trumpet section—I transposed all wrong from the score, and got lost at the end."

Nancy claims Duke, Raeburn, Gibeling, and Matthews (latter two ex-McIntyre-ites) as strong influences, and says she'd rather arrange well than do anything else.

Not the greatest yet, Miss Reed is a sterling example for her sister chirpers, always looked down on by musicians as unhip dress extras.

Sablon Helps Revive Tune

New York—Before Jean Sablon left France for his American tour, he heard a tune that had become as popular with the French people as it had with the GIs.

Once in the states he found the number was written in this country before the war and Harry Link of Feist held copyrights on the tune. Sablon wanted to cut it for Decca. Deal was set and French words were written by Sablon and Jean Geringer.

Background on the yarn is that Carl Sigman originally penned the number before the war and left it with Link before going overseas. While in France, he played it for troops in clubhouses and rest camps and they, as well as the civilians, found it hummable. It caught on and Sablon—still in France—heard it.

Ditty is *Passé*, now getting top-exploitation from Feist. Co-writers with Sigman on the English version are Joe Meyer and Eddie de Lange.

WARNING

David Gorstons books and observations are available at good dealers and jobbers. If anyone tells you that our publications cannot be obtained, please let us know, and we will see that you are supplied promptly and properly. We will prosecute to the full extent of the law, anyone making false statements; however, our catalog, DAVID GORSTON, 117 W. 48th St., N. Y. C. Circulars upon request.

Your Song Recorded

10 inch Vocal & Orchestra...\$10.00
Music Printed—Autographed...10.00 up
Piano—Vocal—Arrangements...10.00
Commercial Pressings (Catalog) Stamp
URAB DB 245 West 34th St. New York 1, N. Y.

ASTONISHING PIANO CHORD AND BASS CHART

above name: symbols; readings; notation: 648 trials positions; 180 bass positions; of 18 types of chords on 12 roots. For lovers of piano, electric, manual Hammond organ; Savonarola; harmonium; xylophone; marimba and tuba. Only \$1.00—Check limited. ORDER NOW!

CAROL MUSIC CHART CO.

Box 210 - Lotters - Brooklyn 28, N. Y.

MUSICIANS

Make \$50 daily in your spare time, selling direct to musicians—seasonal fairs. "The Swing Chorus" for Trumpet. (Beneficial for Tenor Sax - Clarinet) Chord names and Chord Chart included. Retail for \$3. Send only \$1 for complete folio, chord chart and details. Special attention to teachers.

LEO FANTEL 2176 Crossways Ave., N.Y.C. (BR), N.Y.

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE
MANUFACTURED BY
ELECTRO STRING INSTRUMENT CORPORATION
6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

ANDY BROWN-ADOLPHUS DOC CHEATHAM

SAXOPHONE CLARINET INSTRUCTIONS IN TRUMPET
WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

NEW YORK PHILADELPHIA
Donald S. Reinhardt's
SCHOOL OF THE PIVOT SYSTEM
(TRADE MARK)
FOR ALL BRASS INSTRUMENTS
Home Office: Presser Building, 1714 Chestnut St., Phila. 3, Penna. (Rittenhouse 7824)
BOSTON WASHINGTON

MUSIC STUDIOS
ANTHONY ANTONIO & LUISETTI PETER A.
Strand Theater Bldg., 1585 Broadway & 48 St. N.Y.C., Suite 304 Phone: Columbus 5-9866
GUITAR * SAXOPHONE
TENOR BANJO * CLARINET
MANDOLIN

BUM LIP? THEN THIS IS FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

HARRY L. JACOBS 2943 Washington Boulevard Chicago 12, Illinois Phone Nev. 1057

SWING PIANO MADE EASY
World's easiest system teaches Beginners or Advanced to play like Radio-Record Artists! Learn runs, breaks, blues, riffs, raves, negro effects, chimes, Boogie Woogie, blues, ends, modernistic, futuristic, weird styles, off-color, riding-melody, jam-bat-bur choruses, etc. HUNDREDS of effects. Send for Free Booklet I and Low Price TEACHERS—Use new lesson-leaf system. Write! SLONE SCHOOL, 2801 Forbes St., Pittsburgh 18, Pa.

"Sugar Chile Boogie"
—Piano Solo—
Featured by FRANKIE (SUGAR CHILE) ROBINSON
25c (COIN) per copy—Postpaid
HARRISON SMITH, Music Pub. 227 Hancock St. Brooklyn 16, N. Y.

STUDY ARRANGING with OTTO CESANA
EVERY Musician Should Be Able to Arrange CORRESPONDENCE AT STUDIO
They studied with Otto Cesana: (Att. Post)
Van Alexander, Dean Hudson, Leonard Levin, Andre Kontzilas, Herb Quigg, Alvin Ray, Van Latta, Charlie Sarnes, Buddy Wood, Paul Whitman and many others.
NOW AVAILABLE!
Voting the MODERN DANCE ORCHESTRA (150 Examples)...\$4.00
Course in Modern Harmony (Complete material)...\$3.00
Course in Modern Dance Arranging (Complete material)...\$3.00
Reminiscence (Score—with covert sketch)...\$1.00
American Symphony No. 2 (Score)...\$4.00
OTTO CESANA, 39 W. 57th St., New York 19, N.Y. Tel.: Plaza 2-1250

Learn to COMPOSE and ARRANGE This Simple Home Study Way

BECOME A MUSIC LEADER Earn Good Money Today's Leaders Know Harmony
A Short Cut Method!
A majority of our Home Study Course will get you in position to obtain the outstanding positions in orchestras, bands, schools, churches, on radio program—wherever music is used—at incomes that attract. Send coupon today for catalog and illustrated lesson. Check course that interests you.
 Piano Teacher's Normal Course Piano Student's Course Public School Music, Beginner Public School Music, Advanced Advanced Composition Ear Training and Sight Singing Choral Conducting Dance Band Arranging History of Music Harmony Voice Clarinet Violin Guitar Mandolin Cornet—Trumpet Advanced Cornet Saxophone
Name _____
Address _____
City and State _____
Have you studied harmony? _____ Would you like to earn degree, Bachelor of Music? _____ Age _____
UNIVERSITY EXTENSION CONSERVATORY
Suite U-422, 745 Oakwood Boulevard, Chicago 15, Ill.

BY JUPITER!

Songs by LAURELLE MILLER have class and originality!

Her "MELODY" (Jupiter Record 100-1A) is tops. "I GIVE IT TO YOU" and "I HAVE NO WORDS" are real class. All her songs are out of this world—they are from:

JUPITER PUBL. CO., LTD., AND JUPITER RECORDS

808 S. Vermont Los Angeles 5, Calif. EX-1879

THE YEAR THE...

"Marassa Mauler" WON HIS CROWN!



Smoke curls as Frank Meyers finishes another recording for lower part of the alto clarinet



The art of aligning trombone slides—a true craftsman's work—is done by Harry Hostetter



Ernest Personnel, our saxophone final assembly foreman, inspects new Conn saxophones and trumpets



The bands which hold our saxophones together



Harry Rogers, of the mouthpiece department, checks out every mouthpiece



Brass parts are polished with steel and cotton for that bright glint

ON JULY 4, 1919, Jack Dempsey knocked out Jess Willard in the 3rd round of their championship bout at Toledo, Ohio. The same year these six craftsmen joined Conn in a winning fight to build the finest band instruments human skill and ingenuity can produce! They, together with 118 other skilled craftsmen, each having over 25 consecutive years with Conn, have dedicated their time and energy wholeheartedly to this job... and your new Conn will reflect this devotion and painstaking care in playing ease, intonation accuracy and beauty of tonal quality.

Right now the demand for Conn instruments is greater than ever before in history, and we're doing everything possible to produce instruments for everyone. So please be patient... and don't blame your dealer because you can't get a Conn at once. Look to your future and remember... it pays to wait for the best!

CONN BAND INSTRUMENT DIVISION
C. G. Conn Ltd., Elkhart, Indiana



This advertisement is the eighth of a series on Conn Craftsmen

DOWN BEAT



MUSIC NEWS FROM COAST-TO-COAST



25 CENTS

FOREIGN 30c

25 CENTS
FOREIGN 26-

When you are asked, ask
for the "Foreign" rate.

Foreign postage of the money order
is included in the rate.

The bank which sold the note
is not responsible for the
amount of the note.

26-1