

Job Panic Hits Hollywood Ranks

Unemployment to Top Hunger of '30s Union Talks Relief

By CHARLES EMGE

Hollywood—The economic woes of musicians got a thorough airing at the recent general meeting of the AFM's Local 47 and from the tone of the discussions, pro and con the new work restrictions imposed here (see story Page 11), local music makers are facing an unemployment panic that may outstrip that of the early 'thirties.

An ominous note was cast as a union official admitted the labor body's treasury had already been touched for loans by musicians who were about to lose their homes. How far the organization would be willing to go in this direction was not discussed.

Although not given official mention at the meeting, the matter of re-establishing the union "commissary department," which dished out free groceries during the depression years at a cost of thousands of dollars, has been talked about by group leaders within the union.

The main problem here has always been the steady influx of musicians from all parts of the U.S.—even from many parts of the world. The membership of Local 47, about 8,000 in pre-war days, has now reached a figure in excess of 14,000—and what was once a steady influx has approached the proportions of a mass migration.

Musicians are lured here by the reports of the huge earnings of movie and radio musicians, and they probably have, to an

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Name Combos For Jump Town

Chicago—Jump Town nitery went on a name combo policy with the opening last night (20th) of Max Kaminsky's five piece outfit. The little trumpeter will be at the club two weeks, with Georgie Auld coming in from Milwaukee to open June 3. Charlie Ventura is then set to follow July 1 for four weeks.

Spot, operated by Pete Johnen, hit the jackpot this winter with the discovery of vocalist Jackie Cain and the Innovators. Pete plans to run early Sunday evening (6 to 8 p.m.) sessions.

Combos were booked through the Harry Moss Agency, with Auld and Ventura having preceding dates at the Continental in Milwaukee.



Charlie

Capitol Buys Out Scranton Plant

New York—Exercising an option held since 1944, Capitol records has purchased the outstanding stock of the Scranton record company for \$2,000,000. The purchase gives Capitol direct control of major pressing plants in Scranton and Hollywood with a reputed total annual capacity of 50 million platters.

Radio Scale Up In Settlement With Networks

New York—After four months of negotiation, officials of Local 802 reached an agreement with radio networks providing increases of from 16 to 28 per cent in scales for musicians on commercial and sustaining programs.

For about 300 staff musicians, scale will be upped from \$126 to \$151 weekly on sustaining programs, and from \$165 to \$191 on commercials. These salaries are based on a five day week, with work of from 4 to 5 hours during an 8 hour day.

About 2,000 musicians who work broadcasts on an occasional basis, will be affected by the increase in rehearsal scale from \$6 to \$7.50 per hour, from \$14 to \$18 for half hour shows, and from \$18 to \$23 for hour programs.

For the first time, men will be paid for doubling on instruments, \$3 for the first double and \$2 for each additional one. Networks won their stand for no paid vacations.

Summer Air



New York—Georgia Gibbs, with the Dave Rose orchestra, will replace the Eddie Cantor show over NBC for the summer, starting June 26. Her Nibs has two platters riding, *Necessity* and *Glocca Morra*.

mented by studio musicians, will be on five times weekly from the coast. The band will be east in July to fulfill a date at the Strand theater on Broadway.

It's a well known fact by now that Frankie Carle and Tex Benke will replace Perry Como and

(Modulate to Page 7)

More Music On Summer Net Replacements

New York—Biggest changes in radio for the summer months involve the two great tonies—Bing Crosby and Frank Sinatra. Frankie has been dropped out of his CBS Old Gold show at the end of its 39-week cycle June 4 and some mid-September will unshutter the new Hit Parade stanza on NBC, replacing Andy Russell.

Der Bingle drops his program into summer moth balls June 18 and will remain off the air until Sept. 24 when he will re-appear for his fall and winter stint.

Sponsor Philco announced that it has been satisfied with Bing's efforts heard during the last season over approximately 400 outlets. Philco's Burl Ives shot over Mutual will continue throughout the torrid months, with independent stations tagging onto the net bringing the number of stations to a total of 340.

Bing's brother, Bob, comes on the air June 3 for Campbell Soup. The noted Dixieland leader, using some of his top sidemen aug-

Ventura, Harris Split, Front Own Units

New York—Charlie Ventura and Bill Harris, the team that just pumped life back into 52nd Street, will split up when their engagement at the Three Deuces terminates this week. Temperamental and financial differences were the causes.

Harris, at press time, had been offered the Deuces spot with a tentative combo that includes Dave Tough, Mike Bryan, Flip Phillips and Eddie Safranski.

Ventura moves on to Milwaukee June 2 with a unit that will probably include Shelly Manne, drums; Bob Carter, bass; Kai Winding, trombone; Buddy Stewart, vocals. Pianist Lou Stein hadn't decided whether to go with Charlie or Bill.

Local 10 Backs Down On Ruling

Chicago—Break in the unpenetrable front of AFM Local 10 has occurred—but only in the relatively minor matter of rescinding the ban on musicians (usually leaders) for guest appearances in record stores. Previously the wax retailers were soaked the \$200 disc jockey fee, then prohibited altogether when the ban went out against jockeys. Talk of the latter ban being lifted is nothing more than so much air up to now—and probably for some time.

Nick Perito Takes Own Trio Into NYC Hotel

New York—Nick Perito, accordionist whose backing of singer Lucienne Boyer at Cafe Society has excited many musicians, will take his own trio into the Commodore Hotel Century room to play afternoon and evening relief sessions.

Slim More Mixed Than His Cement, 3 Want Cut

Hollywood—Slim Gaillard is the center of another booking mix-up with three agencies claiming a commission on his earnings at his new location, the Swannee Inn. Gaillard was booked into the Swannee by Harold Jovien of the GAC office

after Gaillard had assured him that he had no prior commitments to other agencies. But no sooner was Gaillard on the job when MCA came up with a claim, seemingly valid, that Gaillard had signed papers which gave this agency a share in his earnings.

GAC promptly turned the case over to the AFM for arbitration. Union investigators, after checking records, decided that Gaillard was, at least technically, still bound by a booking pact with the William Morris agency.

Gaillard stated that he would do his best to see that GAC got the booker's cut on his date, as this was the only office which had made any effort to get him a job.

Court Orders Kinney to Pay

New York—Ray Kinney, band leader, who has a wife and six children in Honolulu and, according to his attorney, is \$16,000 in debt, was ordered by Judge Hackenberg here to pay \$85 per month toward the support of Ronald Dale Kinney, 5, the son of Evelyn Bowser, a former hat-check girl.

Hickory House Sessions Benefit D. Runyon Fund



Harold Hahn, Bill Lolatte and Sam Donahue

New York—Saxist Sam Donahue, backed by a trio of piano, bass and drums, started the ball rolling on a series of Monday night sessions at the Hickory House on 52nd Street with all proceeds going to the Damon Runyon cancer fund.

All persons involved, including musicians, waiters and the house itself, contribute their entire take to the fund.

Working with slack Jim Mc-

Carthy, the Hickory House is busy lining up Illinois Jacquet and Count Basie for future sessions. Possibly, Basie on May 19 and Jacquet the following Monday.

Jacquet is at the Savoy this week.

With Sam on his date were Teddy Napoleon, piano; Harold Hahn, drums, and Bill Lolatte, bass.

June Bride



Hollywood—Exact date has not been named, but sometime in June this beauty, Margo Woode, will become the bride of Bill Burton, manager of Dick Haymes, Helen Forrest, Margaret Whiting and others. Margo is a 20th Century-Fox actress.

Snub Mosely Crew Eyes Paris Date

New York—Snub Mosely and a 6 piece unit is set for the Cafe Lido in Paris, according to press-time reports. Opening is set for the end of June, if working permits can be secured by that time from the French department of labor. No difficulty is expected from this quarter.

Mosely, Sonora record star, will be on tram; Bob Carroll, trumpet; Al Green, alto; Tommy Benford, drums; Vernon King, bass; and Gordon McKay, formerly of the Red Caps, vocalist.

Original linking will call for a 6 month stint, though Mosely figures it will stretch into a year. Bookings are through Max Cassavan, who has offices in Paris as well as New York and is, in that way, able to pay off talent in American dollars without getting messed up in exchange channels.

The Hipster On the Cover

One of the more frantic characters in music business, Harry (The Hipster) Gibson, cavorts on the cover of this issue. The Hipster first started 32nd Street several years ago with his boogie piano, his wild vocalizing and his unpredictable actions. After turning out a record album and a few single discs he invaded Hollywood and, except for a theater tour with Mae West, has been there ever since. This is a staff photo by Bill Gottlieb.

Bud Says Rio Cats Play Everything in Ragtime

New York—Singing nothing but praise for the congeniality of the people and nothing but rebuke for the semi-tropical weather, jazz saxist Bud Freeman returned early this month from Rio de Janeiro where he, pianist Joe Bushkin and bassist Herb Ward had been booked for four months. The unit had completed only nine weeks of the engagement.

"Everything went along pretty well, but the food and the weather were out in left field—nowhere. Even at \$10 a throw, the meals were so bad that I couldn't do much more than muss the stuff up in the plate," Freeman told *Down Beat* shortly after he stepped off the plane from the Brazilian capital.

Finds Jazz Tubman

Booked into the *Mela Noite* (Midnight Club), Freeman was told after opening night that his trio was too quiet. Bud added local drummer Bibi Miranda, in whom Bud found a capable and sincere jazzman. From there on in, the unit was a success. Freeman said the club opened at midnight and ran until 4 a.m.

"The playing part was easy," Freeman said, "we played only four sets a night—mostly jazz with a few sambas tossed in. The job was wonderful. And with Miranda on drums, it was kicks. He picked up jazz right from the start, and with his background in South American tempos gave us a terrific drive. For my loot, he's second best only to Dave Tough and Big Sid Catlett."

Sound Like Jelly Roll

Bud explained that native musicians play pop stuff like the old ragtime pianists. Sounds, he said, like they all had taken lessons from Jelly Roll Morton. The local musicians are treated little better than servants—much in the manner of waiters, he added.

"My wife, Estrelita, was with me and if we hadn't gotten sick from the bad food and so beat

Vaughan, Mooney Slack to Sherman

Chicago—Hotel Sherman's new Panther room policy of name acts and small bands must be paying off—at least there is an imposing list of talent inked for future shows.

First show featured Jan August, with Herbie Fields, the Harmonicats and Jayne Walton. Sarah Vaughan is currently featured, with August and Walton leaving last week. May 30 Freddie Slack's new 8-piece group replaces Herbie Fields, with Sarah leaving June 4.

Joe Mooney, now in St. Louis, will have his unveiling here June 20 for four weeks. Les Paul's quartet is also due in, whenever dates can be worked out.

Several other changes were in the making, possibly an additional name for the May 16 show. Booker Marty Bloom was finding the lack of good names a major difficulty in setting shows.

Glen Island Line-up

New York—Tex Beneke's orchestra, which recently reopened the Glen Island Casino, will be followed by Claude Thornhill on May 25. A Latin unit, Noro Morales, will move in July 3.

by the high humidity, we would like to have stayed south. But, we couldn't take it.

"I must say one thing, though, the people are wonderful—and they love jazz."

Bechet, Kaminsky Bash 25th

Chicago—Sidney Bechet and Max Kaminsky will be the featured acts of Paul Eduard Miller's Kimball Hall concert next Sunday (May 25). With the two veteran musicians will be a Chicago group, consisting of altoist Bill Funkey, drummer Ken Smith, guitarist Joe Rumoro, and bass and piano not yet determined.

Miller is promoting this session in conjunction with Bill Reinhardt of Jazz, Ltd., new jazz night club soon to be opened.

Also on the program is the "Bop Cats," unidentified beyond being "seven young musicians in an unusual presentation of bebop."

Ann Of Washington Square



New York—Ann Hathaway poses with a background of the Arch of Triumph in Washington Square, through which may be seen the Fifth Avenue skyline and a glimpse of the Empire State building. Ann sings in Greenwich Village now, at the Cafe Society Downtown, though she got her start at Jock's, way up in Harlem.

Threats Made To Monroe Kids

New York—Phoned threats that the Vaughn Monroe children would be kidnapped were received April 11 at the Monroe home on Park Ave. The children, Candy, 5, and Christina, 2, were immediately moved out of state with relatives.

The threats were made by a "low voiced" woman and were received several times by the Monroe maid. Vaughn and his wife, Marion, were in Detroit at the time.

Raeburn Winds Up Dance Tour, Opens At Paramount



New York—Following an unusually successful dance tour through the east and south, Boyd Raeburn and his band returned to Manhattan to open today (May 21) on the stage of the Paramount theater. This photo, showing part of the crowd at Virginia Polytechnic Institute in Blacksburg, Va., also shows, left to right: Boyd Raeburn, Jerry Sanfina, Buddy DeFranco (at mike), Shirley Thompson and Sam Spumberg.

Hampton Chicago Concert Below Par

By DON C. HAYNES

Chicago—A packed Civic Opera House, with a goodly scattering of what D. Leon Wolff called hydrocephalics, enthusiastically witnessed and acclaimed Lionel Hampton's April 27th concert, an affair which actually was much closer to a complete fiasco.

Appearing in front of a musically bad band, Hampton added to the mess with a poor emcee job, even played tasteless vibas. In addition amateurish programming and snafued stage direction (silent mikes, unpredictable lighting and a procrastinating front curtain) made the sum total another black eye suffered by jazz on the concert stage, here and across the country.

But the audience, bless 'em—they were knocked out. The louder the band blew, the faster the beat (what beat?) the higher the trumpets and the crazier the tenor sax battles—the wilder the crowd shouted approval. And Hamp, who acted somewhat lost on the stage, urged his band on to complete pandemonium.

Almost Everything Wrong

Every serious criticism that can be applied to a big band can be applied, and not lightly, to Lionel's band. The rhythm, once the wildest, most infectious of any band, now was relegated to a dull, toneless "thud, thud thud" all evening. The saxes, when heard, were seriously out of tune. Trumpets could usually be distinguished individually, all five of 'em, with that many different vibratos, seldom even remotely together. Only the trombones were musical. The band sounded direly in need of a rehearsal.

Solos, with the exception of a trumpeter named Duke and a little of Johnny Griffin's blowing, were negative. Guitarist was hampered by a horrible amplifier. Milt Buckner's piano work consisted more of shouting his riffs than playing them. At one time, what might have been a decent clarinet solo was completely lost between a blaring band and a dead mike.

Kenny Mann, a young Chicago boy, played very tasteless tenor and sounded like a musically immature kid.

Bad Programming

Programming had such gems as the entire band choraling *Easter Parade a la Fred Waring*. Another piece de resistance was *Open The Door, Richard*, with the drummer coming down for a Dusty Fletcher routine, capped with a tap dance!

Hamp's idea of using the band as a choral group isn't necessarily bad—but not Waring style with all possible vocal clichés thrown in. And 20 guys grouping (or groping?) front stage around a mike had more the appearance of a bunch of raw recruits in their first drill.

High spot musically was a serious *El El*, in which the band fairly well brought out the tre-



Lionel Hampton

mendous beauty of the Jewish chant.

Hamp a Bad MC

As an emcee, Hamp should avoid introducing numbers as "a very special request", particularly on the concert stage. Or referring to everything, no matter how old, as "our latest Decca recording".

The concert was advertised as a big band jazz concert. And while the audience expected to be entertained and to enjoy Hampton's special brand of showmanship, it obviously was to be on a musical level. In so enthusiastically accepting the bedlam that was Hampton's music, the audience placed themselves open to criticism. If they are typical of the average jazz concert goer and dance band follower (which I still can't believe), then music is

drawing its supporters from a low level of intelligence.

Maybe Hamp, one of the nicer guys in this mad business, should lay off, rehearse seriously and get his outfit into some semblance of a name band. Perhaps at this time he needs to evaluate his musical standards, return to those which he had with Benny Goodman and with his own early bands.

I remember the wonderful band Lionel had at the Hotel Sherman a couple of years ago. Maybe Hamp's mentor, Joe Glaser, remembers it. Maybe Hamp will remember it, too. There was one of the finest bands in recent years.

But this one—!!

DOWN BEAT'S DECISION:

To write this kind of review is about the toughest task a critic, or reviewer, if you prefer, can place upon himself. Yet a concert as bad as this cannot go unobserved—there are too many things here, reflected throughout music, that need constructive criticism; too many things that need to be brought to light. Perhaps, as is the main hope of this reviewer, Hamp may find himself and his band again—the concert so obviously shows that he sorely needs to.

LIONEL HAMPTON ANSWERS:

Up to press time Lionel had refused to reply to the review.

Powell Resting



New York—Mel Powell and his wife, Martha Scott of the movies, view Mel's *Down Beat* poll trophy at their home in Connecticut, where the pianist is convalescing from a siege of illness. He has no immediate plans to return to music, he says.

REEDS GILBERT

by Eddie Ronan



Give 'Em Dance Music Or You're Out Of Business

By RANDY BROOKS

(As told to Eddie Ronan)

New York—"The band I have now at the Pennsylvania is a lot different than the one I was fronting here about a year ago. It's softer and lighter and built strictly for dancing. As a trumpet man, who, like most brass men, feels that a band is hardly a band without plenty of brass cutting through, it is a little difficult to explain how I happened to switch to a softer band.

"First, I don't want anyone to get the idea that I've got a sweet band. We're still playing jazz. That, I insist. My brother, Johnny (John Benson Brooks), is still writing progressive material for the book. The only thing is, we're muting it down. And, I've got George Borden, who formerly arranged for Glenn Miller and the old Bob Allen band, writing the other stuff. It's great and people can dance to it.

"Keep It Subdued"
"That's the important thing today. If people can't dance to your music, you're out of business. I found that out. So, now I've decided that the secret is to play jazz subdued enough for the customers' ears and with a beat that they can dance to, but still jazz.

"Well, that's what I'm working on today. I've cut two brass and one sax and now have five brass, four saxes and three rhythm. Counting the two vocalists and myself, we total 15. But, we've found with this curtailed instrumentation, we still can get that big sound. With Eddie Shomer doubling from tenor to baritone, the saxes can be as full as we want them.

"We Can Blow Soup"
"In the brass, I fill in on trumpet with Mel Eddy, Chuck Madonia and Paul Montgomery. Add

trombonists Don Jones and Dave Pittman and we can blow as much soup out of the bowls as most nine-piece brass sections. At least, enough for our needs. But, we're keeping it down.

"In the rhythm section, I have Shorty Allen, piano; Paul LaJole, bass; and Buzz Bridgford, drums. They handle the beat fine.

"Harry Prime and Alleen Stanley, Jr., (that's her name even if she is a girl) take the vocals. Alleen works the up-tempo numbers and some special material that we've developed for people who like to stand around the stand and watch. Numbers like *Papa Don't Preach To Me* and *I Do, Do, Do* keep the watching crowd happy. Still, after a short ad lib intro, we keep them in tempo for those who want to dance. The ballad department is in the hands of Prime. The kids are a good combination.

"It's Still Jazz"

"Getting back to the saxes, I have Danny Bartell, first alto; Art Lopez, third alto, and Buddy Balboa, jazz tenor, working with second tenorist Shomer. He's the boy who doubles on baritone.

"GAC is doing right by us now and the good words by Frank Dailey after we played the Meadowbrook didn't hurt at all. We'll be here at the Cafe Rouge up to 12 weeks, if the options are picked up, and, after that we're set for a date at the Paramount and maybe back into the Meadowbrook in the fall. There are also some summer dates at Atlantic City and Virginia Beach.

"So, all in all, I think my band and future are in pretty good shape even if we are playing our jazz a little lighter and a little softer.

"It's still jazz."

Connie Boswell Waxes First Sides For Apollo Label



New York—An excellent crew of musicians was lined up to provide backing for Connie Boswell at her first session for the Apollo label. Left to right:

Artie Drelinger, Bernie Kaufman, Hymie Schertzer, Cal Lynch, Hank Ross, Jerry Jerome, Freddy Norman and Miss Boswell in person.

Torme Flies East To Copa

Death Takes Saxist Joe Di Maggio

New York—A heart attack suffered while he was on the bandstand was fatal to Joseph Di Maggio, sax man and vocalist for the Chuck Frie ork. Unit was playing the Rialto ballroom, Broadway.

His brother Charles, also a reed man, was playing in the same orchestra when Joseph collapsed. Death came early Monday morning, May 5. DiMaggio lived in Long Island City.

Lena Does Album

Hollywood—Lena Horne has cut a Black and White album, *Classics In Blue*, that features *Frankie And Johnnie*. The song has been given a fantasy twist by music director Phil Moore.

NYC Juke Tax?

New York—Legislation for an annual tax of \$25 on each of the city's 9,000 juke boxes has been submitted at press time by license commissioner Benjamin Fielding to the city council.

To Tour Hawaii

New York—Jackie Rusin, Martha Raye's accompanist, is working with the singer at the Nevada Biltmore Hotel, Las Vegas, Nevada. Next month they fly to Hawaii for a tour of the islands.

Sanders To Musart

New York—Joe Sanders, with MCA from the very beginning (17 years) just left that booking office for Musart. He will work out of the Chicago office.

New York—With his work in MGM's *Good News* completed, lush chanter Mel Torme flies into town this week to prep himself for his opening at the Copacabana, slated now for May 28. The *Good News* assignment shelved from time to time Mel's Copa opening. It was originally set for May 5 and during the last month, due to the final-hooting scenes of the film in which Mel has the singing lead opposite June Allyson, the date has skipped all over the calendar.

Accompanying Mel will be his songwriting partner, Bob Wells. Together, they intend to turn out some more tunes and special production numbers for Mel's Copa and subsequent dates. Their new

number, *County Fair*, currently out on a McGregor transcription, is getting a heavy play by the local disc jockeys.

Mitzi Green will be co-starred opposite Mel at the Copa. His contract with the club calls for four weeks with option.

New York—Saxist Phil Della Penna recently replaced Jerry Schwartz in the Sammy Kaye band.

Harry James Draws 6,400 Fans



Oklahoma City—Buddy DeVito mugs lightly here as he and Pat Flaherty listen to their boss, Harry James, make with his horn. The occasion was a dance at the University of Oklahoma, attended by 6,400 James fans. (Covered Wagon Photo)

WNEW Swings



New York—The Saturday swing sessions over radio station WNEW here are attracting many well-known instrumentalists. This session included Eddie Barefield, clarinet; Pete Brown, alto sax; Mary Lou Williams, piano; Mary Osborne, guitar; Roy Ross, accordion, and others. Some of the sessions have been recorded by Vox for albums.

CHICAGO BAND BRIEFS

Randolph St. Fluffed, Activity Centers Around Far North Side Clubs

By DON C. HAYNES

Chicago—Shifting of attractions out of the Loop to far north side clubs possesses at this writing all the signs of a permanent trend. With Northwestern university nearby, and the current campus fad an active interest in *le jazz hot*, *studies* (the closer to Evanston the better) are flitting with the coltish crowd, the come-on hip combos and jazz names.

Pianist Bob Crum's engagement at the Club Silhouette, on Howard street, goes a long way to prove the point. Flipping over Crum's particular brand of intellectual music, the young crowd has given the Silhouette its best business in a long while. Sunday concerts have been inaugurated and the Lonnie Simmons quartet brought in as alternate combo.

The Argyle Show Lounge and Tailspin, practically next door, are pitching heavily—with jazz devotees certainly not the losers. Not when the ASL comes up with the Billy Samuels Trio, and (probably) Eddie Wiggins' five. The Tailspin is replacing the Five Blazes with a "frantic" trio while still (at press time) looking for an exceptional vocalist and a name entertainer like Harry "Hipster" Gibson.

Howard St. Jumps

Howard street, dividing line between Chicago and Evanston, appears more like Randolph street than does the latter these days. And in the Loop and along Randolph street, business is in a sad state. Accustomed to crowded clubs, the empty bars and tables have the operators worried plenty—and wared to do anything about it. Spots like the Band Box are searching for a paying gimmick, will try most anything except spending money for talent that might draw.

Only the Hollywood—with Tay Voyer—and the Brass Rail—which may soon lose Jimmy McPartland—are noteworthy musically—and, incidentally, not doing too badly at the cash register. The Capitol is rumored to be bringing in Eddie Getz from Milwaukee to replace the departing Hal Otis.

Tremendous success of Jackie Cain and George Davis' Innovators at the Bee Hive may be attributed in part to the club's proximity to the U. of Chicago campus. Club is pretty well crowded every night—quite a phenomenon these days.

Billie Leaves

With Sarah Vaughan and Billie Holiday at nearby clubs for a short time it was still "no contest" for those who wanted to compare singers. Billie left Colosimo's after eight days, and though the Colosimo management was not too happy about her presence, she wasn't fired as *Times* columnist Irv Kupcinet said—her contract was only for the eight days.

Red Allen and his group are held over indefinitely. Current headliner is hot harpist Olivette Miller, with Una Mae Carlisle expected in shortly. Sol Fela's crew was on notice as this was written.

Phillips at Aragon

Teddy Phillips revamped sweet-style band opened May 11 at the Aragon, will be there five weeks and then returns August 3 for six weeks. It's one of a very few musical sweet bands in town now.

Herbie Fields into the Sky Club sometime next month. Freddie Slack replaced him at the Sherman. . . . Ben Webster may come into town with a combo shortly. . . . Larry Lester's five at the Band Box. . . . Paul Arnold, WJBM vocalist,

featured at the Battery with his folk songs and guitar. . . . Red Saunders and a big band replaced Fletcher Henderson at the Del-Lia. Red held down that job for an eight-year stretch before trying his luck with a small combo.

More Regal Dates

The Regal theater currently is showing Cat Anderson's new band. Arnette Cobbs' sextet and singer Helen Humes. The Jacques-Fitzgerald-Williams week two weeks ago was the year's biggest. Dinah Washington has been added to the May 30th show, and Sarah Vaughan will definitely appear with Louis Jordan at the south side theater week of July 4. Ken Blewett, Regal's enterprising managing director, tells us.

Beenie Phillips and Johnny Hartman, latter at the Rhamboogie, have sketch some wax for Sunbeam. Both are said to be most promising vocalists. . . . Floyd Smith's trio at the DuSable. . . . Paul King at Joe's DeLuxe. . . . Hillard Brown, after a good tour, returns to town early next month.

The Argyle's Monday night jam session crew has Lee Silvers, tenor; Norm Pockrandt, piano; Garry Miller, bass; Jimmy Raney, guitar; and Jack Cronin, drums.

Bill Randle on Art Tatum Tour

Detroit—Bill Randle, having incurred the displeasure of the local for using out of towners on jam sessions—namely the Les Paul four, has done his penance, everybody has kissed and made up. Bill got off the unfair list in time to catch himself a deal. He took leave late last month of his WJLB airshot, his new record shop, and other interests and occupations too numerous to mention, to accompany Art Tatum on an extended concert tour. He will act as off-stage emcee and commentator.

Spring Hat



Chicago—Mary Jane Dodd, who has been working steadily as a single since she left the Del Courtney band, models her new spring hat. Mary Jane is singing currently at the Vine Gardens here, will head for the east next month.

Tay Voyer Modern, Melodic—A Sleeper

Reviewed at the Hollywood Lounge, Chicago

Tay Voyer—sax and leader
Lou Rainer—clarinet, alto and tenor
Bill Iverson—guitar
Pat Attan—bass

Chicago—Current trend to musical, melodic small combos, utilizing fresh harmonic sounds, is well illustrated in the Tay Voyer Quartet.

Tay has struggled with every form of small unit, trio and sextet included, all of them musical, none landing in that elusive successful commercial-musical groove.

This time he has it. Following the general influence of the Joe Mooney group, but with his own ideas foremost, this new quartet (six months old) is dispensing some of the freshest, continually interesting—and potentially saleable—music in Chicago. It's a personal triumph for the Pittsburgh-born chap who has never compromised on his ideas of good music.

Tasteful Group

Group's attraction lies more in the arrangements and type of tunes played than in solo brilliance. Outstanding, besides the leader's scoring, is his taste in selection of tunes and tempos, so unerring that it immediately sets the group apart. In giving his outfit distinction in the use of various harmonic ideas, though, Tay has fallen into the trap of lacking a definite pattern or style. Yet the fault, if it can be called such, isn't as obvious (or boring) as concentrating too heavily on a proven pattern—as so often happens. Group should be able to overcome this with more work, anyway.

Instrumentally, the reed work of Lou Rainer, who usually plays clarinet, but also alto tenor and alto sax, is most effective. His firm, warm tone and all around ability sparks the jazz, lends brilliance to the more intricate arranged work. An exceptional soloist, his use of three horns adds tonal variety to the unit. Bill Iverson, guitarist, takes nice solos; both Bill and bassist Pat Attan give the group a live tone and beat. Leader's vibes are particularly listenable on the old show tunes and standards he likes to feature.

Well Rounded

Jump stuff is done with a light hand; the sweet side even includes semi-classical melodies, done to nice advantage.

Riffs used behind soloists on jump tunes are occasionally overworked; but leaning a little too heavily on fresh ideas isn't nearly as harmful as overdoing trite phrases—which this group completely avoids.

Humorous touch, used too little, would prove particularly effective in this group. As an example, sign-off theme is the "Peter" theme from Prokofiev's *Peter and The Wolf*, and done with a full arrangement would prove a show stopper.

—don

DOWN BEAT'S DECISION

Excellent for class spots, in particular, where more than passing attention is paid to music; a sleeper for recording and radio. More competent than exciting individually, thoroughly intriguing as a group.

TAY VOYE REPLIES:

Falling into a style is what I've tried to avoid. It would make the outfit monotonous and prevent all possible uses of new ideas and harmonic devices. Music has too many unlimited possibilities to stagnate oneself with a definite pattern or style. My idea is to take a tune and add the ideas to fit it, building the real mood that a particular tune should have.



(Left to Right): Lou Rainer, Bill Iverson, Pat Attan and Tay Voyer.

tone perfection in every string



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After dropping 125 grand in the Boyd Raeburn band, backer Stillman Pond is pulling out of the set-up. . . . On his closing night at the Copecabana in Chicago, Rudy Vallee gave pen and pencil sets to the 18 handmen in recognition of the co-operation given him during his engagement. . . . Charlie Barnett's new band drew raves at the Meadowbrook on the coast, but Jimmy Zito's crew, sharing the same bandstand, played all night opening night for a parade of vaudeville acts and didn't get a chance to dish up any of its own music.

Betty Norton left Vaughn Monroe and is vocalizing with the George Paxton ork at the Arcadia ballroom on Broadway. . . . State Supreme Court of New York ruled that the board of education in Albany could not bar Paul Robeson from the school auditorium there on account of his alleged communist sympathies, but that Robeson must confine himself to singing and not make any speeches. . . . Dave Garroway's next Civic Opera concert in Chicago will be June 21.

Benny Goodman flew into New York to join his wife, Alice, who has been ill, and both of them will fly back to the coast as soon as she is able to travel. . . . Jimmy Spear, former Casa Loma trumpet, plans to make Connie Harrison a bride on June 26 in New York. . . . VITA-sonic, riding along on Peg O' My Heart, has some potential hits in its new Mel Henke sides, especially in A Mint (piano, bass, guitar and five voices) and Honky Tonk Train.

Charlie Shavers, trumpet, and Stuart Foster, vocalist, were the first men to be definitely signed for TD's new outfit. Both are veterans of the old crew. . . . Jimmy Palmer had union trouble in Pittsburgh recently, when he showed up with one more man than called for in the Vogue Terrace contract. . . . Vicki Zimmer, pianist wife of George Lynch, is playing at the Latin Quarter in Boston, while hubby, who used to operate Kelly's Stable, continues at night manager of the Oyster Bay eatery in Manhattan.

Two New York spots, the Zanzibar and the Vanity Fair were shuttered early this month. Biz had been bad, but the determining factor probably was a heart attack suffered by Joe Howard, a partner in both clubs. . . . Radio in NYC paid an all day tribute May 10 to Duke Ellington in observance of the twentieth anniversary of his opening at the Cotton Club in Harlem. Nearly three hours of programs, spaced throughout the day, featured guest stars and one broadcast by Duke and several of his boys.

Russ Case will succeed Roy Shields as pilot of the RCA Victor show over NBC on June 1. . . . Victor Lombardo is playing his first New York spot, succeeding Chuck Foster at the New Yorker hotel.

All music publishers in the RKO building in New York City are on a month-to-month lease basis. Too much traffic. . . . Vogue probably will lease a good share of its pressing facilities to Decca. . . . The Club Kavakos in Washington, D. C., ran a nice newspaper ad on Ray McKinley—but used photos of Ray Anthony!

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

Manone Crew For Billy Berg's

Hollywood—Billy Berg, reportedly on the verge of closing his Vine Street hotspot for the summer due to poor business will take another shot at pulling out of the red by bringing in Wingy Manone and a mixed band to replace Butch Stone's new crew May 28.

Wingy is assembling an all-star band which will include Zutty Singleton.

Detroit—Local union has placed all clubs on a seven-week contract policy, replacing the old four-week basis. All jobs less than seven weeks will be at single engagement scale.

YOU save \$1.50 by having a year's subscription to Down Beat. Only \$5 for 26 issues. See the subscription form on page 21.

Xavier Out

New York—Xavier Cugat, who's been at the Capitol theater, was billed as *The King of the Rhumba*. Right across the street, at the Havana Madrid, is the Noro Morales band. It's billed outside as *The New King of the Rhumba*.

Morales supporters point out that he was just voted head man by readers of La Prensa, leading Spanish daily, while Xavier finished third!

Drops Piper Suit

Los Angeles—According to attorney Jerry Ralston, the Federal Court action brought against the Pied Pipers, Capitol records vocal group, by John Huddleston, demanding his job in the group back under the GI Bill of Rights or damages, has been voluntarily dropped by Huddleston.

Chester Adds Singer, Approaches Bill Harris

New York—Bob Chester has added Linda Gray on vocals and Pat Macinnis for publicity. He has been talking to star trombonist Bill Harris, an old Chester sideman, about returning to the fold for a guaranteed \$15,000 a year, plus 45 minutes each job to play any kind of music he wishes.

Brick Fleagle Cuts HRS Wax

New York—A Brick Fleagle record date May 5 ended a six month hibernation for H.R.S., jazz label. Brick's Rhythmakers sliced *They'll Do It Every Time*, *On You It Looks Good*, *Blue Stew* and *Bald-Headed Mama*. Sides will be released first week in June.

Sidemen were Stew Blake, cor-

GAC Pacts New Quartet

New York—GAC just signed the Four Music Makers to a three-year contract. Currently appearing at D'Jais in Secaucus, New Jersey, the quartet consists of Bob Manners, bass; Johnny Pietro, accordion; Bobby Westmoreland, clarinet; and Michael Andre, guitar and vocals. D'Jais has also been featuring Ella Fitzgerald.

net; Billy Taylor, piano; Jimmy Crawford, drums; Chocolate Williams, bass and vocals. Brick played guitar.

H.R.S. has cancelled distribution agreements with Goody distributors. It will handle by itself the Fleagle sides, as well as some Bechet-Spanier and Rex Stewart reissues.

There are few, if any, name band drummers in the country who don't know and admire Bill West. A superb artist in his own right, Bill has won most of his fame through his fabulous ability as a teacher and consultant. His New York headquarters at the famous "White Way" are a veritable mecca for famous percussionists from the entire nation who come to study with him or seek advice on equipment.

Bill knows drums like he knows drumming and it follows quite naturally that he has been teaching and performing for a good many years on his prize set of SLINGERLAND "Radio King" drums.

Just a few minutes with your local SLINGERLAND dealer should show you why Bill West and most of his name band pupils play "Radio Kings."

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Stan Relaxing On Ranch, No Plans Advisors Believe Lanky Pianist Will Recover Sooner Than Expected

New York—Stan Kenton, who gave the music world an earth-shaking shock when ill health forced him to disband his highly-successful organization, is resting easily these days at a ranch outside of Hollywood. It is believed Stan will be back in shape much sooner than was expected at the time of the break-up.

Down Beat was informed at press time that GAC was cancelling out some of the lanky pianist's dates after July. This leads many to believe that Stan will re-form in time for his Hollywood Palladium date sometime in August.

Stan, through his manager, Carlos Gastel, has sent word to all his sidemen asking them to take jobs only on a temporary basis "and be ready to rejoin on a minute's notice."

In the east bassist Eddie Safranski and trombonist Kai Winding are working Monday nights with the Norman Granz Jazz At The Philharmonic unit at Carnegie hall.

Vocalist June Christy is currently at the Bocage in Hollywood. And, although she is cutting transcriptions and records as a single, the blonde bird says she definitely will return to the Kenton fold.

Capitol is releasing the third in series of Kenton's artistry in jazz today (21) with the distribution of *Machito* backed by Collaboration.

Stan's press representatives are still drumming for the leader in spite of the break. Gene Howard is in Florida rewriting Kenton's press book and Milton Karle continues in the east plugging the disc jockeys and trade press.

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

Ten Years Ago May, 1937

A rhythm concert sponsored by the Crosby brothers in Hollywood for Joe Sullivan netted a \$3,000 check for the pianist. . . . Pittsburgh's local 60 clamped down on jam sessions, outlawing musicians sitting in for free. . . . The Steel Pier at Atlantic City was lining up Benny Goodman, Tommy Dorsey and a guy named Lombardo for its summer season.

Chick Webb cut the Goodman band at a bash at NYC's Savoy ballroom. 4,000 people mashed their way in, leaving 5,000 others outside. . . . Perry Como, Beat columnist Tom Herrick wrote, was the most promising vocalist in Chicago. Perry was at the Trianon ballroom, with Ted Weems band.

Connie Boswell was saved from a fire backstage at the Paramount in New York City by quick thinking bandleader Buddy Rogers. . . . Rita Rio decided to take her band westward to Hollywood. Many years later she clicked in Celluloid Junction—as Donna Drake, and without her all-girl band. . . . Burlesque was banned from Broadway, and more musicians were out of work.

John Hammond resigned as proxy of the U.M.C.A. . . . Jim Pettit, staff band at KYW, Philadelphia, with his Top Hatters, did a broadcast from a plane over the city while his vocalist, Carlotta Dale, did her vocals from a hospital bed. Studio engineers made everything come out okay. . . . Leo Watson and his Spirits of Rhythm were at the Onyx club, with Teddy Bunn, John Kirby, Buster Bailey, Frankie Newton and Pete Brown the Spirits.

Cincy Radio Upped

Cincinnati—One of the highest existing scale setups for radio staff men—if not the highest—is now in effect at WLW here. Staff men were increased from \$129 to \$140, leaders from \$145 to \$154 and copyists from \$75 to \$86.

The symphony received a raise of \$5 per man, regardless of section or chair.

Granz N. Y. Bash Misses

New York—First of Norman Granz' Jazz at the Philharmonic Carnegie Hall Pops bashes was not a complete musical nor financial success. Principal reason was one of those nights when a lot of good musicians simply aren't playing up to their names. Secondary were Life photographer Gjon Mili, Carnegie Hall acoustics and the audience.

Mili, a friend of Granz', was there to take pictures. In his bumbblings about the stage and flashings of pre-set lights, he not only disturbed the musicians, but gave a raucous section of the crowd a focal point for its belligerence. Result at the first intermission was a mass uproar which forced Mili to slacken his activities.

As usual, there was trouble hearing the band owing to Carnegie's bad PA system, resulting in background muddle. Granz has learned his lesson to some extent. The mikes weren't up as high in most previous instances, but he and every other jazz promoter working in this hall have a lot of headaches to lick before you are going to be able to hear backgrounds and solos at the same time.

Production Improvements
This time he stayed off stage and didn't announce tunes, a suggestion made in a previous Beat review which worked out most happily. Lighting and general continuity of the concert were better too.

Actual criticisms noted were that in the usual first set with Philharmonic standbys Buck Clayton, Willie Smith, Flip Phillips and trombonist Kai Winding working, there were too many tunes which had been heard before. Fast blues, Willie on Tea For Two, How High The Moon, Flip's Sweet And Lovely and Flying Home all came off—but they have been done here many times. A change of changes is in order.

Ellington Trio Off Night
Second spot went to an Ellington trio. Harry Carney on baritone, Billy Strayhorn (piano) and Oscar Pettiford (bass). During three tunes, the trio greatly disappointed an audience hoping for much, Carney getting on a dotted eighth-sixteenth note kick for bars at a time, while on at least one tune Strayhorn's piano had too much soundtrack in it.

Second band with Buddy Rich, Ed Safranski, Hank Jones (piano), Coleman Hawkins, Roy Eldridge and Charlie Parker sound-

Trio With New Twist

Canton, Ohio—Here's a trio with a new twist in first names. Leader is Duke Jenkins, who plays piano. Trumpeter is Satchmo Thompson. Drummer is Count Demon. Unit, under the name Duke Jenkins and his Be-Bop Rhythm, plays the new Zebra room.



Decatur, Ill.—Breakup of the Stan Kenton band gave June Christy and Bob Cooper their first real chance for a honeymoon since their marriage last January. They visited June's home here, then continued to Hollywood, where the singer opened at the Bocage on May 13.

New Bands For Philly Territory

Philadelphia—Larry Fotin, who had his own band in these parts before turning to arranging chores for Blue Barron and Sammy Kaye, is breaking in a band of his own again at the Chez Vous ballroom. Also breaking in a new band is Bob Lowery, who plays alto sax and trumpet, and worked with Tab Smith and briefly with Dizzy Gillespie. Lowery, who is holding forth at the Elate ballroom for the Thursday night gigs, has with him Roy Loat, who played tenor sax for Buddy Johnson as did his pianist, Lawrence Scott; trumpeters Benny Cashman and Otto Reid.

Clayton Into C. S. D. With Own Quintet

New York—Buck Clayton's quintet will replace Gene Sedrie at Cafe Society Downtown. Clayton, who just got his 802 card, will have with him Ken Kersey, piano; Benny Fonville, bass; Shep Shepard, drums; Scoville Brown, alto.

Mary Lou Williams, Ann Hathaway and Imogene Coca remain in the single spots.

felt that they made a mistake in trying to work something definite out beforehand instead of merely improvising.

Hank Jones by the way knocked me out. Tristano is something new and I feel JATP should showcase new people with new ideas.

I tried my best to make the show effective to the eye as well as the ear, difficult indeed at Carnegie Hall. The fact of Mili was completely my responsibility.

JATP has always given the most names for the money—important, since it is a thrill for a lot of kids to see the musical giants even if these giants don't happen to play their best. Actually they never really play badly. That it didn't quite come off is one of those things—we'll always experiment and try to improve.

DOWN BEAT'S DECISION:

Some kind of tighter programming format and audio presentation has to be found for these concerts as well as a small army of gentry with mallets for the hammerheads who insist on screaming during solos.

NORMAN GRANZ REPLIES:

True, we played the same tunes (in fact the same set we played last February) but we felt it would register with the people. Don't worry, there'll be tune changes!

It was unfortunate that the Ellington trio came when it did, but since they came over between sets at the Paramount, our programming hands were tied. I also

THROW AWAY THOSE SUBSTITUTES!!



BUDDY
RICH

GEORGE
WETTLING

AVEDIS ZILDJIAN CYMBALS

are again available!

Though scarce during the war years, AVEDIS ZILDJIAN Genuine Turkish Cymbals have always been the only choice of such top drummers as Buddy Rich, Gene Krupa, Dave Tough, George Wettling, Ray McKinley, and hundreds more. AVEDIS ZILDJIANs are not mass-produced . . . each one is the individual hand-work of skilled craftsmen. They are made by a secret process that has been the exclusive property of the Zildjian family for over 300 years. Genuine AVEDIS ZILDJIAN Cymbals are unequalled in quality, tone, and resonance!

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Posin'

by Bill Goutleb
THE POSER

Has Southern Hospitality improved since the end of the war?

THE POSERS

Interested music personalities.



Cab handy."

Teed off with Cab Calloway, backstage at Apollo theater. "Let me put it this way," he scatted with a HI & HO: "This is one Cab that still won't drive south of the Mason Dixon line unless there's a sweet beat to the meter and no other fares."

Repeated question for Sam Donahue: "Has Southern Hospitality improved since the end of the war?"

Countered Sam: "Which war? ... If you mean the last war, I'd say it's improved a little. Our last trip was pleasant and profitable. Of course, living conditions are bad. It's especially difficult to find decent food on the road. That famous southern cooking is kept well hidden in private homes."



Sam

Got slant from concert promoter Norman Granz:



Norman

"Can't answer that question because the non-segregation clause in my contracts precludes our going south. I might add that I believe southern hospitality would be forced to improve if enough orchestras would join those of us who are avoiding the south until hospitality becomes a reality."

Nat Cole, reached by wire, joined the chorus: "Maybe there has been improvement; but for my part I try my best to keep my kicks along Route 66. And there's no place I know where that Route dips down into the south. Not yet, anyway."



Nat

Finished with Duke Ellington, at the Paramount theater after a southern tour.



Duke

contact with outsiders."

Betty Takes Air

New York—Vocalist Betty Harris, favorably reviewed in the Beat's columns several issues ago is working a Satafternoon NBC series with the Three Suns, instrumental group.

More Music On Summer Net Replacements

(Jumped from Page One)
Jo Stafford on the Chesterfield Supper Club. Carle starts June 17, playing Tuesday and Thursday from the coast, and the Beneke airing is on Monday, Wednesday and Friday, beginning June 9 from New York.

Another change on NBC brings Dave Rose and vocalist Georgia Gibbs with an all-musical program into the Eddie Cantor slot on June 26. Rose will have a 37-piece band.

Woody & Peggy's Show
At CBS Woody Herman, working as a singing emcee, debuts on the Sunday spot held by the Hour of Charm. Woody will have Peggy Lee and Dave Barbour backing him. On the same network, Dick Haymes will be replaced for the summer by a talk show. Ditto the Ozzie and Harriet Nelson program.

CBS is prepping a new musical

stanza tentatively tabbed Rhapsody in Rhythm to fill the Frank Sinatra time starting June 11. Alec Templeton replaces Charlie McCarthy June 1 on NBC. On the same web Frances Langford with the Carmen Dragon band steps into the shoes of the Burns and Allen team.

Others of Interest

On Mutual, musical director Sylvan Levin will debut Music For An Hour show on Sundays with guest instrumentalists and vocalists.

Local station WHN has booked an evening hour Monday through Friday using Ruth Etting for first 15 minutes followed by Jack Teagarden and Latin chanter Betty Reilly. The last quarter hour will be split between singers Larry Marvin and Bob Houston.

One of the most startling shuffles in disc jockeydom has Paul Whiteman unrolling a full hour coast-to-coast platter show June 30 over ABC. With the National Biscuit Company signed for the first 15 ticks and a milk firm, a soap company and a pickle outfit about to signature for the remaining 45 minutes the Whiteman disc show looks to be about the biggest canned thing in ra-

Gillespie At New Detroit Spot

Centennial Terrace To Use Name Bands

New York—The Centennial Terrace, Sylvania, Ohio, have signed the following bands for weekly engagements: June: Jimmy Palmer, Billy Butterfield, Dean Hudson; July: Bob Astor, Sonny Dunham, Johnny Bothwell, Randy Brooks; August: Ray Eberly, Johnny Long.

Coke Show Due Back

New York—Spotlight Bands, the Coca Cola band show, will definitely be back on the air along with singer Morton Downey. Reinstatement of the shows was due easing up of sugar shortages affecting soft drink production.

dio. It is figured to draw more than two million dollars.

Page Cavanaugh Trio will be main music feature of the Jack Benny replacement, with Jerry Feldman batoning the studio ork.

Detroit—The new Club El Sino has been doing good business with Andy Kirk and, currently, Dizzy Gillespie. With other spots doing so badly, the El Sino's take is encouraging.

Wyoming Showbar Monday night sessions with Bobby Stephenson continues to draw the intelligentsia. Touring musicians in town usually drop in, along with the better local talent.

Another comparatively new location is doing well—the Frolic—thanks largely to the fine little house band under Ted Buckner. Rudy Rutherford and Dinah Washington are featured.

Dixieland has its day in Detroit Sunday. Two-beat worshippers pack the Wyoming Showbar each Sabbath.

—Lou Cramton

Gomez In Flicker

New York—Vicente Gomez, ace Spanish guitarist, will write, play and act in *The Kissing Bandit*, forthcoming Frank Sinatra opus. He'll report to the MGM lot on the 28th.



Grace Hayes

Mary Osborne

Marion Gange

THE GIBSON GIRLS

Here is a trio of lovely feminine stars who choose Gibson Instruments to adequately display their fine musical talents. *Grace Hayes is featured with Phil Spitalny's All Girl Orchestra and is heard on the Hour of Charm. *Mary Osborne and her Gibson are starred on numerous records and have been headlined in recent concerts. *Marion Gange toured the U. S. O. circuit during the war and lately has been receiving ovations at many of the well-known jazz concerts. Like other famous guitarists, these stars recognize in Gibson an outstanding partner... one that can be depended upon consistently for rich, full tone and volume and for incomparable playing ease. After just one trial you, too, will agree with the most critical artists that Gibson instruments insure perfect performance—at every performance.



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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

An Open Letter To Editors' New Head

TO: Nat Howard
FROM: Musidom
RE: Petrillo, Poppies and Pollution

Happy to hear you are the new head of the American Society of Newspaper Editors, Mr. Howard. A *Down Beat* staffer who broke in on the paper you edit, tells us you also play good after-hours piano, with an especial fondness for Gershwin.

Speaking as one pianoman to another, maybe you can give us a hand with several small problems we have.

To put it bluntly, when the average American newspaper isn't busily printing untruths about the music business, it is using stories so colored by misinformation and bad reporting that they look like Oz seen through dracula-green lenses.

For example, take Mr. Petrillo. Now James C. is not the easiest man in the world with whom to deal. We have called him more names in one day (and printed some) than most people use in a year.

We know he is ornery, cantankerous, often unfair, and even spiteful. We know better than the daily press because we live with him and his doings all the time.

But we also know Petrillo is not the wild-eyed demon he is painted as being in 95 per cent of the American dailies. His methods are crude, his public relations bad and too much of the time he uses methods he learned when the Chicago newspapers were hustling circulation.

But we insist that for all the wild stunts he has pulled, he is not the most dishonest figure we have in these parts by far. By his lights, old-fashioned and dim as they may be, Petrillo much of the time thinks he is doing the best thing for "the boys."

We certainly know the radio companies, the record industry, and the cinema are of no lighter shade on their side of the dealings.

Many times, *Down Beat* and others have persuaded high officials of the AFM to tackle prexy Petrillo on the idea of adopting a more positive policy towards the public. Everytime, some section of the U.S. press will come out with some attractive hunk of near-lying which enables Petrillo to say, "You boys are wasting time with these soft sugar propositions—this is a fight, and they aren't going to say mister before they belt us one."

Down Beat sat in on a press conference with Petrillo when the spending of the record royalty money was announced. Ninety-nine per cent of the reporters there knew nothing about what they were talking, but spent 99 per cent of their time trying to trip Petrillo into admissions of graft before the money had even been apportioned. It was a disgusting performance.

Then again there is the small matter of poppies, tea, gauge or whatever you happen to be calling marijuana these days. Whenever a newspaper picks up a story about a musician and dope, it promptly becomes a screaming head about another example of musicians and their foul decadence.

Look, we're musicians, and not decadent either—always wear a tie too. The number of small children who gleefully query, "Hey, unk, what's it feel like to be a dope fiend" is getting too large for comfort.

Musicians undoubtedly number many characters in their ranks. But then again should we check closely on newspaper editors, publishers or truck drivers we undoubtedly would find a small group of men making good copy for yellow journalism.

When the boys are not messing up our labor and domestic relations, they are cheerfully misreporting everything we do. *Down Beat* has run a series of articles in the past few months pointing up the juvenile vocabulary and the "Are you reet,

He Dood It!



Charlotte, N.C.—This is Kurt (Heartaches) Webster, disc jockey of the Midnight Dancing Party over station WBT, who gets the credit for reviving the Ted Weems platter of *Heartaches*, thereby putting the Weems band back into the money.

Wife's Woes



West Memphis, Ark.—Mrs. Ruby Bevington was happy when her husband, Bob, gave up his band and went to work as a side-man for Pappy Graves. It would give them more time together, he told her. Then he bought a Luscombe airplane, which is shown with him and his daughter, Maxine Kay, here. Now Ruby doesn't even see him in the daytime!

Studio Lark



Philadelphia—After classes at Beaver college, where she is majoring in music, husky-voiced Pat Lockwood, 19, sings with the Joey Kearns band at station WCAU, where the dance orks of Jan Savitt and Elliot Lawrence were developed originally.

Jack editorial slant most papers affect for pop music reporting.

Any field involving millions of dollars a year and directly employing over a quarter of a million people deserves less cavalier treatment, for its business worth alone, not to mention its artistic contributions.

You're a potent man in the publishing field, Mr. Howard. Speaking as one pianoman to another, how about straightening the boys out?

CHORDS AND DISCORDS

Trio Due Mention

New York City

To the Editors:

The finest small instrumental group we've seen in many a day: namely, the Don Alessi trio, currently at the Elliot Lounge in Boston.

Trio consists of vibes, guitar and bass, with Don playing terrific guitar.

From an unbiased point of view, we think they rate a mention—they're really on.

Don McLaughlin
George A. Schultz

Missed the Boat

Los Angeles, Calif.

To the Editors:

D. Leon Wolff in his review of critics missed the boat on one major point: he didn't realize that the real problem between devotees of early jazz and later styles consists of the imposition of standards of one form of music into the other kind.

Cats, get wise. Bunk had something. Dizzy and his boppers have something, too. It's possible to find something great in each if you'll pull your head out of the sand.

Nicholas A. Bond

'Chi Briefs' Back

Itasca, N. Y.

To the Editors:

I herewith submit my most humble apologies to *Down Beat*, and in particular to Don Haynes. It seems I jumped to erroneous conclusions when I suggested a column, *Band Briefs* for Chicago. I received my April 9 issue of the *Beat*, and there in big bold letters stood the column I had suggested, only to find that it had appeared before.

Jack R. Peck

Chicago Band Briefs will continue a regular feature of *Down Beat*, and columns from other cities will appear, space permitting.

Cries Wolff Again

Flushing, N. Y.

To the Editors:

I was particularly disgusted with the article of D. Leon Wolff which appeared in the April 9 issue: "Are Critics Jazz' Worst Enemy?" (Thank heaven for that question mark!) In my opinion, Mr. Wolff's articles have done more harm to jazz than anything anyone else has said or written in the past ten years.

Where does he come off to beef about Lucas' being "permitted" to express his views in print? Does anyone deny Wolff the privilege?

I'd like to know his definition of a critic since he doesn't believe the critic's personal viewpoint should enter into his criticism.

As regards reading record reviews, I have only to quote the editor's comments to a letter on page 10: "Readers dig the discs column not only to find out what records are out, but just what Mix thinks about the sides." (It's good to see that the views expressed in Mr. Wolff's article are truly his own, and not the *Beat*'s.) Why does any columnist have a following—simply because his readers agree with his policies, get friends interested, and continue to spread his 'good word' about.

I don't agree with his comment on *Jazz Information*; it will be a long time before another strictly jazz mag as good as *Ji* comes along.

And then comes confusion: in one paragraph Wolff takes a poke at Panassie. Later on he uses Panassie as an authority when he takes a poke at another writer.

If *Baby Won't You Please Come Home* isn't a blues, what is it?

If Wolff thinks record reviewing is a cinch, I'm certain Mix

RAGTIME MARCHES ON

NEW NUMBERS

CERCHIA—A daughter, Noreen, to Mr. and Mrs. Frank Cerchia, March 29 in New York. Dad is guitarist.

COURTENAY—A son, Michael, to Mr. and Mrs. Dirk Courtenay, April 28 in Chicago. Dad, an ex-bandleader, is now a press agent.

EKSTRAND—A son, William Ray, to Mr. and Mrs. Ray Ekstrand, April 25 in New York. Dad is axist with CBS.

GOLDSEN—A son, Bernard Paul, to Mr. and Mrs. Mickey Goldsen, April 25 in New York. Dad is head of Capitol and Criterion publishers.

JAMES—A son to Mr. and Mrs. Jimmy James, recently in Harrodsburg, Ky. Dad is Cincinnati leader.

McINTOSH—A daughter, Patricia Louise, to Mr. and Mrs. Ray McIntosh, May 7 in Chicago. Dad is trumpet player and vocalist formerly with Bob Strong.

MOSELY—A daughter, Esther, to Mr. and Mrs. William Mosely, recently, in Little Rock. Dad is 62-year-old father of Snub Mosely.

TIED NOTES

EVANS-RITCHIE—Ray Evans, songwriter, and Wynne Ritchie, April 19 in Hollywood.

KENYON-PARKS—Ray Kenyon, pianist with Ted Lewis, and Lorraine Parks, sister of Gil Parks, baritone saxist in the Chicago theater band, April 18 in Chicago.

LORENZO-BORTON—Francis Lorenzo and Gerre Horton, vocalist with the Baron Elliot band, April 10 in Pittsburgh.

MARINE-PALMER—Joe Marine, singer with the Fred Waring band, and Arline Palmer, April 27 in New York.

MARTINI-TAFEL—Nino Martini, Met opera tenor, and Nancy Maloney Tafel, recently in Stamford, Conn.

MOORE-KAYE—Florida Moore, Denver hotel owner, and Alma Kaye, radio and stage vocalist, April 19 in Stratford, Conn.

ROSE-JEROME—Irwin Rose, CRA cocktail department, and Gloria Jerome, magician, April 20 in New York.

UTLEY-RYAN—Bob Utley and Ruthe Ryan, New Orleans vocalist, April 18 in Orange, Texas.

FINAL BAR

BAFUNNO—Romeo D. Bufunno Sr., 56, concert band director, April 15 in St. Louis.

CAHN—A son, Steven, to Mr. and Mrs. Sammy Kahn, March 29, in New York. Dad is songwriter.

CHAMBERLAIN—Carl B. Chamberlain, 69, pianist, April 18 in Detroit.

DICK—Jorgen Dick, 50, KGO record librarian, April 5 in San Francisco.

DIMAGGIO—Joseph Dimaggio, 31, saxist, May 6 in New York.

FRANT—Charles Frant, 57, French opera tenor, April 22 in Paris.

HILTON—Mrs. Nellie Holt Hilton, 74, retired concert violinist, daughter of the late Norman Holt, superintendent of music in the Boston public schools, April 29 in Chicago.

LOVETT—George Lovett, reputed to have had the first jazz band on the vaudeville stage, March 18 in St. Clair Shores, Mich.

LYNCH—Jeremiah (Jerry) Lynch, 75, vet drummer with pit bands and the Homer Krill band, April 17 in Youngstown, Ohio.

MILLER—Dr. Frank E. Miller, former symph violinist, April 21 in Cheviot, Ohio.

MOLLOTT—Jacob Mollott, 55, musician and AFM Local 215 president, recently in Kingston, N.Y.

PAINE—John Gregg Paine, 57, general manager of ASCAP, April 23 in Detroit, Mich.

SCHMIDT—Paul H. Schmidt Jr., 22, bandleader, April 15 in Philadelphia.

WALDEN—Alfred J. Walden, 30, British songwriter under name of Harry Wincott, April 20 in Yeovil, England.

WILKINS—Mrs. Maude Mae Wilkins, 52, wife of William Wilkins, Cincy symph trombonist, April 22 in Cincinnati.

WILLIAMS—Edward A. Williams, 39, former John Philip Sousa trombonist and more recently Washington pit band musician, April 18 in Washington, D. C.

LOST HARMONY

CALDWELL—E. Preston Caldwell, Jr. and Sybil Sarah Sue Caldwell, vocalist, May 6 in Las Vegas.

JAEGER—Harry Jaeger, drummer, and Betty Jerome Jaeger, vocalist, April 29, in Calumet City, Illinois.

Ethel Smith, Ralph Bellamy Go To Court

New York—After several unsuccessful attempts to separate peaceably, organist Ethel Smith and her husband, actor Ralph Bellamy, will fight it out in court. Miss Smith, Bellamy's third wife, filed suit for legal separation early this month. Squabbles have been over property settlements.

The couple was married two years ago.

would give him a crack at it for an issue. Reviewers get stacks of discs but only a certain small amount of space. A reviewer has to listen to all, select those he believes to be the best, and then study and write them up. Want to try it sometime, Mr. Wolff?

J. Robert Mantler

Mantler is editor of the *American Jazz Review*. *Down Beat* will never purposely exclude from its pages any writer, regardless of his views. The *Beat* prints such controversial articles as D. Leon Wolff's purely because of their controversial and reader value, such blasts by John Lucas (see issue) and Robert Mantler so we may cover both sides fairly.

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Glover Back On Old Scene

J. Glover Compton, pianist at the B & M Tap on Chicago's 53rd street, sat in our booth sipping sherry and recalling a past rich in jazz history. Compton, a contemporary of Jimmie Noone and Jelly Roll Morton, was playing ragtime in Chicago prior to the influx of the New Orleans boys. He had arrived in Chicago in 1910 from his birthplace in Louisville, Kentucky. His first job was piano soloist at the Elite No. 1 where he accompanied entertainers such as Flossie Pierce, Fats Rivers and Fred Irving.

From 1912 to 1921, Compton worked on the west coast, and accompanied Benny Davis (the composer of *Margie*). Jelly Roll Morton followed him out there and they worked the same spots. Glover recalls one night in

George Seattle, Jelly Roll walked in to the place he was playing with a suitcase crammed full of money, and wanted to see Compton's boss in order to buy the place. Another time Jelly paid \$9,000 for a house because the swimming pool adjacent had \$5,000 worth of fish in it.

Recorded Collector's Item
Upon his return to Chicago in '21 Compton tied up with the late Jimmie Noone and the fabulous drummer-vocalist Ollie Powers. They played the Panama, Edelweiss Gardens, the Dreamland and the Oriental. The band played shows featuring Florence Mills, the famous Brick Top, late of Pigalli. Paris now in Mexico City, and Nettie Lewis, now Mrs. Compton. The Ollie Powers Harmony Syncopators recorded the famous collector's item *Play That Thing* and Jazbo Jenkins in 1923 with Compton, Powers, Tommy Ladnier, Horace Diemer, Bass Moore, Eddie Venson, Alec Calamese and Jimmie Noone. Four different masters of *Play That Thing* were issued on Paramount according to Wes Neff's Noone discography in Jazz Information. The only other records Compton has ever made were blues accompaniments for Alberta Hunter of which there were quite a few.

Went to Europe
When Jimmie Noone took a combination into The Nest on 35th St., a young Pittsburgh pianist named Earl Hines replaced Compton. Glover at about this time went to Europe for a stay that was destined to last until World War II broke out.

the sea gave him an opportunity to travel all over Europe as a single and as pianist in various jazz bands. When Louis visited Paris, Compton joined the band accompanying the trumpeter on a jaunt around the Continent.

Glover

Armstrong and Compton had once before played in the same band back in the old Dreamland in Chicago.

Politicians' Favorite
While playing solo in Parisian night spots, Compton performed for the Prince of Wales, Peggy Joyce (whose table Glover passed 20 times to glimpse her diamond

WHERE IS?

LUIS DEL CAMPO, ex-Xavier Cugat singer.
LNU GARDENIE, onetime Bob Chester vocalist.
TED LEE, baritone saxist last with Casa Loma.
KENNY SARGENT, ex-Casa Loma singer.
JIMMY SAUNDERS, vocalist formerly with Charlie Spivak.

WE FOUND

STEVE BENNETT FAZEKAS, accordionist, 48 West 86th St., New York City.
BILLY THOMSON, 7708 Home Court, Cleveland 8, Ohio.

played with Jimmie Noone in Chicago for awhile, and then embarked on a career as piano soloist in many bars and on gigs for private parties including many for alderman Paddy Bauler.

MISCELLANY: Technical Recording Service, P.O. Box No. 5911, Chicago, Ill. is operated by Hugh Davis. All types of services are offered including direct-cut copying of valuable collector's items, copies by re-recording, editing and patching of copies. The latter allows for copying certain choruses only and patching portions of one or more records together on a single plate. Concert "air shots" are also available.

COLLECTOR'S CATALOGUE: Herbert Marc Friedman, 803 West 180th

St. New York 38, N.Y. New Orleans
and Chicago Jam. Wants records by
the Jungle Kings.

Roger Dean, Billerest, 14, Egerton Rd., Menton, Eccles, Manchester, England. Collects New Orleans and Klinton plus the Slim Gaillard Trio.

Alf. Larsson, Gillegatatan 8 A, Jonkoping, Sweden. Favorites are small birds, Sidney Bechet, Muggsy Spanier, Bunk Johnson. Danish collector living in Sweden. Wishes to build up collection with American issues.

James Gordon, 6543 Minerva ave., Chicago, Ill. Specialises in Hix, Bonnet, Chicago Style and General.

Ray Bartley, Whitford's Broadcasting Network, St. George's House, St. George's Terrace, Perth, Western Australia. Studied piano and leader of a six piece combo. Has studied classical music for seven years and likes jazz. Does arranging. Interested in developing a correspondence with an American musician. He is 31.

New York—New vocalist with the George Towne band is former school teacher Don Burke. Burke made his professional singing debut with the band early this month at the Pelham Heath inn.

Boswell, Barnet For Apollo Label

New York—In signing with Apollo records in early April, the Mad Mab, Charlie Barnet, alighted on his umpteenth perch since his separation from Decca several months ago. This time, his move looks more or less permanent.

Most recently, Charlie has been needling for Cardinal, diskery distributed through National. He previously had been reported with every other record firm but Bible-tone.

Joining Barnet as the top name with Apollo is Connie Boswell who, like Barnet, felt she was being neglected by the Kapp firm. Charlie's first sides will be *Bunny and Atlantic Jump*; Connie's opener will be *Chi-Ba-Ba and Passing By*.

Save money with a year's subscription to *Down Beat*. See page 21.



Goodman Redeems Self At Concert

Pasadena—Jazz concerts can still pay off, even here in California where the edge has admittedly been taken off them by some of the not-too-successful ventures in this field. That seems to have been proven by the concert staged at the local municipal auditorium here recently by Gene Norman, radio platter pilot, and Eddie Laguna, until recently western representative of Keynote. Their affair, headlined by Benny Goodman, Benny Carter, Peggy Lee, Charlie Barnet, Errol Garner and other nationally known musicians, sold out the house (2,978 seats) at prices ranging from \$1 to \$2 including tax to gross a little less than \$4,000.

The impresarios didn't say how much they netted, but it probably was not more than \$350 each, a rather narrow margin.

As a jazz concert it was better than most, with the musicians well spotted, fairly good organization and production, a well-rounded program.

The list of performers, in addition to those mentioned above: Red Norvo, Vic Dickenson, Chuck Peterson, Irving Ashby, Jimmy Rowles, Jackie Mills, Red Callender, Wardell Gray, Sonny Criss, Dodo Marmarosa, Charlie Drayton, Don Lamond, Harry Babin, Al Hendrickson, and Howard McGhee.

BG Takes Honors

Biggest applause probably went to Peggy Lee and Benny Goodman. Goodman appeared with a group consisting of Norvo, Jimmy Rowles, Babson, Hendrickson and Lamond. (Rowles and Hendrickson now hold the piano and guitar spots respectively in Goodman's radio orchestra.)

Goodman was in excellent form and a treat for those who had decided on the basis of his work on the air that he had run out of everything except shakes and trills.

Benny Carter, working with a group consisting of Barnet, Dickenson, Peterson, Ashby, Marmarosa, Mills and Callender, was terrific despite that nemesis that catches up with all sax men from

time to time—a squeaky reed. Notable in Carter's work is the fact that he more than any other veteran jazz man plays in a modern idiom.

Audience Likes Be-Bop

The "be-bop" group headed by McGhee was obviously received

with great favor and did much to add to the growing reputations of Wardell Gray, tenor; and Sonny Criss, alto; the latter a youngster who appears to be about ready to step into the shoes, musically, of the great Charlie Parker.

The only kick from the management was directed at Gene Norman's appearance on the stage with a bottle of his radio sponsor's beer.

—meg

LOS ANGELES BAND BRIEFS

Lee Wiley Puts Strip Back On Holly's Beat

By HAL HOLLY

Hollywood—For the first time since Duke Ellington did a stint at Ciro's the Sunset Strip has a solid attraction for the solid set. A favorite of long standing with this scribbler, and a lot of others who aren't carried away by our over-paid radio

and platter chirps, may be found at Henri's (yeah, they call it "Ongry's"). It's Lee Wiley, who is holding forth there on Saturday nights with her own little set-up aptly titled Lee Wiley's Saturday Night Club.

Lee had a fine little unit with her at this writing, and although it may be subject to change like any Saturday night assignment, it's worth noting: Al Hendrickson, guitar; Hank Wayland, bass; Maurie (brother of Jules) Stein, clarinet; Herm Crone, piano. (Husband Jess Stacy can't work here with Lee because of certain union restrictions.)

While Lee Wiley is at Henri's the Sunset Strip is back on my beat.

Jive Jottings

Butch Stone and his new outfit are putting up good musical entertainment at Billy Berg's but the business slump that has been prevalent at the Vine Street hotspot set in again immediately after Butch's opening. Many of Berg's old customers are now frequenting the Swanee Inn where Brother Gaillard is carrying on.

Wini Beatty and Maynard Sloate have added Monday nights at the Toddle House to their swing session circuit (Thursdays at the Susie Q, Sunday matinees at the Club Melody). . . . Zutty Singleton back in town after a stint at Riverside's Somerset House.

Notings Today

Barbara Nelson, formerly with Boyd Raeburn, is now holding down the 1st alto chair with Earle Spencer's orchestra. Agents attention: Barbara would be an excellent bet to head an all-male band. Unlike femme bandfronts now active, Barbara can really play and she's got plenty of glamor appeal.

The Tri-Tones, a Tommy Dorsey "discovery," they say, were tagged to back June Christy at the Bodge. Nellie Letcher, one of our very fine septa swingsters, was also signed for a solo piano stint at the Bodge, which is operated by Jack and Karl Kirksmith, two studio musicians, not Glenn Billingsley as generally believed.

Paul Page, whose new band made its debut at Larry Potter's Supper Club, made a quick shift to Tom Breneman's Restaurant . . . Jack Ordean, ex-Kenton man, now doing a feature stint (clarinet) with Abbey Browne's orchestra at Charlie Foy's . . . Edgar Hayes-Teddy Bunn crew took off for Riverside's Somerset, with Joe Letcher getting the Downbeat Club assignment.

Hollywood—Rosetta Tharpe, who sings religious songs with a swing, is making a tour of coast cities, playing in auditoriums and concert halls.

Lee Dickers For B & W Plattery

Hollywood—The Frederick Lee Co., midwest platter distributing firm which recently set up offices here and has been buying up masters of defunct coast firms, is dickering with Paul Reiner to purchase the Black & White record company. If the deal goes through it will be Lee's first venture into manufacturing.

Al Katz, Lee's coast representative, is handling negotiations with Reiner.

John Desmond Into Ciro's

Hollywood—Johnny Desmond was set to open at Ciro's, Sunset Strip swankery May 7 for his first appearance as a solo start on the west coast. Desmond was to remain until the opening of Xavier Cugat May 19. At writing Herman Hoyer, operator of Ciro's was in confabs with agent Bulets Durgom aiming at backing Desmond with the Page Cavanaugh Trio.

Coast Leader Gets 'Modern' Music Post

Los Angeles—Jerry Brent, active here as a territory band leader, has been appointed to post of general music director for Modern Records. Modern, headed by Jules Bihari, recently purchased plant and other facilities formerly owned by defunct ARA.

Stacy Leaves BG To Form His Own Band

Hollywood—Jess Stacy has left Benny Goodman's radio orchestra and is now heading his own band, an eight-piece unit, on one-nights. Stacy is restricted to casual engagements until he attains full membership in Local 47. Under union regulations he had to resign from BG's orchestra before he could apply for local union status.

There are several new faces in the Goodman group. Jimmy Rowles, formerly with Woody Herman, took over Stacy's place at the piano. George Seaberg replaced Ray Linn (trumpet); Al Hendrickson replaced Barney Kessel (guitar); Lyle Bowen replaced Heinle Beau (alto); Gus Bivona replaced Skeets Herfur (alto); Tommy Romersa replaced Sammy Weiss (drums).

Switches were caused by the scramble for summer radio shows on the part of the musicians, who sometimes have to give up one show because it conflicts with two others.

Mercury Grabs Keynote Plant

Hollywood—Mercury recording company has taken over the office, plant and equipment formerly maintained here by Keynote. Mercury tops here said move did not indicate a merger of any kind, merely the purchase of "surplus property."

Keynote has discontinued all west coast activities and dispensed with a local staff.

Hollywood GAC Signs Up Talent

Hollywood—GAC office here, which is expanding its local activities while other agencies have been pulling in their horns, has signed booking pacts with Kay Starr, Artie Wayne, Benny Lagasse and Connie Jordan.

Miss Starr, who retired from music last year to start raising a family, is staging a big comeback at Charlie Foy's nitery. Wayne is doing well on *Hucksters* records. Lagasse is one-niting with a combo and Jordan heads a unit at the Toddle House.

Plans Stymied For New Union Building

Hollywood—Refusal of CPA to okay application for building materials and subsequent refusal of city authorities to issue a building permit have postponed construction of the proposed new musicians' union building here indefinitely. Another headache is big jump in estimated cost—from \$450,000 to \$685,000. Contractors will not take job except on cost-plus basis.

McGhee Drops Combo Joins Granz Unit

Hollywood—Howard McGhee, be-bop trumpet ace, who has been heading his own band in this locality, dissolved his combo and left for New York to join the Norman Granz jazz concert unit.

So Sorry!

The Hollywood office of *Down Beat* apologizes for reporting, incorrectly, that the trumpet men in Alvino Ray's new band all double on bass trumpets. It is the trombone men who double on bass trumpets. The story was written on advance information, which proved to be incorrect.



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MOVIE MUSIC

'New Orleans' Mildly Successful Attempt at Portraying Jazz Music

By CHARLES EMGE

Hollywood—*New Orleans* is another attempt to trace in a motion picture something of the development and significance of jazz music. An effort was made to utilize some of the authentic history of the music and its musicians and some of the broader aspects of the screen story are not too far from the actual facts. But I think it could have been a better story had there been more consideration given to historical accuracy. It would take too much space to point out all the discrepancies.

As it's told here, Louis Armstrong and a group of New Orleans musicians head for Chicago when the "sporting section" is closed as a military measure during World War I. From Chicago they move on to New York, then Europe, and finally return to achieve fame and fortune in the United States.

In the meantime we have the usual romance, this time between Arturo de Cordova, a New Orleans "sporting man," and Dorothy Patrick, a singer who likes both classical and jazz music. Her aristocratic family eliminates Cordova as a prospective husband. Before the end of the picture he has risen to a satisfactory social position by becoming a big-shot band agent!

The picture closes with the inevitable concert in "Symphony Hall." The symphony orchestra is supported by Woody Herman's band, or maybe it's the other way around. Anyway, they get together to prove that jazz has come across the tracks; Dorothy and Arturo, who have been separated by the cruel workings of fate, are re-united and everybody is happy—except maybe some of the critics, and we're never happy anyway.

Highlights and Low Points:

Songs for Dorothy Patrick were recorded by Theodora Lynch, young singer who was brought to Hollywood to do operatic sequences in *Song of Scherzade* which were cut out before its release.

The band seen with Armstrong in the early part of the picture, is comprised of Kid Ory, Barney Bigard, Zutty Singleton, Charlie Beal, Bud Scott and Red Callender (misspelled "Callendar").

Not listed are Papa Mutt Carey and Lucky Thompson, the two musicians seen (if you watch closely) with the band after it gets to Chicago. Lucky is just as puzzled as any of us as to how he got in that band of "New Orleans" musicians.

Louis' Own Band

The large band seen with Armstrong in the latter part of the picture was his band at the time the picture was made.

Billie Holiday, as a singer, was handicapped by the material given her to sing. As an actress, in her role as a maid (the official credit list insults her by listing her as playing "herself") she does well enough but she'll hear plenty from the Negro press for accepting such a role.

There will be plenty to say about how well producer Jules Levey kept his promises that there would be no Uncle Tomming in *New Orleans*.

Musicians Good Actors

Armstrong, in the nearest thing he has had to a bona fide movie role, is excellent.

Another musician who turns in an outstanding performance as an actor is Richard Hageman, a conductor, composer and pianist of considerable note in Hollywood. That "jazz piano" Hageman appears to play was recorded by Artie Schutt, who can be seen, mustache and all, at one of the pianos in the symphony concert sequence. Because he was associated for a time with Red Nichols many years ago Artie has been typed by Hollywood as a jazz musician. The situation is as embarrassing to Artie as it is to some of his listeners.

Revolt Fails to Quash Work Curb

All Wet

New York—On their record of *Santa Catalina* (Columbia), the Modernaires went through elaborate sound effects to create the sound of splashing waves in the background. Comes pressing time and a second hearing. Those splashing waves sounded more like surface noise! So manager Tom Shields had to send out letters to jockeys, distributors, etc., explaining the noise.

Hollywood—A "revolt" by radio and movie musicians against a recent edict by Local 47 authorities under which "quota-ed members," including leaders and contractors, are prohibited from playing dance and all other casual engage-

Enterprise Cuts 'Sow Song' Revival

Hollywood—With RCA Victor deaf to pleas of retailers to re-issue Cyril Smith's *Sow Song*, which the platter company put out several years ago, Enterprise has included the remake of the strong flavored novelty ditty in four sides waxed here for that label by the onetime Rudy Vallee protege. Enterprise claims advance orders for 20,000 copies.

ments, staged at the local's recent general meeting (see story elsewhere in this issue), failed by a narrow margin of 12 votes.

Leaders of the radio and studio group, the only musicians affected by the ruling, attempted to overthrow the action of the organization's board of directors by a motion from the floor. They obtained a majority on the vote, taken by secret ballot after some hot verbal argument that occasionally took a personal turn, but failed by 12 votes to get the two-thirds majority required to rescind a board action.

Cowhands On Tour

Hollywood—A cavalcade of rustic rhythm headliners leaves here June 6 via specially chartered plane for a tour of midwest and eastern cities. Troupe includes Bob Willis and band, Tex Ritter, Al Dexter, Roy Acuff, Carolina Cotton and Ernie Tubbs. Trek was lined by booker Bill Wagman.

YOU save \$1.50 by having a year's subscription to *Down Beat*. Only \$5 for 26 issues. See the subscription form on page 21.

Take Big Cut

During the discussions it was stated by a union official that casual work (one-niters, club dates, etc.) amounted during the year of 1946 to about \$500,000, of which some \$100,000 went to "quota-ed" radio musicians and contract movie staff men.

It was figured that effect of the measure will be to reduce the yearly income of about 1,000 top earning musicians by about \$100 per year (average) and add less than \$10 per year to the individual incomes of the other 13,000 members of the union.

Radio Show Plugs Sessions



Hollywood—Disc jockey Doug Adamson (right) interviews well known sidemen and spins their platters at 1 p.m. on Sunday over KLAC, then they are rushed by car to the New Lennox Inn in Inglewood for a live jam session from 3 to 6. Corky Corcoran and Murray McEachern are in on the pitch here, while Buddy DeFranco, Dodo Marmarosa, Jimmy Zito, Lou Fromm, Stan Getz, Milt Raskin and others have been heard on previous broadcasts.

Singer Gets Pic Break

Hollywood—Alice Tyrell, singer who has been appearing as a single at the Bar of Music, has been signed by Paramount Pictures. She'll get her first assignment in a musical short.

Back To Name Bands

Portland, Ore.—Jantzen Beach Park goes back to a name and semi-name band policy after junking names last year. Among outfits set are Busse, Gray, Krupa, Rey and Sherwood.



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New Canadian Mixed Ork Wows Hot Jazz Fans

Montreal—There's no novelty in Negro and white musicians making good music together, but when a group of seven men representing that many different nationalities are playing terrific jazz in a small Montreal night club—brother, that's news!

The combo, which has been playing since the beginning of the year at the Club St. Michel, is fronted by Louis Metcalf, veteran of the Ellington, Armstrong, Fletcher Henderson, Joe Oliver and Basie bands.

Louis is half-Cherokee. His line-up consists of Herb Johnson, a Negro tenor player from Hartford; Harold "Stee" Wade, a West Indian, on piano; Al King, Mexican Negro, on bass; Mark "Wilkie" Wilkinson, a Swedish drummer who made a lot of records with Harry Parry's British band; "Butch" Watanade, a Japanese-Canadian, on trombone; and Willy Girard, a French-Canadian who plays sensational violin.

Girard Top Jazzman

The inclusion of Girard always makes skeptics lift their eyebrows. He's been known to Canadian jazzmen for years and has had offers from top bandleaders, but because of language difficulties and a love of Montreal, Girard turned them all down, thereby limiting his audience.

"I've played with them all," Louis declared. "—Eddie South, Stuff Smith, Ray Nance—and I'll put Girard up against any or all of them. He's absolutely sensational! I'm not alone in that opinion either. Willy Girard is perhaps the only white musician prior to Django Rheinhardt offered a spot by Duke Ellington. When Cab Calloway heard him he came back every night and raved.

Metcalf dubbed his mixed band "Democracy in Music."

Formed Ork Thru Mishap

The story of the band's organization is one of those little mishaps which change the plans of mice and men. Louis Metcalf was playing at the Downbeat on 52nd Street with a band consisting of Dickie Wells, Happy Cauldwell, Walter Bishop, Jimmy Butts and George "Big Jazz" Thompson. They had a long Canadian booking lined up, but when Metcalf arrived in Montreal he found that a combination of union and immigration laws prevented his accepting the booking. In the meantime he took a Canadian vacation and heard the local musicians.

He was amazed at the number of outstanding Canadian musicians he heard and after talking to a few, a group planned a new jazz band which would give them their kicks and be a drawing card for any spot that booked them. In no time they were playing in the St. Michel and were the most-talked-about band in Canada. Whenever a big band plays Montreal the visiting musicians head for the St. Michel, and a number of top musicians have taken time off to hear them or to sit in.

Determined Group

They've had a few bad breaks because they were a mixed aggregation but this exhibition of prejudice has only made them more determined to stay together. They're particularly anxious to play jazz concerts.

"I'm really enjoying myself with this group," Louis says excitedly. "I'm proving that all nationalities can get along in harmony, and I'm showing Canadians that they have a host of fine musicians—jazz men as well as symphonic—right in their own backyard. There are still a lot of terrific musicians in the country which produced Georgie Auld, Murray McEachern and Ken Kersey.

"I think I've got the pick of them, but there are still a lot more looking for 'Democracy in Music'."

—William Brown-Forbes

Music Course In NYC School

New York—Four hours daily training in music are available to qualified public school students in this city, according to a plan established in the Metropolitan Vocational High School. Applicants for the Vocational Music Course, which is half music, half general subjects, were tested last month prior to the inauguration of the program, according to acting principal David G. Salten.

Candidates are required to pass a musical aptitude test, a performance test, and have private tutoring.

Explanatory circulars describing the program boost music as a profession by pointing out that musicians' salaries and leisure

time are above average and that the demand for musicians is increasing.

Graduates of the full high school vocational school will be

qualified to finish college. Training will be specifically aimed at the vocational applications of popular and classical music. Courses are even available in instrument repair.

As part of the curriculum, students will study the "history of jazz, including blues, ragtime and swing."

Hot Fan Selects Best Belgian Small Group



Brussels—Yannick Bruynoghe of the local Hot Club selects this group as the best small combo in Belgium. Left to right: Jacques Pelser, Bobby Jas-

par, Andre Putenge, Charles Libon, Pierre Robert and Jean Vendresse. They recently recorded *Oop Bop Sh' Ban* and *Moonlight in Vermont* for the Olympia label.

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(Jumped from Page One)

unusual degree, the average citizen's natural impulse to take a crack at fame and fortune of one kind or another in this over-glamorized capital of the entertainment world.

Money?—Yes! For Some

It is impossible to deny that there is good money here for those musicians who are able, and lucky enough, to connect with the better jobs.

For a sideman the top of the musical profession, economically, if not artistically, is a job as a contract studio musician at a guaranteed yearly salary of \$6,916, payable weekly whether he works or not. A few musicians get premium pay because of extra-special abilities (or reputations). The number of contract staff jobs, according to union information, is about 450.

No Free-Lance Work

In the opinion of most observers here the biggest mistake of the present union administration was that of inducing the picture makers to employ contract staff orchestras of designated size. This was even carried to the extent of causing groups of independent producers to sign up jointly-supported staff orchestras.

The effect of this was to virtually eliminate a large field of employment for free-lance studio musicians.

"Side-line" (visual, non-recording) musicians receive \$22.50 per day. Like motion picture "extras" they are chosen more on the basis of "type" than according to ability and, though the work pays well while it lasts, it is strictly spasmodic in character and offers no security, though a few of the boys who are handy at maintaining "contacts" manage to earn as high as \$2,000 per year at this type of work.

Radio Rates Liberal

Radio musicians working the big network shows from here receive \$37.50 (minimum) for a half-hour broadcast and three hours of rehearsal. They are permitted, by union rules, to work as many as four half-hour shows, but very few, if any, can manage to hold that many programs a week due to over-lapping rehearsal periods. Furthermore, radio work is seasonal in character.

Radio staff men are in a slightly better position. They draw \$115 per week (minimum) and are permitted one "outside" show per week—but the future of radio staff orchestras, limited by union orders to sustaining (non-commercial) use by the network stations, is a question mark due to "labor-curb" legislation now pending.

Dance Work Lowest Bracket

There is no way of giving an accurate figure as to the amount of dance work available here but one thing certain is that there is not enough to provide steady employment at a living wage for all of the capable musicians now located here. When word got around that Tommy Dorsey was re-organizing here, more than 200 musicians, most of them of some reputation and all with name-band experience, applied for jobs.

Salaries for dance men run from as low as \$54 per week (of six nights) in the smaller ballrooms up to \$125 per week and better—enough to live on, if it comes in all year around, but dance work is never "steady" in character, except for a handful of musicians who hold jobs for several years with regularly working name-bands.

It all adds up to the fact that the dance work is at the economic bottom in the music profession and should be looked upon as the beginning, never the end, by a professional musician.

Fidler Launches Hot Controversy Local 47 Aroused By Accusation On Weed

Hollywood—AFM's Local 47 is up in arms against radio rambler Jimmie Fidler, who took occasion in his broadcast of April 27 to bring up the always lively and controversial subject of marijuana smoking by some musicians. At the musicians' union meeting of April 28 the local's board of directors was instructed to "investigate" Fidler's remarks and take "appropriate action."

Some of the more oratorically inclined members present at the meeting felt that the radio chatter man had inflicted great harm on the fair name of the musical profession by bringing up the matter on his broadcast and intentionally or unintentionally leading his public to believe that the smoking of marijuana is a habit that is universal with dance

musicians.

Fidler used the weed angle in his "open letter," which was addressed to the AFM's President Petrillo and called upon him as "czar of the music industry" to expel from the union musicians convicted of narcotic charges.

Pianist Recovers

New York—Maryla Jones, Polish pianist, is back on her feet after a two-month illness that had her in Mount Sinai hospital for treatment.

Forgotten Tune Starts Laine To The Top

Chicago—Frankie Laine, the boy who for ten years has been wearing his heart on his vocal sleeve, has finally sold it to the public. Musicians are fractured, die-hard "hate vocal" critics are raving, and bobby soxers are finding Frankie

means more than just Sinatra. And all because Frankie Laine stuck to singing the tune he liked best—the old ones, the "evergreens" that most singers had forgotten even existed.

One tune in particular started it all, one that has been banging around the country, long forgotten, as long as Frankie has been singing. But put them together and you have a revival and a new singing star. With a strong assist from Mercury records and headman Berle Adams, and a big boost from disc jockeys across the country, practically all of whom seem eager to jump on the Frankie Laine bandwagon. Disc plugging in Chicago alone, for example, has made his latest side, *Mam'selle*, the number one hit; with Billy Eckstine he's the top vocalist in the sepiu locations.

'Desire' Starts It

Laine's recording of *That's My Desire* on Mercury has been followed by a dozen other waxings and the republishing of the song. Laine's version—he changed six lines of the original lyrics—has been used on all the recordings, and he is receiving composer credit with a good cut of the royalties on *Desire*. The 150,000 platies he has sold still keep him well ahead of the others.

A Mutual network program of his own is in the offing, and he will probably also grab the coveted vocal feature spot on the Frankie Carle Chesterfield Supper Club replacement this summer. Carle is to broadcast Tuesdays and Thursdays from the coast, with Tex Beneke the other nights from the east.

While the old standards seem to be making Laine's reputation, his recordings of *I May Be Wrong*, *September In The Rain* and *Blue Turning Grey Over You* have started revivals on those tunes as well. It seems to be working out pretty mutual.

On Coast Until July

Trade talk has had Laine's board of strategy sending the singer east for an invasion of New York and diverse cities like Philadelphia, where his records have been particularly hot. But business at the Morocco, Laine's current stand, has been so fine that a newly signed contract (more than doubling his original stipend) will hold him there until July 20.

An album of six jazz standards just issued—old Laine standbys like *Black And Blue*, *West End Blues*, *Sunny Side Of The Street*, *Wrap Your Troubles In Dreams*, *I Can't Believe That You're In Love With Me* and *Blue Turning Grey*—continues to build his original reputation as a blues vocalist.

On the ballad side he has come up with three straight hits—*Desire*, *Sunday Kind Of Love*, and now *Mam'selle*. Though Art Lund's MGM version was out almost a month earlier and got off to a terrific start, it now looks like Laine's *Mam'selle* will be as good a seller. It's probably the sexiest version of a Hit Parade song in many a month.

Either way, when we speak of Frankie now we're just as likely to mean Laine, not Sinatra. And no offense to the bow tie.

—don



Hollywood—Jo Stafford greets Frankie Laine on the occasion of one of the latter singer's guest appearances on the Supper Club radio show.

Dear Jimmie:

In one of your recent broadcasts you called upon President Petrillo of the American Federation of Musicians to expel from the union all musicians convicted of violating narcotic laws aimed at the use of marijuana. I, of course, can not answer for Mr. Petrillo. But as a dues-paying member of the AFM I feel that I am entitled to answer for members of the Federation, who otherwise might not be heard on the subject.

You propose that a musician's right to work, which is the equivalent of membership in the union, be based on certain standards of morality, in this case the use—or non-use—of marijuana, a matter already well covered by very rigid federal and state laws. Why not carry the idea a little

farther and bar musicians from earning their livelihoods if they are in the habit of using alcohol? In twenty years of close association with the musical profession I have only seen one alleged marijuana cigaret. But I have seen innumerable musicians (and non-musicians) do themselves and those around them a lot of harm while under the influence of alcohol.

It might interest you to know that it has been proven scientifically that alcohol is far more dangerous than marijuana. However, the use of alcohol is accepted as a permissible practice by the greater part of society—which proves that standards of morality are variable and largely arbitrary.

However, the point I'm driving at is this: If we base a man's right to earn a living on standards of morality it will be no time at all before we base it on such factors as politics, race and religion.

And when that time comes, Jimmie, you can be sure of one thing:

You won't be airing your opinions on the radio!

Charles Emge

Mee Case Singer Starred in Village

New York—Nightclub owners in this town don't miss a trick. Lorraine De Wood nightclub singer mixed up in the Havana Mee murder case, is now starred at the Greenwich Village Inn here. Last attraction at the spot was Sally Rand. Miss De Wood last appeared here as featured singer at the now defunct Rio Bamba.

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BANDS DUG BY BEAT

Buddy Rich Forgets His Drums; Leads A New, Sweeter Band

By BILL GOTTLIEB

Reviewed at the Arcadia ballroom, N.Y.C.

Trumpets: Stanley Fishelson, Tommy Allison, Phil Gilbert, Bill Howell.
Trombones: Mario Dunn, Bob Archer, Chucky Koenigsberg.
Saxes: Eddie Calma, Jerry Thibault, Allan Eager, Mickey Rich, Harvey Levine.
Rhythms: Harvey Leonard, piano; Gene Dell, guitar; Tubby Phillips, bass; Stanley Kay and Buddy Rich, drums.
Vocals: Linda Larkin and Buddy Rich.
Arrangers: Eddie Finckel and Bill Channon.
Leader: Buddy Rich.

New York—It's a determined Buddy Rich fronting the newly organized ork that opened at the Arcadia. The folding of the first Rich crew several months ago taught Buddy that being the world's sharpest drummer did not assure him success as a leader. It takes plenty more, and the Rich one intends to find out just what these things are.

Buddy and his handlers have decided that mild tempos, pop material and recognizable scores are essential. Except for about one flag waver every half hour, Buddy is sticking to hit parade fare, even though it's meant tossing away the imposing library he'd built with his last organization.

For another thing, Buddy has decided that his own role must conform with fashion. The big names in popular music today are singers and personable baton wavers. So Buddy has all but abandoned his drums! Except for those infrequent jump numbers and some of arranger Ed Finckel's "specials," Buddy lets Stanley Kay handle the skins. He confines himself to smiling at customers, waving to friends, flashing some trick footwork, dramatically kicking off beats and singing.

Voice Is a Winner

Buddy's surprisingly competent voice was discovered less than a year ago. Its potential is so tremendous that it would be little short of criminal for Rich to neglect it. On ballads, Buddy's pipes lack dynamic coloring. He sings at the same level from phrase to phrase. Once he learns how to deliver some schmaltz at the right places, he's got a sure winner.

At this early date, it's not possible to appraise fairly the musical quality of the group. The hurry-up arrangements that make up most of the band's current library give the orchestra a clean and beat-full but undistinguished sound. With Buddy's famed drum work minimized, Bill Channon, who clefs the ballads, and Ed Finckel, who handles rhythm numbers and specials, will ultimately have to create some distinctive style to make the Rich orchestra recognizable as such.

Finckel's Work

On some of staffman Finckel's work there can be heard one effective device that gives the band an identifying sound: use of trumpet and sax sections, to the exclusion of trombones, with the first horn playing in unison with the first reed, the second horn with the second reed and so on. Gives a soft, pretty effect. Another musical standout is the writing on *Heartaches*, which somehow gets cleverly involved with a novel Latin beat.

Musically, the band is headed towards a Benny Goodman groove, but with up to date harmonies. The crisp, sharply cut beat associated with Benny's old band is very much in evidence.

Allan Eager Shines

Crowding Buddy for instrumental honors is Allan Eager, he of the Lester Young stance and phrase. These days, Allan is playing better tenor than his idol. Tram man Bob Asher plays fine, too. (He'll shortly be re-

placed by Buddy's former star trombonist, Earl Swope.) Lead trumpet Stan Fishelson handles his burdensome job extremely well.

In the non-musical categories, it should be said, to Buddy's credit, that he's working hard at losing the temperamental qualities that cost him so many important friends during his last orchestral venture.

Lacks Promotion Set-up

On the other hand, the organization in general seems almost totally lacking in promotional tactics. He has on his side MCA, personal manager Lou Mindling, band manager Harvey Perskey and Buddy's ever-present family.

Withal, there are no evidences of any hoop-la plans so necessary for building up a band. Up to the time of this writing (about a month after the band opened), no one had bothered sending out publicity on the band's debut, nor had any invitations been extended to the press. No publicity man is on the payroll, nor has



Top: Allan Eager, Buddy Rich. Below: Rich Band.

anyone undertaken even the simplest responsibility for getting Buddy's music talked about.

DOWN BEAT'S DECISION:

Buddy Rich has a good chance to make a go of this venture, thanks principally to the growth of his own showmanship and a willingness to go along with trends. His orchestra will, however, have to acquire musical character and promotional know-how before it will really click.

BUDDY RICH REPLIES:

How right this review is. I realize a band can be no more successful than its publicity. We shortly hope to get a good drum beater, and I don't mean a musician. We've already broken with manager Lou Mindling and now have Milt Ebbins, who also handles Basie and should know how to guide our orchestra.

I certainly did learn my lessons with my last band. Long before we folded, I realized I couldn't make a go of playing the way I felt like

playing. But I was stubborn and wouldn't change. Now I'm sticking to melodic music played at low volume. However, we intend to feature standards. In that way we can be pretty without being trite.

As for our band sounding like the old Goodman orchestra . . . that's the finest compliment I could get. I think that old Goodman crew was the greatest ever.

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Jocks Turn Jazz Impresarios

11:60 Club Clicks With Opera House Concert

Chicago—Local disc jockey Dave Garraway took his 11:60 Club on to the boards of the Civic Opera House May 4 and came off with one of the most satisfying jazz sessions the said hall has had in many a month.

With Illinois Jacquet, Georgie Auld, Chet Roble and their groups, Sarah Vaughan and cornetist Jimmy McPartland there, it was Chet's combo—thrown in to the program a second time when the Jacquet group was 30 minutes late in arriving from the Regal theater—that not only saved the concert from an inglorious ending but almost stole it away from the bigger names.

Auld Lukewarm

Auld's combo received only a lukewarm reception, mainly because their stuff was too completely be-bopish to take for the 40 minutes they were on.

Roble and McPartland, with altoist Boyce Brown, bassist Sammy Aaron, and drummer Chick Evans, then did things up well with a Chicago-style routine.

Sarah did five songs, could have gone on all night. With the crowd in the palm of her hand, she let loose some amazingly flexible singing on "I Cover The Waterfront," "Mean To Me," "September Song" and others.

Chet Saves Night

Chet's trio, with Boyce and Sammy, went back on for an unscheduled half hour, killing time until Jacquet's group arrived. With some good jazz—Boyce's alto outstanding—and clever routines, they walked off to about the best hand of the evening.

Jacquet wrapped things up with five selections, the crowd demanding "How High The Moon" and "Flyin' Home." Group was smooth and soloists excellent. Illinois blowing much better than when here with Norman Granz on previous appearances. Charles

Well, Be-Bop!



(Staff Photo by Got)

New York—Dizzy may play be-bop, but Cab Calloway wears it. The king of hi-de-ho poses backstage at the Strand theater in his be-bop suit, much more conservative than his previous zoot costumes. It is blue serge, no drape, no shape, just a belt in the back, pearl buttons and a hunk of watch chain.

Thompson, piano, Joe Newman, trumpet, Leo Parker, baritone, did some fine work.

Group also played Freddie Robbins' "Robbins' Nest," introduced by Garraway as Robbins in My Hair. Dave didn't have any of his own tunes on his bash, though. He hasn't written any.

—don

DOWN BEAT'S DECISION:

Concert was well produced, though not without some rough spots. But as Garraway's first big session, it spelled a particularly promising future.

Next fall he is certain to do a string of bashes at the Opera House and with the to-be-expected improvement with experience they should reach the high standard of presentation that jazz concerts, in this town at least, have not enjoyed.

DAVE GARRAWAY ANSWERS:

The quality of the Beat's mercy is surely not strained—this is a friendly and warm review. I grasp the palm of the Beat reviewer who says production was a little rough. It was. But there is no essential reason for the production of a jazz concert to be any less smooth than a B. & K. vaudeville show, providing enough effort and agony is put into its being. With the Opera House's superb acoustics and the finest p.a. I know of—12 microphone channels, gain ridden from the second balcony, not backstage—the rapport between the audience and the artist which is so essential to a really freely breathing jazz concert can be attained—and my future concerts will be that smooth.

Fred Robbins Town Hall Bash Kills The Kids

New York—Local disc jockey Freddie Robbins presented his second in a series of four jazz concerts at Town Hall May 3, offering what he believes is something aimed at the younger and wilder jazz followers.

And, from the reception the youthful crowd gave his efforts, it looks like Robbins is doing just that.

Featured was Roy (Little Jazz) Eldridge backed by Ike Quebec, tenor; Eddie (Clean Head) Vincent, alto; Ram Ramirez, piano; John Simmons, bass; Tiny Grimes, guitar, and Shadow Wilson, drums.

Frantic Vocal Group

An added attraction was Babs and his Three Bips and a Bop, a mildly frantic combination of vocal and instrumental presentation. A "real cool" outfit, as Robbins tabbed the unit, Bop and his Bips gave a special version of "Savoy," tabbed "Town Hall" with much "ee-re-dee" and "oo-ee-ah-oh-uh-uh," a new brand of live vocalization sprouting from the be-bop trend.

Bippers are Babs Gonzales, vocals and leader; Tad Dameron, piano; Pee Wee Tinney, guitar, and Art Phipps, bass.

Names Please

Eldridge pleased his followers with stratosphere trumpeting; Ike Quebec worked hard on tenor and Eddie, the clean-headed one, shouted his blues.

Robbins was his usual glib-tongued self, singing and kidding with his followers, who seemed to love every overdone bit of it.

—FOR

DOWN BEAT'S DECISION:

Musically, according to current concert standards, the affair was adequate; productionally it was weak. Robbins mugged too much and the presentation of talent was anything but smooth.

FRED ROBBINS ANSWERS:

First, these sessions were designed primarily as variety shows with no particular age-group in mind. Our desire is to present one or two stars and not clutter up the stage with a dozen names all fighting for the spotlight.

This was our second effort and naturally things couldn't run as smoothly as if we had been putting them on for months. But that will be straightened out.

As for my mugging too much. Pops, that's part of my business. I

Well, Be-Bop!



(Staff Photo by Got)

New York—This study of Dizzy Gillespie is from the camera of staffer Bill Gottlieb, depicting the be-bopper's characteristic hat, spectacles, horn, goatee and slouch.

Blazers Into Apollo

New York—Johnny Moore's Three Blazers, currently rolling through the south, come into the Apollo theater uptown June 6 for one week.

want these relaxed and informal and I think when I let down all formality, the audience does the same.

These are not aimed at wild young kids. Next week we have Mildred Bailey and Herman Chittison's trio, later Louis Armstrong and Sid Bechet.

So, catch us then!

Memphis Theater Uses Name Orks

New York—Cootie Williams, growl trumpeter, and his band last week debuted the new live talent policy at the recently-built W. C. Handy theater in Memphis and this week was followed by the Jimmie Lunceford band.

Following the Lunce will be Lucky Millinder and Buddy Johnson, each for a week.

House manager Robert Henry with the inauguration of the name band policy is busy lining up other bands to follow the first four. Those under his eye include Lionel Hampton, Erskine Hawkins, Duke Ellington, Count Basie and Dizzy Gillespie.

Millner Building Book

Hollywood—The new Bill Millner band's book is currently being written by Johnny Thompson, Ray Coniff and LeRoy Holmes. Harry Rodgers and Howard Gibeling—all arrangers for top name bands (Goodman, James, Shaw and Spike Jones). Millner's crew features a bassoon, oboe and French horn, and a good part of the book will be devoted to jump.

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Block Tees Off New Disc Show

Hollywood—Martin Block tees off his new disc jockey slot June 3 following probably the heaviest exploitation campaign given a radio figure hereabouts.

Block will introduce a new gimmick by transcribing and broadcasting on tape each show several days in advance. The shows can be edited as simply as film editing. He'll do the shows in a specially built studio at his home in Encino, 20 miles north of here.

Bill Anson, who came to KFWB a year ago and built a considerable following, will be shifted to a three-hour afternoon period.

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Circus Or Prom--We Play 'Em All

And Dean Hudson Ork Still Plays Good Music

By BILL GOTTLIEB

New York—"Working for Dean Hudson is like working for the U.S. government," the Hudson organization claims, and with considerable justification. "A Hudson musician may not be the highest paid; but he's reasonably sure of working 52 weeks a year, like any civil service man."

Dean, real name Marion Ellsworth Brown, explains the method. "We have no false illusions. Even though we're proud of our music, we'd play circuses if there was an honest buck to be had."

"We've exploited angles and places that other bands never dreamed of. The band gets bookings from YWCA's and Junior Chambers of Commerce. It plays towns like Pahokee, Nags Head, Kannapolis and Opa-locka. We'll go into a place like Ware Shoals, S. C. It's got less than a thousand people but it has a cotton mill; and we convinced the personnel director that a dance with Dean Hudson's music was just the thing to build morale and boost production."

"We've taken scale jobs with a 75 per cent privilege from girls' schools. We handle these by putting on hourly concerts. Every hour, we clean out the hall and pull in another shift. If a gal wants to hear two hours' worth, she has to pay twice. We always go into percentage."

Makes Most Of Contacts

Dean also makes the most of the many friendly contacts his extremely amiable manner has earned. He gets work from ex-fraternity brothers, friends of friends and passing dancers who look like they may be chairwomen of some committee. On him, the routine is becoming. No one takes offense, even when he pulls out a promotion piece to hand a casual acquaintance he passes in the street. (Once in Washington, formerly his headquarters, a local columnist accused him of taking his promotion pieces to bed with him, in case he should happen to dream about meeting some influential people.)

The second key to Hudson's success formula is, as the first key suggests, hard work. "We hustle, no doubt about it. None of this sitting back like dopes or artists."

Needless to say, Hudson, like Kenton and a few other rare leaders, realizes that he's in a business, appreciates the value of publicity, considers no disc jockey or record clerk an irritant to be snubbed. But even more amazing is the fantastic diligence with which he seeks bookings.

Unusual Booking Setup

On the record, Hudson is booked by Howard Sinnott of General Artists. The way it actually works, though, is that Sinnott gets first crack. Let's say he gets 10 dates for a given month. Then Hudson goes to Allsbrook-Pumphrey, southern bookers who gave Hudson his start. With a special split commission deal with GAC, and using Sinnott's 10 dates as a framework, they get to work and dig up, let's say, eight other dates that dovetail with the others.

Wait! This isn't the end. Then manager Jerry Kennelly takes over. Using a little black book of promoters that agencies never heard of, he starts phoning. Some months, phone bills go up to \$500. But see the results: in one recent month, Kennelly dug up four public dance dates and four private club dates (the last from fraternity and lodge brothers.)

"At each booking level," Kennelly explains, "the band price drops. When GAC starts, it's around a thousand bucks. When I finish, it's rock bottom scale... but it's a job. When there's a margin over scale, I split commissions with GAC, after deducting money spent on phone calls

and wires. Sometimes, when I have small agencies help with the bookings, there's a three way split!"

Big Man in The South

As almost everyone knows, Dean is big stuff in the south. He plays more southern hotels than his next two competitors combined (he's most recently finished a long engagement at Miami's Flagler and is set to return next year.) In Senator Claghorn's country, a society gal's debut is a shameful thing if Dean doesn't play the music.

Dean is also a fixture at southern institutions like the Apple Blossom festival and Cotton carnival.

The musical saga of our plugging hero begins in the U. of Florida, when he was a singer with a student band. The band was the Florida Clubmen and Dean was Marion Ellsworth (call me Bud) Brown. Leader of the combo was one Eli Katz. Eli ran a contest to find a better show name, came up with Dean Hudson. Then Eli decided he'd rather be a lawyer.

Dean Elected

The Clubmen decided to continue, the band turned cooperative and elected Brown front man, because he was the best looking guy and a singer. Brown then assumed the name Dean Hudson, which had already become established. Hudson it still is.

Band's pianist was Billy Van Brunt, son of the then governor of Florida. These are the sort of people Dean has always been involved with... and who later crop up with bookings.

Eventually, the original Clubmen dropped out and Dean became solo owner of the band.

It wouldn't be fair to quit without saying something about the quality of Hudson's music, which happens to be very, very good in spite of the places in which it's



Miami Beach—Tommy Dorsey and Dean Hudson collaborate in the selection of beauties for the Columbia film, *Disc Jockey*, in which Hudson and his band also will appear. The pretties, left to right, are: Leona Fredericks, Barbara Lee, Jackie Jennings, Christine Germano and Jeni Freeland.

sometimes heard.

Hudson's musical standards (and payroll reliability) are so high and attract such fine musicians that his band is like a minor league farm. The big money leaders always eye Dean's men when they're out raiding for new personnel.

Raiding Builds Prestige

Dean doesn't mind the raiding. It builds his professional prestige and attracts other top men who look at his band as the route to a \$200 job with Tommy Dorsey. Once T. D. actually hired Dean as a "contractor" to gather a handful of musicians for him.

Only time Hudson got burned was when Tommy and Tony Pastor each clipped him for four men at once.

Ray Linn started with Dean. So did Mahlon Clark and dozens of other top sidemen. With him now are drummer Russ Issacs, formerly with B. G.; trombonist Dick Bellerose, former lead man with Brown; altoist Jimmy Halbman, former lead with Dunham. His musical right arm is pianist Lenny Love, a superb keyboard man who also does the band's fine arrangements.

Hudson will play anything up to and including a schottische; but that doesn't mean he ever sounds corny. His music is musically, his

Turns Lyricist To Fix A Song

New York—Objections to a couple of lines in the new smash novelty, *Mahzel*, has turned National's recording director, Herb Abramson, into a lyricist. Seems there were kinks about the lines: "Don't ever try to wonder why you seem to be the blame; that some folks have a million and can't even write their names." Remarks were considered an unnecessary slam at those in just such a position.

Thinking about the matter just prior to a recording date of the tune with The Ravens, Abramson

suggested the following to publisher Fielt: "With just a little mahzel you'll get lucky, so I'm told; you see that famous rainbow that leads to a pot of gold." Harry Link of Fielt liked the new version, had all sheet music changed and ordered that henceforth all records would be sung the new way.

Tune was originally written by Artie Wayne, west coast singer, and has been waxed by Wayne, Art Mooney, Harry Cool, Benny Goodman and others.

Club 18 on Hunt For Music Names

New York—Freddie Lamb's Club 18, which switched from a music policy after the Joe Mooney Quartet left, to a variety policy spotting Charlie Drew and singer Gaye Dixon is going back to music but fast—if it can find a big enough act.

Under the new policy, the club didn't draw enough business to make ends meet so on April 21 Drew quit by mutual consent and Lamb started looking for a musical act big enough to pack his joint.

He admitted to a *Beat* staffman that "I could kick myself around the block for not having signed the Les Paul Quartet and Frankie Laine when they were offered me. Now all the good acts are tied up into the summer and I can't get anything big enough to make my nut."

The Vivien Garry Trio, working with Drew, didn't get much of a chance since the Drew patrons didn't get with her, while the Garry fans and left-overs from Mooney, drew the line at Drew.

Even if he can find a good music name now, Lamb expects to close for the summer, and open in fall. He is bidding for either Laine or Torme, figuring correctly that his acoustically perfect room is a natural to showcase a singer on his first eastern date.

swing is solid and beat-full. Above all, it's varied and entertaining.

Almost every man in the band sings, plus a cute band chick named Frances Colwell and a singularly rare tenor, Sonny Stockton.

Band has 14 pieces and is distinguished by its 4 trombones and one trumpet. If he has to augment the brass at a theater date, he's never more than a few miles from a Hudson alumnus who can sit in.

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Hot Jazz

Esquire's Hot Jazz Album Volume II

- Rockabye River
- Blow Me Down
- Jivin' With Jarvis
- Buckin' The Blues
- Sugar
- Indian Summer
- I Cried For You
- Indiana Winter

River is the full Ellington band at a slow rock, with the Hodges alto moving throughout. Backed by one of those Ellington triplet rhythm figures on piano, this is looser and freer jazz than you have heard this year from Duke. Down, a Billy Moore score, is built around a riff with a delayed catch beat you've heard before. Personnel is all-star with Teddy Wilson (piano), Harry Carney (baritone), and Charlie Shavers (battering the solos).

Jarvis is a re-pressing of a Lionel Hampton side, with Hamp joined by the King Cole Trio and Al Spiedock drums, latter slightly over-labored. The side swings, and Hamp doesn't sound pressed. Buckin' is the all-star band again, with some of that pretty Clayton muted trumpet and John Collins guitar.

Sugar is Louis Armstrong. Album notes neglect to mention that the side's personnel shift from the men used for the film *New Orleans* to include trombonist Vic Dickenson and guitarist Allan Reuss. Listen to the difference in punch and musical effect it makes. And the years come and go, but Armstrong still plays economical, well-phrased jazz.

Summer is another slow vehicle for Coleman Hawkins. "He doesn't play at all anymore"—but does it so well he fools me completely. Here is a great jazz name flexible enough to retain his own style and yet note everything worthwhile that goes on around him musically. *Cried* is a re-issue of a Benny Goodman Quintet record turned out in 1939, John Kirby and Buddy Schutz joining the original BG Quartet members for the side. Light, tasty stuff at a perfect tempo for the floating Wilson piano style.

Winter (actually *How High The Moon*) shows off the Gillespie-influenced trombone of JJ Johnson, and a sample of what happens to Charlie Shavers when he starts playing too many notes.

Album's notes were tersely and informatively done by L. Feather, and none of the tunes in the book was written or arranged by him, nor does he join things on piano at any point.

All in all, one of the best package buys in jazz on the market recently and infinitely superior to last year's volume I. (Victor HJ 10)

Fats Waller and His Rhythm

- There'll Be Some Changes Made
- You Stayed Away Too Long
- Everybody Loves My Baby
- Squeeze Me
- You're Not The Only Oyster In The Shell
- Looka Here, Ain't She Pretty
- I Used To Love You
- The Meanest Thing You Ever Did Was Kiss Me
- Darktown Strutter's Ball
- S'Posin'

What a loss to jazz this man's death was! Here was a pianist who swung every combo that worked with him, played great jazz, was palatable to the cornered element, had enormously infectious gaiety in everything he ever recorded, and yet it never interfered with his music. Lots of fine solos by Herman Autrey (trumpet), Rudy Powell and Gene Sedric (sax and clarinet) who switched in and out on various of the sides, with the rhythm

Symbol Key

- Top
- Tasty
- Tepid
- Tedious

primarily sparked by Al Casey's guitar and drums by Slick Jones or Arnold Bolden. If you listen to *Stew* carefully, you'll hear a few careful clarinet notes by novelist Mezz Mezzrow and Floyd O'Brien's trombone.

All over these sides there is the easy-moving, but driving enthusiasm which should motivate any good jazz. Pianomen should note that driving left hand of Fats' which pushed the whole band, and yet always had a softness of tone and attack which kept it from being the raw barrelhouse so many of his imitators sport. Like Nat Cole's playing in Vol. 4 of *Jazz At The Philharmonic*, this is piano being properly used to pace the band and soloists every bar. Granted his harmonic ideas and rolled tenths are old-fashioned; but if only some of the new-fashioned and admittedly superior technically fussy styles would only pick up on all of the other abilities Fats had.

Don't miss these sides. They are not Best Bets only because they are re-issues. (Victor 20-2216, 2217, 2218, 2219, 2220)

Mel Powell

- Avalon
- Lover Man

First two sides in some time by the pianoman now recovering from lung trouble in Connecticut. *Avalon* was made last summer with members of BG's band. Trumpet is by Bernie Previn and drumming per Mr. Sid Catlett. Mel's playing throughout indicates the strong shift towards Teddy Wilson he made after going into the army, and the wax here is eminently worth hearing. Flipover is an interesting side by the band plus French horn and Mitch Miller oboe on the Ram Ramirez tune popularized by Holiday. It would seem that Mr. Raeburn is not the only gentleman getting bored with traditional band scoring. Last chorus has one section with a pedal point voiced like a set of bagpipes—tricky but effective. (Commodore 1522)

Dorothy Donegan

- Jumpin' Jack Boogie
- Little Girl From St. Louis

She plays better than Hazel Scott; but with an unsteady beat,

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Charlie's Choice
by Charlie Christians (Vox)
Swing
A Tribute To Glenn Miller
by Ralph Flanagan (Rainbow)
Vocal
That's My Desire
by Ella Fitzgerald (Decca)
Dance
Icy
by Ray McKinley (Majestic)
Novelty
Temptation
by Red Ingle (Capitol)
Concert Music
The Alec Wilder Octet
(Vox)

bad tone and trite ideas, Miss Donegan stacks up none too well against a Mary Lou Williams or even old boogie-woogie stand-by Cleo Brown. (Continental 6051)

Charlie Christians

- Charlie's Choice (Parts I-II-III)
- Stompin' At The Savoy (Parts I-II-III)

These are very unusual records. Cut in late 1940 in an up-town spot in NYC called Minton's by amateur recorder Jerry Newman, they were sold to Vox and are being issued now five years after the death of the famed ex-Goodman guitarist on May 2, 1942 at the age of 23.

Backed by the house band led by Joe Guy (trumpet) and including Kenny Clark (drums), Thelonius Monk (piano) and Nick Fenton (bass) Charlie shows the remarkable fluidity and solidity that made his solo work a legend amongst guitarists. You will find many ideas here similar to those played at that time by Lester Young, famed tenor saxist. This is what led many writers at the time to speak of Christians' "reed style" on guitar.

One defect he did have, and it can be discerned here. His lack of reading knowledge and familiarity with formal music made his harmonic ideas and command limited. In other words, on a horizontal line, Christians was unbeatable. On a vertical chord structure he didn't do as well.

Guy plays good Eldridge-like horn on *Choice* (I Found A New

Baby) while the rhythm backing is excellent. Listen to his intro to *Savoy*—reads like a card announcement while the boys are picking up their horns.

This is an album to have, both for its historical and its musical interest. (Vox VSP 302)

Jimmy Jones Quintet

- Five O'Clock Drag
- New World A'Comin'

Leader's piano is badly balanced, which doesn't keep him from roundly swinging with bassist John Levy and drummer Denny Best. Listen to his wild lead into Bill Coleman's trumpet chorus, after which the seldom-heard Toby Hardwicke plays some Hodges-like alto. Twistover is a roundup of themes Duke used for his orchestra. The harsh balance doesn't help Jimmy put his essentially melodic ideas over. (Wax 103)

Howard McGhee Sextet

- Midnight At Minton's
- Dilated Pupils

Minton's is at a much more moderate tempo and with a better beat than you usually hear at be bop sessions. McGhee plays well—he certainly is one of Gillespie's more able followers. Dodo Marmorosa's piano again is surprisingly restrained and in much better taste than usual. *Pupils*' speed is too dilated. It's especially obvious during Arv Garrison's guitar solo. Usually light and connected, his stuff here is stiff and disjointed. (Dial 1011)

Bob Wilbur and His Wild Cats

- Willie The Weeper
- Mabel's Dream
- Wild Cat Blues
- Blues For Fowler

Here are the Scarsdale kids on wax. The jazz reincarnation which has been astonishing habits of the Commodore jam sessions at Ryan's in New York City: five teen-agers sternly striving to bring back Louis and Bechet in their most halcyon days, and not doing badly either. These four sides, despite their obvious copying in places (Wilbur studies with Bechet), have what many New Orleans-style sides by big names have lacked this past year: guts. Trumpetman Johnny Glaser often hits on good smacking ideas, and Wilbur and the rhythm section follow him down in good order. There are some inept changes tossed off now and then, and the

Charlie Parker—Serge Chaloff

- Relaxin' At Camarillo
- Blue Serge

Parker's own alto is good here, but so is the tenor of Wardell Gray. *Serge* is the Serge Chaloff baritone supported by Ralph Burns (piano), Artie Bernstein (bass), Don Lamond (drums) and Chuck Wayne (guitar). Tune is of course Cherokee. There are (Modulate to Page 18)

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diggin' the discs with MIX

(Jumped from Page 7)
ragged spots in execution, but Chaloff's genuine fleetness on his instrument and quite astonishing command of ideas never disappears. (Dial 1012)

Swing

Woody Herman

- Indian Boogie Woogie
- Woodchoppers Ball

A couple of re-issues of early Herman disc hits, *Indian* falling in 1938 when Woodrow W. needed it but badly. Trimming is by Neal Reid. Listen to the two best finale and compare it with some of the wild little epics the Herd made this year before its break-up. Verily hath big band blowing changed! Even in the year's time between the two sides you will notice a shift towards four beat evident in *Ball*. (Decca 25079)

Will Bradley

- Celery Stalks At Midnight (No. 2)
- If There Is Someone Lovelier Than You

Very slight resemblances between *No. 2 Celery*, scored by Billy Maxted and the original done for Columbia by the old Bradley-McKinley band. Some samples of Bradley's trombone and Toots Mondello's alto are also offered. Reverse is more evidence supporting T. Dorsey's statement that Mr. Bradley is the best lead tram in these parts. (Signature 15111)

Stan Kenton

- Collaboration
- Machito

Collaboration opens with another elaborately stated piano theme, which melodically is close cousin to bits Stan has used before. After a good Kai Winding sliphorn solo, the theme is pre-tentiously restated by the whole brass section while the reeds run whole tone triads. A casual observer might wonder if you need 22 men for this, no matter how well done.

Machito, dedicated to the Latin-American stickwaver of the same name, opens to arpeggiated piano against son rhythm. More Winding trombone. The bridge into Chico Alvarez' solo doesn't click because all sections are playing at equal volume and all too loud; thus those voiced at more brilliant intensities completely drown other parts of the effect.

In the next chorus, trumpet players can only wonder what it must be like to play the Kenton leadbook for a whole night. The finish is a frantically high chase duet between Skippy Layton's trombone and Buddy Childers' ending, me memory says, on a high A flat.

There are some good sections on both sides. There are too many passages overblown, and even faultily executed, such as the trick unison between trombone and trumpet at *Machito's* conclusion, which doesn't come off because of lack of tune and simultaneous attack. Sure it's hard to do; but unless perfectly executed, it sounds as it does here: sloppy. (Capitol 408)

New Friends of Rhythm

- High Voltage
- Southern Comfort
- Sailor's Dance
- Mood In Question
- Platter Chatter
- Nightcap

First solo appearances by the string group since the Victor 1940 discs which caused much talk. Personnel is the Stuyvasant Quartet plus harpist Laura Newell, bassist Harry Patent and Tony Colucci, guitar. Three of the sides (*High*, *Comfort*—originally called *Foster Chile*, and *Mood*) have appeared before. Surfaces here are rotten, obscuring the balance, vitally important in string ensemble work.

Tempo of *High* is faster than the old platter. Its middle section has always hit Sam Kaplan, Beat violin expert, as being the best rhythm use of strings he has heard on wax. Don't miss the Newell harp either—she is one of the three or four in the country that can get a smooth, unruffled beat out of the essentially clumsy instrument. Violist Alan Shulman, who did the arrangements, should be hired to teach most other arrangers how to use strings as separate voices rather than unison sections.

Clarinetist Hank D'Amico crops up at several points, his delicate tone fitting the sections formerly played by Buster Bailey perfectly. *Nightcap* is a Bach cantata, while *Chatter*, a Shulman original, is a series of short phrases tossed back and forth between clarinet and strings. (International D234-9)

Lionel Hampton

- Hamp's Boogie Woogie

Eight sides by the Hampton crew, almost all of which are boogie-woogie re-issues. Once again the raw power of the Hampton band doesn't seem to come quite through on wax, though the roughness and lack of intonation do. Album's curiosity piece is the pianist on the eighth side, newspaperman Dan Burley, listed as co-author of *Ridin' On The L And N*. His boogie is pretty elementary stuff. (Decca A-523)

Johnny Bothwell

- Chelsea Bridge
- Dear Max

Bridge with a Carneyish baritone sax in addition to JB's alto is a re-do on the lovely tune Strayhorn did for Ellington. There are times when the Bothwell vibrato gets broad enough to bother you. *Max* has excellent trumpet. If you want to hear the Carney sax style of too-frequent use of dotted eighth-sixteenth notes frowned on in the Granz concert review, it's on this side too. (Signature 15085)

Ralph Flanagan

- Make Believe
- Always
- Low Gear
- Come On In
- I'm Getting Sentimental Over You
- Goodbye
- St. Louis Blues
- Basin Street Blues

This album is going to make Tex Beneke and Jerry Gray somewhat unhappy because with it Rainbow records has snatched a marvelous album idea away from them. Billed as "A Tribute To Glenn Miller", it was put together by ex-Miller arranger Flanagan, using may old key Miller sidemen. Further, the sides are grouped under the famed Miller heading of something old, something new, something borrowed and something blue. To avoid charges of using Glenn's name for profit, a rather tasteless procedure, the album quotes one of the sidemen as saying, "After all, imitation is the sincerest form of flattery!"

All of the sides are capably arranged and played. In many places, the rhythm seems lighter and the band's feeling crisper than the old band itself. *Gear* and *In*, originals written for the album, are perfect reproductions of the old Miller mode, even down to the two tenors on solos. The first bears some resemblance to *Tuxedo Junction*, the second to *In The Mood*. Introduction for *The Gal From Joe's* almost on *St. Louis* was used by Duke

ten years ago, while the score includes the brass round Miller used for *Song Of The Volga Boatman*. *Basin* is probably the best side in the album for musical effectiveness.

Soloists include Al Klink's tenor on *Always*, pretty Hackett trumpet on *Make Believe* and *Basin Street*, Billy Rauch's trombone and Artie Baker's clarinet for the TD and Goodman imitations, and various trumpet parts by Dale McMickle and Bernie Privin.

The whole thing is carried off very slickly. Flanagan has crammed each arrangement with ideas used in the better known old Miller scores. It still sounds like what it did then: well-rehearsed, well-played dance music with some occasional good solos. (Rainbow Album 3)

Dance

Ray McKinley

- Ivy
 - Meet Me No Special Place
- More of the McKinley knack of combining good commercial appeal with excellent music. The beginning of *Ivy* includes pretty reed work back of Teddy Norman's vocal as well as Vern Friley's trombone to carry the lead chorus. Why can't all dance bands be this tasteful, this danceable and this appealing? *Place* is a crocodile lament sung by boss Mac. (Majestic 7223)

Ernie Felice Quartet

- Dream A Little Dream Of Me
- Carolina Moon

Very capable rhythmic playing by the accordionist heard on Goodman's air shows, far better than his wax debut with Goodman last month. Only criticisms are a slight over-tremolo and a more important one that outside of one short solo, nothing too much happens on either side. Certainly the scored parts while well played are nothing very unusual. (Capitol 413)

Vocal

Ella Fitzgerald

- A Sunday Kind Of Love
- That's My Desire

Anyone who can listen to these two sides and not start revising up any estimates he may have had of Miss Fitzgerald's all-around singing ability, is voice-deaf. First is heart-felt ballad singing, second moves into rhythm singing, backed by the Andy Love quintet, copying the

defunct Mel Torme Meltones. (Decca 23866)

Jo Stafford

- Smoke Dreams
 - Almost Like Being In Love
- Miss Stafford sings her theme precisely, and neither side is as good as her previous platter of *Ivy* and *Sunday Kind Of Love*. (Capitol 401)

Billie Holiday

- Solitude
 - There Is No Greater Love
- Billie still sings well, but if you listen to her earlier records, you will notice how heavy and over-tingerbreaded this singing is.

Roberta Lee

- You Don't Learn That In School
- Moanin' Low
- I Lost My Sugar In Salt Lake City
- My Man

Miss Lee, the ex-Les Brown singer, hits some very metallic tones because she presses too much, while her low tones lack resonance and color. There are times when her phrasing is a bit mannered. *School* has some fine baritone (Ernie Caccarese?), while *City*, with her best singing, spots good growl trumpet, set in a Dixie background. (Sonora 2016, 2017)

Capitol Artists

Songs of Buddy De Sylva
Capitol gives its president the same treatment it recently accorded Jerome Kern: an album with the company's major artists each doing a side. The Dave Barbour-Peggy Lee *Somebody Loves Me*, while attractive, is not up to either their usual instrumental or vocal output. Nat Cole's Three works over *You're The Cream In My Coffee*, and they too turn in only a (for them) average performance. The Pled Pipers do *Avalon* while Martha Tilton and J. Mercer flip around *I Had A Talking Picture Of You*. The album's idea just doesn't come off with any sparkle or originality. (Capitol CD 49)

Jessa Price

- You Can't Take It With You
 - Big Town Blues
- Fine, loping shuffle beat to this one. Growl trumpet chorus starts on at least three notes at once. Seconding is straight blues. (Capitol 391)

Leslie Scott

- Until The Real Thing Comes Along
 - I Hate Myself Every Morning
- Scott, Armstrong vocalist, has a heavy vibratoed, flaccid-

phrased baritone voice, with quality too lachrymose for most tunes. Billy Moore Jr.'s backing is among the best Victor has employed this year. (Victor 20-2206)

Monica Lewis

- Exactly Like You
 - Guilty
- Miss Lewis backed by a trio with what sounds like Johnny Guarneri on piano. Her first chorus goes well, but when she tries ad libbing on the second, things get a bit tangled. When singers of the great natural talents of Vaughan and Fitzgerald miss 'em on this sort of thing occasionally, it can't be held against her too greatly. (Signature 15090)

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Julia Lee

- Young Girl's Blues
I'll Get Along Somehow

More of Miss Lee's singing and piano with *Blues* tossing in a rough toned and rocking trumpet for good measure. (Capitol 379)

Sons of the Pioneers

Cowboy Classics

This is mush. It isn't good western singing, nor is it adequate balladry. Eight sides of routine group singing of tunes written by members of the troop (including *Tumbling Tumbleweed*) with an incongruously lush string background. (Victor P-168)

Novelty

Red Ingle and the Natural Seven

- Temptation
For Sentimental Reasons

If this record doesn't sell a million copies, there is no logic nowhere. Ingle has taken two sides and done the complete, the final and the definitive job of thoroughly roasting all the phony hill-billy bands in the country. There is a lot of good folk music around. There is also the yip-yappy stuff, sliced thin. Ingle takes two tunes, plays them with all the extra bars, the wrong changes, the constant use of 7th chords, Bob Wills' "Ah hah" and all the delightful bass guitar and fiddle clichés you've heard too often. Spike Jones' stuff is pure gags. This is brutally devastating musical criticism, subtly enough done, so that only musicians will catch all the humor, while the average hill-billy fan will gladly shill out with his nickel, taking it for the genuine article. This record gave me more laughs than anything I've heard in months. (Capitol 412)

The Korn Koblbers

- Don't Shoot The Bartender
The Light Turned Green

It's a queer commentary on show business that both the Koblbers and Freddie Fischer should be compared unfavorably with Spike Jones, when the latter got his original ideas from them. (MGM 10008)

Jan August

- Malaguena
Ay Ay Ay
Besame Mucho
Dark Eyes

More of that xylophone-styled right hand which sold so many copies of *Misirlou*. Long about here, it gets tiring though, particularly the brittleness of tone. On *Dark Eyes*, Mr. August runs in a little Liszt, at the same time showing some stiffness when it comes to straight four beat rhythms. (Diamond 2029, 2069)

The Harmonicats

- Fantasy Impromptu
Peg O' My Heart

First release by a new Chicago disc firm with a group made up of harmonicas, guitar and bass exploiting all the possibilities of echo-chamber-like reproduction. The playing is similar to that done by other tooth-organ groups save that they have a better beat. Despite occasional clinkers, this record should be a very tasty black ink item all over the country—has just the proper blend of corn and musicianship. (Vita-coustic 1)

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Carmen Cavallero

- All the Things You Are

More tinklings by the most expert pianist at this sort of thing. These were older ones, with just rhythm accompaniment, pulled from Decca's files. Both in point of technique and grace, Cavallero is superior to Frankie Carle. This album originally cost \$2.25, now costs \$3.75 with one less record.

Our Common Heritage

- Columbus
The American Flag—Brian Donley
Landing Of The Pilgrim Fathers
Barbara Fritchie—Agnes Moorehead
Paul Revere's Ride
(Parts I and II)—Fredric March
Concord Hymn
Hail Columbia—Walter Huston
America
Sheridan's Ride—Pat O'Brien
Star Spangled Banner
Old Ironsides—Bing Crosby
Nancy Hanks—Agnes Moorehead
Lincoln The Man Of The People
Captain, My Captain
Abraham Lincoln Walks At Midnight—Walter Huston

This eight record album, a personal baby of Decca prexy Jack Kapp, is an attempt to make available in expertly dramatic, yet easily absorbed doses, the poetry which makes up our common heritage.

Viewing the booklet by Louis Untermeyer, the artists involved, and the effort and expense which went into the project, you must give Decca an E for initiative. The poetry selected is unquestionably some of our most famous. Whether it is our best is something about which there will be considerable dissent. Certainly Mr. Kapp has succeeded in making available to schools an easier method of learning this poetry.

Decca has used actors such as Pat O'Brien in an effort to achieve a pattern of sincere non-histrionic rendition. However even the usually excellent Bing Crosby simply lacks the dignity of manner and phrasing to give the weight to the national anthem which Decca must have wanted.

Musical scores by Victor Young and Lehmann Engel don't interfere, but they are certainly not in a class with supporting scores which have been written for

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New Disc Star



Chicago—Wyoma was the vocalist with the Sherman Hayes band until she reached the Aristocrat disc studios here, then she became a single, waxing *Say No More* under her own name with backing by the band. It will be released with *Chi Baba, Chi Baba* by the Hayes ork on the flipover.

other works of this type. No one will disagree with Mr. Kapp's statement that it is time that the *Star Spangled Banner* get something other than a "mechanical reading by a soprano." But the cumulative effect strived for in this album just didn't come off—it doesn't have the necessary collective impressiveness. (Decca A-536)

Concert Music

The Alec Wilder Octet

- Jack, This Is My Husband
The Amorous Poltergeist
They Needed No Words
Remember Me To Youth
A Little Girl Grows Up
Footnote To A Summer Love
The Children Met The Train
Little White Samba

More of the lyric, beautifully contrived music which has justifiably won Alec Wilder a big

name in the field of chamber music. The octet here is practically the same group which made the records for Brunswick which started Alec on his way. Jimmy Carroll (clarinet), Mitch Miller (oboe and English horn) and "Dick Wolff" (harpischord) are the stars. Wolff by the way sounds like a very close student of the playing of Walter Gross.

I am listening to these sides without Alec's other waxed works for comparison. But it strikes me that these have more solid form, less reliance on tricks and even more melodic grace than his first sides.

Interesting that for at least four of the titles, there are programmatic explanations in the album notes. Alec has always been death on music with story significance. Wonder what the reason for change?

There is no sense in analyzing each record here. Each of the eight sides is delightfully wrought music. Your only objection may be as with anything of great delicacy, you long for some rugged contrast after too continuous exposure. (Vox VSP-301)

Earl Robinson

Americana

Folk songs and several originals by Robinson, including *The House I Live In*. In contrast to Carl Sandburg's album, Robinson often over-phrases. There is a very fine line between folk-singing interesting because of its origin and material and singers singing folk songs without adequate voices. True folk singing by folk-singers is fine; when it becomes self-conscious interpretation, it can be quite boring. Mr. Robinson's singing falls somewhere in between. (Keynote 132)

The International Chorus

New Songs of Palestine

Anyone who has heard the traditional Hebrew music will be astonished by this album. If these people fight like they sing, the British really are going to have their hands full. The various discs, sung in Yiddish, have life, snap, and vitality. Special note: the fighting song of the Jewish underground. (Keynote 139)

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NOTES between NOTES

By Michael Levin

New York—Two weeks ago tinkle-styled bandleader Blue Barron was asked his opinion of Ellington, Kenton and Raeburn on Eddie Newman's WOR all-night show. WNEW disc jockey Bill Williams, several songpluggers and a couple of Beat staffers were waiting to hang him no matter what he said.

Without hitching up his trousers, Barron said, "All three of them are great. Ellington probably top-man. But I'll be frank with you: with no criticism towards them, I don't understand a lot of things they are doing. I'm primarily a business-man, and I guess there's just a lot of it that gets by me."

After that crack this is one corner with plenty of respect for Blue Barron. It's not easy to stand up in front of fifty thousand watts booming all over the United States and tell your public that as a band-leader, you aren't such great shucks as a musician. If more people in this business were as honest as Barron was in making that crack, life would be much easier for all concerned.

In one of those peculiar spurts that hit the music business, the Beat's NYC offices have been deluged with requests for fem band singers in the past month. We couldn't find singers for all the jobs. On 24 hour notice in some cases, we just couldn't scare up that many good vocalists with some experience, attractiveness and willingness to do band-work at a reasonable salary.

This all to point up one argument. Sooner or later, the bookers, the AFM, someone is going to have to set up a central casting system for musical talent. The set-up is too hit-or-miss as it operates now. Bands spend their time stealing sidemen from each other instead of tapping the plentiful and talented reservoirs of the smaller towns throughout the country.

The Beat's staffers try to help out at getting able newcomers a job, and filling slots for the bands and units in New York, Chicago and Los Angeles. But we still have to worry primarily about deadlines and headlines; employment agencies are something else again.

The AFM locals in a half-hearted fashion perform the job. They'll send a "tenorman" if you call for one—what kind is another story. What is needed, as has been bleated here for years, is a central filing setup with pix, bios and recordings of all the singers and musicians in the business.

Then at least you can rest happy in the fact that your brass section sounds terrible according to the soundest new methods of personnel placement.

An article signed by trombonist J. C. Higginbotham in the

Until Autumn



Grand Haven, Mich.—In the second week of her engagement at Snug Harbor Lounge here, pianist-vocalist Ann Tyler drew a holdover of seven months which will keep her snug in the harbor lounge until September 6.

April 22 issue of the *New Masses*, communist periodical, has caused a lot of comment here. Titled *Some Of My Best Friends Are Enemies*, the article, listed as "told to Ethel Klein," makes a forceful case against the chest-pounding liberals too often found around music.

Higgy is quoted as saying that he is fed up with people who want to prove their liberality by getting high on tea or liquor with Negro musicians, but never assume any normal social attitudes towards them. He points out that the "I love Negro musicians—they're so genial" is just as much baloney as "man, those Negroes are nowhere—they steal too much."

He says that he doubts if such people are looking for Negro friends so much as an atmosphere of irresponsibility where they can raise Cain without much restriction. In other words, that these people too share the belief that Negroes are immoral, shiftless, irresponsible.

He adds that he personally resents the attitude, and tosses in one very interesting point on musicianship: "The human feelings from which spring the urge to play are not the exclusive property of any particular group of people."

This is the answer direct to Rudi Blesh and others like him who in a sincere attempt to perpetuate what they believe to be the well-spring of jazz, also implicitly foster a canard completely useful to the lily-liberals and those with more honestly evil designs: Jazz is a primitive music. Only Negroes can make it. Therefore insofar as Negroes continue to play good jazz, they prove that they can never be anything but a primitive people. If there are racial peculiarities with respect toward music, then there are racial peculiarities with respect to other mental and emotional functions. And from what little moustache have you heard that recently?

New Masses or not, you will find the article provocative.

New York—Ida James, ex-Erskine Hawkins chirper, set for the Copacabana in Rio de Janeiro. She'll be followed by Joan Nichols, whose debut at the Blue Angel here caused some local stir.

TRADE TATTLE



(Shoot all hot record company and publishing firm news and stuff directly to the Trade Tattle column, Down Beat, 2415 EKO Building, New York.)

RECORDS

Columbia publicity office still in turmoil after recent mass resignation. Seena Hamilton, brought in to handle the reviewers' service, was out two weeks later. Chore is now handled by Al Earl from Bridgeport. Dwight Chapin has replaced E. G. Jacob as pop publicity head. Christine Edwards remains as top flack.

Dell trio cut its first sides for Columbia . . . Apollo has a contract with Audiance records to press 400,000 albums . . . Rosemary Calvin, former Vaughn Monroe and George Paxton thrush, signed by Majestic . . . Majestic has a long term with Cootie Williams, recently with Capitol.

The *Giant March*, ball club's theme, has been waxed by Ray Bloch of Signature . . . Tempo has opened its own pressing plant in Washington . . . Leonard De Paur's Infantry chorus, a group of 35 veterans, was signed by Columbia. It will feature music from the many lands visited by the ex-soldiers . . . Billy Strayhorn and Al Hibbler are recording under their own names for Sunrise . . . Majestic has its own commercial jockey show on WENR, Chi.

Sonora strike may monkey wrench the 39c label . . . Mercury shuffle finds Berle Adams, board chairman; Irv Green, prez, Art Talmadge, publicity head, and Jimmy Hilliard, recording director . . . Dean Hudson may sign with National . . . Classical guitarist Andres Segovia was poached by Musicraft . . . Marie Rabren went to Hollywood to record Ginny Simms for Sonora.

Majestic's turntable news letter, *Spin Chin*, provides jockeys with lead-ins for its respective releases . . . Wax records used Otto Hardwick, Al Casey, Al Hall and Denzil Best to etch *Come Sunday, I Remember Your Eyes* and *Lazy River* . . . Composer Maceo Pinkard has set up his own record company, Empey. First three releases feature the Three Chick Chicks, Noble Sissle, Tosh Hamid and Dorothy Chappelle . . . Johnny Blowers leads his own band on *Blue for CA-Song* records.

Hank Tremaine, Columbia production manager, has resigned . . . Melody and Paramount are the newest Philly labels . . . Phil Moore the new recording director at Black & White.

Jolson's album may become the first to top a million . . . Red Ingle, former Spike Jones and Ted

Weems comic, signed with Capitol . . . Victor plant men and Columbia office workers covered by recent union pacts . . . Signature has signed ex-Krupa singer-trombonist Warren Covington.

PUBLISHING

What Good Is the Moon is the latest penning of songsmith V. Pantano . . . Mitchell Parish, writer of *Star Dust* and *Deep Purple*, is taking a course in English at New York university . . . They say the Lee Mortimer-Frank Sinatra deal may be the thing that will revive What Did I Do To Be So Black and Blue . . . NYC water supply chief is interested in the tune *Water Faucet*, Drip, Drip, Drip to remind citizens of the daily 220,000,000 gallon water waste.

Robert Teck, Mills midwest manager, is now in the NYC office in charge of sales and educational stuff . . . Associated Composers, who recently were romancing the idea of switching to ASCAP, have re-signed with BMI . . . ASCAP has asked for a dismissal of the Jack Lawrence suit for better than a BB listing . . . Frank Hennig's departure from Marks has raised the question whether or not a plugger is entitled to severance pay. MPCE is pushing the matter saying that since his contract was terminated he is entitled to the loot.

Leeds is now printing music in Hollywood. Low Levy's firm increased its Pacific coast space and has installed equipment to print sheet music for western distribu-

tion. Sam Snetiker goes from the NYC office westward to head the Hollywood office. Levy, himself, is now in England digging this and that.

STUFF

Hal Rose Quintet has just left the Club Diane, Union, N. J., after seven months. Rose plays clarinet, alto and flute. Sidemen are Ralph Stein, piano; Faust De Sisto, drums and harmonica; Bill Heyer, trumpet and scat vocals; Bob Kurtz, tenor and vocals. Henry Okun manages . . . Jerry Sellers first placement by Frederick Bros. was at the Village Barn. Began April 30 . . . Teddy Napoleon's trio opened at the Flatbush-Plaza April 19. Teddy has played piano with Krupa, Barnett and Paxton.

Mal Braveman left the Art Franklin publicity offices and is on his own, with *WHOM? His Symphony Sid* his first big interest. Three Deuces owner Sammy Kaye has an important announcement: his son Herbie made the Laine H.S. basketball team.

Harry Gordon Long has taken over road management of brother Johnny Long's band. He replaces Bill Keller, who will go in to booking . . . Duke Jenkins Be-Bop Rhythm combo played the opening of the Zebra room in Canton, Ohio, April 4. Unit is handled by James Dooley Productions . . . Bassist Lucille Dixon and her Five Starliners have moved from the Cameo Club, to the Three Deuces, Newark.

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Arnheim, NYC.
Ore, NYC.
Arnold, NYC.
Astor, NYC.
6/22, NYC.
Austin, NYC.
6/24-30, NYC.
Avaris, NYC.

Back, NYC.
Bada, NYC.
Bardo, NYC.
6/30, NYC.
Barnhart, NYC.
Baron, NYC.
Baskin, NYC.
28, NYC.
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Lake, NYC.
Beckner, NYC.
6/2, NYC.
6/7-13, NYC.
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Bradshaw, NYC.
Brandon, NYC.
Brandywine, NYC.
Britton, NYC.
Brooks, NYC.
Burkhart, NYC.
Bums, NYC.
6/24, NYC.
Butterfield, NYC.
Byers, NYC.
Byrne, NYC.

Caceres, NYC.
Caloway, NYC.
Campbell, NYC.
Carle, NYC.
29, NYC.
Carlyle, NYC.
Mich., NYC.
Carpenter, NYC.
Cassell, NYC.
Cavallaro, NYC.
6/14, NYC.
Cherches, NYC.
Mo., NYC.
Chastor, NYC.
Clancy, NYC.
Clark, NYC.
Ill., NYC.
Clarke, NYC.
Clute, NYC.
N.Y., NYC.
Cool, NYC.
Cooper, NYC.
Courtney, NYC.
5/20-6/6, NYC.
Coust, NYC.
Cummins, NYC.
Cunningham, NYC.
Ms., NYC.

Davidson, NYC.
Davis, NYC.
Davis, NYC.
Defer, NYC.
Del Guidice, NYC.
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Denison, NYC.
Dennis, NYC.
DeVito, NYC.
Dillind, NYC.
Dinofer, NYC.
Di Pardo, NYC.
5/28, NYC.
Donabus, NYC.
Donabos, NYC.
Dorsey, NYC.
Dorsey, NYC.
Park, NYC.
Duffy, NYC.
(Statler), NYC.
Dunham, NYC.
Dunk, NYC.
Duro, NYC.

Erber, NYC.
Eckstine, NYC.
Ellington, NYC.
Elyn, NYC.
Erwin, NYC.
Faust, NYC.
Fields, NYC.
Fields, NYC.
5/29, NYC.
Fikes, NYC.
Fina, NYC.
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Flak, NYC.
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Frederic, NYC.
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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; m—night club; cl—cocktail lounge; r—restaurant; f—bar; cc—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MC—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JC—Joe Glass, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MFD—Harold F. Oley, 8248 Sunset Blvd., L.A. 44; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Deadline for band listings for the June 18 issue is June 5. Send opening and closing dates and name and location of the job. Singles cannot be listed.

A
Abbey, Albert (Cafe Society Uptown) NYC, Opng. 6/2, nc
Agnew, Charlie (Showland) Dallas, nc
Alfredo, Don (Ciro's) Hwd., nc
Anderson, Cat (On Tour) MG
Anthony, Ray (Lakeside Park) Denver, Clng. 5/29, b
Armstrong, Louis (Howard) Washington, 5/20-6/5, t
Arnaz, Desi (Boho Hoop Show) NBC, Hollywood, Clng. 5/27
Arnheim, Gus (Jantzen Beach) Portland, Ore., 6/8-15, b
Arnold, Arnie (Lafayette) Buffalo, h
Bass, Bob (Kovaks) Washington, Clng. 5/22, nc
Austin, Johnny (Starlite) Wildwood, N. J., 6/24-30, b
Aversa, Dick (Gibson) Cincinnati, h

B
Back, Will (Pappy's Showland) Dallas, Clng. 6/4, nc
Baffa, Emil (Florentine Gardens) Hwd., nc
Bajdo, Bill (Utah) Salt Lake City, Opng. 5/30, h
Barnhart, Jackson (Trocadero) Cleveland, nc
Baron, Blue (Stanley) Utes, N. Y., 5/26-28, t
Becker, Bubbles (Lake Park) Chippewa Lake, Ohio, Opng. 5/30, b
Beckner, Danny (Trianon) Seattle, Clng. 5/22, b; (Jerry Jones) Salt Lake City, 6/7-13, b
Beckwith, Gardner (Netherland Plaza) Cincinnati, h
Bencke, Tex (Glen Island Casino) ne
Beechle, N. Y., Clng. 5/27, nc; (Earle) Philadelphia, 5/30-6/5, t
Berkey, Bob (Prom) St. Paul, Clng. 5/25, b
Bishop, Billy (Melody Mill) Riverside, Ill., b
Blum, Bobby (Chi-Chi) Riverside, Cal., nc
Bobbitt, Baron (Legion) Perth Amboy, N.J., nc
Borr, Misha (Waldorf Astoria) NYC, h
Buthle, Rene (Casino Moderne) Chicago, b
Butwell, Johnny (Bennett Stadium) Franklin, N. Y., 5/27-31, t
Bowman, Johnny (Beverly Hills) Cincinnati, Ohio, cc
Bradshaw, Tiny (On Tour) MG
Brandon, Henry (On Tour) FB
Brenden, Ned (Flamingo) Las Vegas, nc
Britton, Milt (Island) NYC, r
Brooks, Raddy (Pennsylvania) NYC, h
Burkhart, Roy (Embassy) Chicago, nc
Buss, Henry (Utah) Salt Lake City, Clng. 5/24, b; (Orpheum) Omaha, 5/30-6/5, t
Butterfield, Billy (On Tour) GAC
Byrne, Verne (Stork Club) Denver, nc
Byrne, Bobby (On Tour) GAC

C
Caeceres, Emilio (WOAI) San Antonio
Callaway, Cab (Avondale) L.A., b
Campbell, Floyd (Rumboogie) Chicago, nc
Carle, Frankie (Radio City) Minneapolis, Clng. 5/22, t; (Orpheum) Omaha, 5/23-29, t; (Lakeside Park) Denver, 5/30-6/12, b
Carlyle, Russ (Lake Casino) Wall Lake, Mich., 6/6-12, nc
Carpenter, Ike (Trianon) Southgate, Cal., nc
Cassell, Alvin (Chicago) San Diego, nc
Cavallaro, Carmen (Astor) NYC, Clng. 6/14, h
Cherches, Paul (Skylark) Jefferson City, Mo., nc
Chestas, Bob (On Tour) GAC
Clancy, Lou (Dallas) Texas, nc
Clark, Ossie (O'Henry) Willow Springs, Ill., b
Clarke, Buddy (Mt. Royal) Montreal, h
Clute, Freddy (Sherman's) Caroga Lake, N. Y., h
Cool, Harry (On Tour) WM
Cooper, Bill (Eaton) NYC, h
Courtney, Del (Blue Moon) Wichita, Kans., 5/20-6/4, b
Coxat, Xavier (Ciro's) Hwd., nc
Cummins, Bernie (Sky Club) Chicago, nc
Cunningham, Lou (Troutbrook) Bideford, Me., b

D
Dale, Avon (On Tour) FB
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Don (Ches Paree) Chicago, nc
Davis, Johnny "Doc" (On Tour) JG
Defoe, Sal (Pine Point) Newburgh, N.Y., b
Del Guidice, Eddie (Riviera) Varn, Mont., nc
Denison, Lou (Auditorium) Stratford, Pa.
Dennis, Pat (Nick's) Delair, N. J., nc
DeVito, Pat (Alhambra) NYC, h
Dilline, Dick (El Rancho) Sacramento, h
Dinofer, Denny (Ball) NYC, nc
Di Fardo, Toni (Claridge) Memphis, Clng. 5/29, h
Donahue, Al (On Tour) MCA
Donahue, Sam (On Tour) GAC
Dorsey, Jimmy (On Tour) GAC
Dorsey, Tommy (Casino Gardens) Ocean Park, Cal., b
Duffy, George (Statler) Cleveland, b; (Statler) Washington, Opng. 6/2, h
Dunham, Sonny (On Tour) GAC
Dunk, Wally (Teen 'n' Twenty) Montreal, h
Duras, Michael (Cocacabana) NYC, nc

E
Eberle, Ray (On Tour) GAC
Eckstein, Billy (On Tour) WM
Ellington, Duke (On Tour) WM
Ellin, Jimmy (Jung) New Orleans, h
Erwin, Gene (Chia's) Cleveland, r

F
Faust, Mearl (Telegraph Terrace) Toledo, b
Fields, Ernie (On Tour) GAC
Fields, Herbie (Sherman) Chicago, Clng. 5/29, h
Fikes, Dick (Westwood) Little Rock, Ark., nc
Fina, Jack (Palmer House) Chicago, h
Flo Rito, Ted (Imig Manor) San Diego, nc
Flea, Charlie (Dixie-Wallick) Columbus, Ohio, Clng. 5/25, b; (Prom) St. Paul, Opng. 5/27, b
Flindt, Emil (Paradise) Chicago, b
Floyd, Chick (Tom Breneman's) Hwd., r
Foster, Chuck (Bill Green's Casino) Pittsburgh, Clng. 5/27, nc; (Bennett Stadium) Franklin, N. Y., 6/5-8, b
Foy, Dick (Barbizon) San Francisco, nc
Frederic, Howard (Hoberg's) Lake County, Cal., Opng. 5/24, nc
Frederic, Marvin (Biltmore) Atlanta, Ga., h
Frieque, Bob (Rita's) Yakima, Wash., nc

G
Garber, Jan (On Tour) MCA
Gillespie, Dizzy (On Tour) MG
Gillespie, George (Goodwin's) San Angelo, Tex., nc
Gomes, Embassy Philadelphia, nc
Goodman, Benny (Victor Borge Show) NBC-Hollywood
Grant, Bob (Versailles) NYC, r
Gray, Glen (Palace) San Francisco, Clng. 6/4, t

H
Hampton, Lionel (Apollo) NYC, Clng. 5/22, t; (Royal) Baltimore, 5/23-29, t
Harris, Ken (Ocean Club) Virginia Beach, Va., Opng. 5/30, nc
Harris, Norman (King Edward) Toronto, h
Hawkins, Erskine (On Tour) MG
Hecksher, Ernie (Mark Hopkins) San Francisco, Opng. 5/27, b
Henderson, Fletcher (On Tour) FB
Henry, Glen (Plantation Club) Dallas, nc
Herbeck, Ray (Last Frontier) Las Vegas, h
Higgins, Dale (Spanish Terrace) Edwardsburg, Mich., Clng. 6/1, nc
Hines, Earl (El Grotto) Chicago, nc
Howard, Eddy (Chase) St. Louis, Clng. 6/5, h
Hudson, Dean (On Tour) GAC
Hudson, George (Apollo) NYC, 5/30-6/5, t
Hudson, Hugh (Tom Breneman's) Hwd., r
Humber, Wilson (On Tour) FB
Hutton, Ina Ray (Strand) NYC, Clng. 5/22, t; (State) Hartford, 5/23-25, t

I
International Sweethearts (Riviera) St. Louis, Clng. 6/28, nc

J
Jacquet, Illinois (Savoy) NYC, Clng. 5/24, b; (Music Hall) Washington, 5/30-6/1, t
Jahns, Al (Providence-Biltmore) Providence, Clng. 5/31, h
James, Harry (On Tour) MCA
Johnson, Rudy (On Tour) MG
Jones, Spike (On Tour) GAC

K
Kanner, Hal (Statler) Washington, D. C., Clng. 6/31, h
Kassel, Art (Trianon) Chicago, b
Kaye, Don (St. Anthony) San Antonio, h
Kaye, Sammy (Circle) Indianapolis, Clng. 5/21, t; (Michigan) Detroit, 5/23-29, t; (Chicago) Chicago, 5/30-6/5, t
Kernola of Korn (Greenwich Village Inn) NYC, nc
Kerns, Jack (Elmo) Billings, Mont., Clng. 5/31, nc
King, Henry (Mark Hopkins) San Francisco, Clng. 6/28, b
Kirk, Andy (Apollo) NYC, 5/23-29, t
Kisley, Stephen (Edgewater Beach) Chicago, h
Koznyk, Jack (Rose Room) Rome, Ga., r
Krupp, Gene (Palladium) Hwd., Opng. 6/10, b

L
LaBrie, Lloyd (Centennial Terrace) Sylva, Ohio, 5/30-6/12, h
Lange, Bill (Plaza Gardens) Toledo, nc
LaSalle, Dick (Beverly Hills) New Orleans, h
Lawrence, Elliot (Earle) Philadelphia, Clng. 5/22, t
Lecuna Cuban Boys (On Tour) GAC
Leeds, Sammy (Latin Quarter) Cincinnati, Ohio, nc
Leet Detroiters, Bob (WJWS) Altoona, Pa.
Levant, Phil (Blackhawk) Chicago, Clng. 5/24, r; (Pia-Mor) Kansas City, 5/28-6/8, b
Lombardo, Victor (New York) NYC, h
Lombardy, Al (Palladium) NYC, h
Long, Johnny (Eastwood Gardens) Detroit, 5/23-29, nc
Lopes, Vincent (Taft) NYC, h
Lowe, Harris (Nat) Amarillo, Tex., Clng. 5/25, b
Lumeford, Jimmie (On Tour) GAC

M
Martin, Freddy (Ambassador) L.A., h
Masters, Frankie (On Tour) MCA
Maxfield, Lee (SS Potomac) Washington, Clng. 5/24, b
McGrane, Don (Stevens) Chicago, h
McIntyre, Hal (Roosevelt) New Orleans, Clng. 6/10, h
McKinley, Ray (Orpheum) Madison, Wis., 6/20-21, t
McLear, Jack (Paris Inn) San Diego, nc
Millinder, Lucky (On Tour) MG
Moffitt, Duke (Netherland-Plaza), Cincinnati, Clng. 5/28, h
Molina, Carlos (Claridge) Memphis, Opng. 5/30, h
Mooney, Art (Rustle Cabin) Englewood, N.J., nc
Moran, Buddy (Elitch's) Denver, Clng. 5/29, nc; (Peony Park) Omaha, 5/30-6/8, b
Moran, Russ (Biltmore Bowl) Hwd., h
Morrow, Buddy (On Tour) MCA
Mulliner, Dick (Last Frontier) Las Vegas, Nev., Opng. 5/28, h

N
Nagai, Freddy (Peabody) Memphis, Clng. 6/8, h
Noble, Lighthouse (Claremont) Berkeley, Cal., Clng. 5/28, h; (Casino Avalon) Catalina Island, Cal., Opng. 5/30, b

O
Orden, Bob (Black Diamond) New Orleans, nc
Oliver, Eddy (Mocambo) Hwd., nc
Oliver, Syd (On Tour) WM
Olman, George (Trianon) Chicago, Opng. 6/8, b
Oswald, Ed (Riverview) Sioux City, Iowa, Opng. 5/30, b
Overend, Al (Silver Slipper) Memphis, Clng. 5/26, nc
Owens, Harry (St. Francis) San Francisco, Opng. 6/8, h

P
Page, Paul (Tom Breneman's) Hwd., Clng. 6/2, r
Parker, Jimmy (On Tour) GAC
Pancho (Plaza) NYC, h
Pandy, Tony (Vaquero) Middletown, Conn., nc
Pastor, Tony (Palladium) Hwd., Clng. 5/29, h
Paxton, George (Arcadia) NYC, b; (Capitol) NYC, Opng. 6/6, t
Pearl, Ray (Blackhawk) Chicago, Opng. 5/28, r
Peirce, Dick (Avondale) L.A., h
Peshing, Bob (Washington-Yorke) Shreveport, La., h
Peters, Bobby (Washington-Yorke) Shreveport, La., h
Pettit, Emil (Mounds) Cleveland, nc
Phillips, Ted (Arcadia) Chicago, h
Postal, Al (El Hog) NYC, nc
Prima, Louis (Commodore) NYC, Clng. 5/28, h; (State) Hartford, Conn., 5/30-6/1, t; (Eastwood Gardens) Detroit, 6/6-12, b
Pringle, Gene (Wardman Park) Washington, D. C., h
Pruden, Hal (St. Francis) San Francisco, Clng. 6/1, h

R
Rachura, Boyd (Paramount) NYC, Clng. 6/10, t
Ragon, Don (Neil House) Columbus, Ohio, h
Ramos, Ramon (Blackstone) Chicago, h
Reed, Kemp (Marion) Marion, Mass., r
Reed, Ray (Riverside) Estes Park, Colo., h
Reed, Tommy (Donahue's) Mountain View, N. J., nc
Reichman, Joe (Fairmount) San Francisco, Clng. 6/2, h
Reed, Tom (Plantation) Nashville, 5/26-6/3, nc
Rey, Alvin (Arcadia) Ocean Park, Cal., b; (Statler) Portland, Ore., 5/27-6/1, b
Reyes, Chuy (Mocambo) Hwd., nc
Reynolds, Tommy (Syracuse) Syracuse, h
Rich, Buddy (Eastwood Park) Detroit, 5/30-6/4, b
Richards, Hal (Plantation) Dallas, nc
Robbins, Ray (Forest Park) St. Louis, Clng. 5/31, b
Ruhl, Wm (Casino) Quincy, Ill., Clng. 6/8, nc
Russell, Luis (Howard) Washington, D. C., Clng. 5/22, t

S
Sandler, Sandy (Dragon Grill) Corpus Christi, Tex., nc
Sands, Carl (Elmer) Dallas, Opng. 5/29, h
Saunders, Red (De Lier) Chicago, nc
Savitt, Jan (Place) San Francisco, Opng. 6/5, h
Schaffer, Freddie (On Tour) MCA
Scott, Raymond (Palace) San Francisco, Opng. 5/28, h; (Ankara) Largo, Pa., Opng. 6/2, nc
Seidell, Bob (Rayburn) Berwyn, Md., nc
Sherwood, Bobby (Jantzen Beach) Portland, Ore., Clng. 5/25, b
Shirley, John (Zorich Room) Cleveland, nc
Slack, Freddie (Sherman) Chicago, Opng. 5/30, h
Slade, Ralph (On Tour) FB
Snyder, Bill (Bellerive) Kansas City, Clng. 5/22, h; (Blackstone) Chicago, Opng. 5/30, h
Spivak, Charlie (Steel Pier) Atlantic City, N. J., 5/29-6/1, b
Stalcup, Jack (Spur Inn) Karnack, Ill., nc
Stall, Jack (Pleasure Beach) Bridgeport, Conn., Opng. 5/24, b
Stone, Butch (Billy Berg's) Hwd., Clng. 5/28, nc
Stone, Eddie (Belmont Plaza) NYC, h
Strand, Manny (Earl Carroll's) Hwd., nc
Strong, Benny (On Tour) MCA
Strong, Bob (On Tour) MCA
Strasek, Frank (Alpine Village) Cleveland, h
Stuart, Nick (On Tour) MCA
Sykes, Curt (La Loma) Albuquerque, h

T
Thornhill, Claude (Glen Island Casino) New Rochelle, N.Y., Opng. 5/29, nc
Tomas, George (Palham Heath) Bronx, nc
Tucker, Orrin (Schroeder) Milwaukee, Clng. 6/8, h
Tucker, Tommy (Click) Philadelphia, 5/24-31, nc
Van, Garwood (Statler) Detroit, h
Vincent, Lee (WHWL) Natick, Pa.
Vincent, Victor (Players) Hwd., Clng. 5/30, nc

U
Wald, Jerry (On Tour) GAC
Waples, Bud (Cavalier Beach) Virginia Beach, Va., Clng. 6/4, nc
Wason, Hal (Robert Driscoll) Corpus Christi, Tex., h
Watkins, Sammy (Hollenden) Cleveland, h
Wayne, Phil (Biltmore) NYC, h
Waynick, Howard (Casablanca) Greensboro, N.C., nc
Weeks, Anson (Iagoon) Salt Lake City, 5/29-6/7, b
Welk, Lawrence (Roosevelt) NYC, h
Whiting, Bert (Palomar) Stockton, Cal., h
Whitmer, Bus (Belvedere) Shreveport, La., Clng. 5/24, nc
Williams, Cootie (On Tour) MG
Williams, Griff (Waldorf-Astoria) NYC, h
Winalow, George (Plantation) Nashville, Clng. 5/25, nc; (Peony Park) Omaha, 5/29-6/8, b
Worth, Whitely (Post Lodge) Larchmont, N.Y., nc
Wright, Charlie (Victoria) NYC, h

V
Young, Sterling (On Tour) MCA

Z
Zarrow, Ralph (Partime) Des Moines, nc
Zito, Jimmy (Meadowbrook) Culver City, Cal., nc

Combos

A
Allen, Red (Colosimo's) Chicago, nc
Allen, Leo (Italian Village) Cleveland, nc
American-Hawaiian Serenaders (Colonade) Columbus, Ga., Opng. 6/2, nc
Arturo, Arturo (Carlton) Washington, h
Auld Sextet, George (Continental) Milwaukee, Clng. 6/1, nc; (JumpTown) Chicago, 6/3-30, nc

B
Babar's Five Spaces, Taft (Californian) Fresno, Cal., Clng. 5/25, h
Barnes, George (WENR-ABC) Chicago
Bechet, Sidney (Jimmy Ryan's) NYC, nc
Blies, Nicky (Ye Olde Cellar) Chicago, nc
Brandt, Quartet, Mel (Continental) Chicago, h
Bright, Jimmy (Ding How) Washington, r
Brown, Hillard (Bronze Peacock) Houston, Tex., Clng. 5/23, nc
Brown, Abbey (Charley Foy's) North Hwd., Cal., nc
Burke, Ceele (Casbah) L.A., nc

C
Cabin Boys Trio (Kilbourne) Milwaukee, h
Campo, Pupi (Chelsea) Atlantic City, Opng. 6/29, h
Candlelighters (Colonade) Columbus, Ga., Clng. 5/23, nc
Carlis Trio, John (Stuyvesant) Buffalo, h
Carson's Sophisticates, June (Silver Congo) La Salle, Ill., nc
Cassella, Danny (Capitol) Chicago, nc
Cincinnati, Emil's Santa Fe, N. M., nc
Clayton, Buck (Cafe Society Downtown) NYC, nc
Cole Trio, King (Lincoln) L. A., 5/20-26, t
Cookey, Hwd., 5/27-6/23, h
Condon, Eddie (Condon's) NYC, nc
Coty, Red (Crown Propeller Lounge) Chicago, nc
Creach, John (Paradise) L.A., nc
Cromwell, Chauncey (Club Congo) Buffalo, N.Y., nc
Crosa, Chris (Roeland) NYC, h

D
Dardanelle Trio (Madison) NYC, h
Davis, Charlie (Bal Tabarin) L.A., nc
Davis, Quartet, George (See Hive) Chicago, N.Y., nc
Dee Trio, Johnny (Wagon Wheel) Aubury Park, N.J., nc
DeLug, Milton (Slappy Maxie's) L.A., nc
DeLug, Milton (Slappy Maxie's) L.A., nc
Downs, Jimmie (Chateau) NYC, nc
D'Varga (Club Stanley) Hwd., nc

E
Equire Trio (Angeline's) Santa Monica, nc

F
Fabreart, Tom (Red Feather) L.A., nc
Fay, Jimmy (Nobb Hill) Chicago, cl
Ferguson, Danny (Shangri-La) Folly Beach, S.C., r
Fischer, Dick (Legion) Grand Rapids, Mich., nc
Fisher, Freddie (Madhouse) Hwd., nc
Flame, Perry (Top's) Full River, Mass., nc
Four Music Makers (D'Jala) Secaucus, N.J., nc

G
Gagnon Trio, Bal (Club 99) Ft. Lauderdale, Fla., nc
Gaillard, Slim (Swanee) Hwd., nc
Gardner, Poison (Sue's) Hwd., nc
Garry, Trio, Vivian (Dixon's) NYC, nc
Gibson's Red Caps, Steve (Noms) Atlantic City, N.J., nc
Glaser, Billy (Bit & Bridle) Morton Grove, Ill., nc
Gonzales, Leon (Martine) Chicago, nc
Gordon Trio (Wilbur's) Schenectady, N.Y., nc
Grayson Trio, Tony (Tivoli) Bronx, N.Y., r

H
Hale Quartet, Danny (Cuban Room) Kansas City, nc
Hall, Edmund (Cafe Society Uptown) NYC, nc
Haves, Edgar (Somerset) Riverside, Cal., nc
Heim, Karl (Colonial Court) N. Conway, N.H., nc
Hi Batters Trio (Guffy's) Bowling Green, N.Y., nc
Hoffman Four, Ray (Montana) Helena, Mont., nc
Howard, Paul (Virginia's) Eagle Rock, Cal., nc

J
Jackson, Chubby (Esquire) Valley Stream, N.Y., nc
Jackson, Trio, Eugene (Tom's) L.A., nc
Jacquet, Illinois (On Tour) MG
Jerome, Jack (Seville) Grand Rapids, Mich., nc
Johnson, Happy (Jack's Basket) L.A., nc
Jordan, Connie (Kiddle House) L.A., nc
Jordan, Louis (Keith) Dayton, Ohio, 5/22-28, t; (Apollo) NYC, 5/30-6/5, t

K
Kaminaky, Max (Jump Town) Chicago, Clng. 6/2, nc
Kaye, George (Candallite) Bridgeport, Conn., nc
Kent, Peter (New Yorker) NYC, h
Kilian, Al (Billy Berg's) Hwd., nc
Kins, Paul (Joe's Delux) Chicago, nc
Kornack, Jimmie (Famous Door) NYC, nc
Kopp, Sindell (Commodore) NYC, h
Korn Kobblers (Jack Dempsey's) NYC, r
Koverman, Harry (The Ring) Dayton, Ohio, nc

L
Larkin Trio, Ellis (Blue Angel) NYC, nc
Light, Nap (Legion) Plattsburg, N.Y., nc
Lindon, Roy, Gay (Astor) Baltimore, 5/28-6/6, nc

M
Maine, Matty (Slappy Maxie's) L.A., nc
Mark, Sonny (Streamline) Galveston, nc
Marvin Trio, George (Village Inn) Colorado Springs, Colo., nc
McNeill, Wally (Conner) Joplin, Mo., h
McPeige Trio, Alan (Old Knick) NYC, nc
McPartland, Jimmy (Brass Rail) Chicago, cl
Mel-Aires (Cairo) Chicago, cl
Miller, Sonny (Copa C. C.) Napanoch, N.Y., nc
Mills Bros. (Apollo) NYC, 5/23-29, t
Milton, Roy (Club Cobra) L.A., nc
Mooney Quartet, Joe (Forest Park) St. Louis, h
Moore, Bill (Marimba) Santa Monica, nc
Moore's Three Blazers, Johnny (Apollo) NYC, 6/6-12, t
Mucci, Johnny (Fairway) Bridgeport, Conn., Clng. 5/21, nc
Muro, Tony (Zanza-Bar) Denver, nc

N
Nebz Trio, John (Jimmie's) Mantor, Ohio, nc
Nichols, Red (Morocco) Hwd., nc

O
O'Brien, Hack (Rhythm Room) L.A., nc
Oldham, Johnnie (Sho-Bar) Evansville, Ind., nc
Otte Trio, Hal (Capital) Chicago, Clng. 6/8, cl

P
Pederson, Tommy (Palladium) Hwd., nc
Prince Trio, Wes (Onyx) Pasadena, nc

R
Reese Quartet, Billy (Crown Room) Salt Lake City, nc
Reynolds Quartet, Louis (La Villa), York, Pa., nc
Riley, Mike (Swing Club) Hwd., nc
Robie, Chet (Skyride) Chicago, nc
Rough Quartet, Calvin (Club 47) Huntington, L.I., N.Y., Opng. 6/1, nc

S
Samuels Trio, Billy (Argyle) Chicago, cl
Savage, Johnny (Martin's) York, Pa., nc
Shad Rack Boys (Jack Laney's Rest) Long Beach, Cal., nc
Shavers, Charlie (Benard) Washington, nc
Simmons, Lonnie (Silhouette) Chicago, cl
Smith, Floyd (DuSable) Chicago, cl
Smith, George (Crickle Club) L.A., nc
Smith Trio, Stuff (Kilbourne) Milwaukee, h
Smith, Tony (Ada's) Chicago, cl
South Trio, Eddie (Tabu) Chicago, nc
Spanier, Muggay (Nick's) NYC, nc
Sparrow, Ray (Roger Smith) Holyoke, Mass., Clng. 6/7, b
Sun Setters (Tijuna) Blythe, Cal., nc

T
Three B's (Fischer's) Baltimore, Md., nc
Three Flames (Village Vanguard) NYC, nc
Three of a Kind (Blue Heaven) Jackson Heights, NYC, nc
Three Notes (1902 Club) Oakland, Cal., nc
Three Sun (Piccadilly Circus Bar) NYC, h
Tichy, Rudy (Fruehauf's) Gardenville, N.Y., nc
Tomlin, Pinky (On Tour) FB
Top Notchers Trio (Chi-Chi) Palm Springs, Cal., nc
Townmen Trio (Last Frontier) Pocatello, Idaho, nc
Trenier Twins (Billy Berg's) Hwd., nc
Tri-Tones (Bocage) Hwd., nc
True, Bobby (Tally Ho) Catalina Island, Cal., nc

U
Van Trio, Connie (Oasis) Needles, Cal.
Van Damme, Art (WMAQ-NBC) Chicago

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Combos And Singles

(Jumped from Preceding Page)
Ventura, Charlie (Three Deuces) NYC, nc;
(Continental) Milwaukee, Opnr. 6/2, nc
Vera, Joe (Glass Hat) Chicago, h
Virtuoso Four (Cove) Philadelphia, nc
Vera, Tex (Hollywood) Chicago, d

Wain Trio, Milt (Stowell) L.A., h
Wallace Trio, Cedric (Ruban Bleu) NYC, nc
White Trio, Charlie (Rathskeller) Jefferson
City, Mo., h
White, Johnny (Rounders) Hwd., nc
Williams, Count (Rich's) Lorain, Ohio, nc
Williams Trio, Fergie (Gene's) Fargo,
N.D., cl
Wolf, Ken (Cama Blanca) Redding, Cal., nc
Wright, Charlie (Victoria) NYC, h

Yagel, Sol (The Place) NYC, nc
Young, Lester (Superior) Newark, N.J.,
Clng. 5/24, nc; (Savoy) Boston, 5/28-
6/4, nc

Z
Zarrow, Ralph (Postime) Des Moines, nc

Singles

Alm, Roy (Arande) West New York, N.J.,
nc

Baker, Pearl (Slapay Marie's) L.A.,
Clng. 5/24, nc
Batty, Wini (Tiddle House) L.A., nc
Beatty, Gladys (Madhouse) Hwd., nc

Calin, Jackie (Bee Hive) Chicago, cl
Christy, June (Bocage) Hwd., nc
Churchill, Savannah (Astor Lounge) Bal-
timore, Md., Clng. 6/5, nc

Davis, Martha (Circus Room) Palm Springs,
Cal.
Day, Doris (Little Club) NYC, nc
Denny, Dorothy (Bossert) Brooklyn, h
Dir, Tommy (Park Plaza) St. Louis, Clng.
5/29, h

Dutton, Dottie (Latin Quarter) Chicago, nc

Etinger, Ruth (Cocacabana) NYC, nc

Fitzgerald, Ella (Club Ball) Washington,
D.C., Clng. 5/29, nc

Gaines, Muriel (Ruban Bleu) NYC, nc
Gale, Alan (Le Martiniere) NYC, nc
Garner, Errol (The Hair) L.A., cl
Gayle, Roselle (Sky Club) Chicago, nc
George, Betty (Cocacabana) NYC, nc
Gibson, Harry (Somerset House) Riverside,
Cal., nc
Green, Mital (Cocacabana) NYC, Opnr.
5/28, nc

Horne, Lena (Ches Parer) Chicago, nc
Herman, Woody (Hour of Charm) NBC,
Hwd.
Howard, Bob (Greenwich Village Inn) NYC,
nc

Jackson, Cliff (Cafe Society Downtown)
NYC, nc

Kaye, Beatrice (Last Frontier) Las Vegas,
Opnr. 5/22, h

Lee, Peggy (Hour of Charm) NBC, Hwd.
Laine, Frankie (Morocco) Hollywood, nc
Letcher, Joe (Downtown) L.A., nc
Letcher, Nellie (Bocage) Hwd., nc
Lewis, Monica (Rio Cabana) Chicago, nc

Miller, Olive
Mucci, Johnny (Fairway) Bridgeport,
Conn., nc
Murphy, Rose (Lindsay's) Cleveland, Clng.
5/2, nc

Premice, Josephine (Blue Angel) NYC, nc

Raginsky, Mischa (Biltmore) NYC, h
Randall, Christine (Tin Pan Alley) Chic., cl
Red, Dottie (Equinox) Valley Stream, N.Y.,
nc

Roberts, Marian (Slapay Marie's) L.A., nc
Rocco, Maurice (Last Frontier) Las Vegas,
Opnr. 5/24, h
Roddie, Via (Hickory House) NYC, nc
Rodgers, Gene (Lido) Palm Springs, Cal.,
nc

Scott, Sylvester (Paradise) L.A., nc

Sellers, Jerry (Village Barn) NYC, Clng.
5/27, nc

Sims, Sylvia (Little Casino) NYC, nc

Smith, Willie (The Lion) (Cama Blanca)
Newark, nc

Sullivan, Joe (Condon's) NYC, nc

Sullivan, Maxine (Village Vanguard) NYC,
nc

Tatum, Art (On Tour) FB

Torme, Mel (Cocacabana) NYC, Opnr.
5/28, nc

Vaughan, Sarah (Sherman) Chicago, Clng.
6/4, h

Washington, Dinah (Regal) Chicago, 5/30-
6/5, h

Williams, Mary Lou (Cafe Society Down-
town) NYC, nc

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Weems Riding Gravy Train

New York—Ted Weems part with Mercury, reported in the last *Beat*, is an eight side, six month deal, with each signatory feeling the other out. Should Ted successfully follow up the hit made with his Victor-Decca revival of *Heartaches*, he'll be able to write his own ticket. If he flops, Mercury won't be saddled with obligations towards Weems.

Ted's first Mercury release, slated for May 15, will be his first new wax in seven years. The former headliner, who returned from military service to find himself nowhere, was glad to get \$2,000 a week last January. Following his rediscovery, he got a \$10,000 a week guarantee at the Oriental in Chi and ran up another \$6,000 in percentages!

Collects On Both

Ted's Victor *Heartaches* was made in 1931, the Decca version in 1939. He favors the Victor cause he still gets artist royalties from it. The Decca master, he sold outright. However, the Decca plattermate, *Oh, Monah!*, is a Weems composition: so he at least gets composer royalties from each Decca disc sold.

Million Sales

His combined Victor-Decca sales of *Heartaches* is expected to be totaled in millions... but literally. The diskeries are pushing other Weems oldies. Latest masters to be dusted off are *That Old Gang Of Mine*, *Moonlight and I Wonder Who's Kissing Her Now*. Last title will also be the name of a George Jessel movie starring June Haver.

Another Old Master

Last month, Jack Kapp of Decca was asked whether he'd have Crosby, Jolson or the Andrews sisters make *I Wonder Who's Kissing Her Now*, since the movie promised to promote it into something big. "Why make it," answered Kapp. "I already have an old master by Ted Weems with Perry Como on vocals!"

Weems, for the first time, has taken on a personal manager: Howard Christensen, former MCA booker. He's put Jim McCarthy on his slack front.

Slated for Astor

Weems is currently at the Chase hotel in St. Louis. He'll follow with a southern tour and hit the Astor Roof, N. Y., in August.

Whistler Elmo Tanner, who put

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St. Louis—Shirley Richards, vocalist with the Ted Weems band, really is an attractive lass, but the camera caught her here with her beauty down during an emotional chorus.

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